

# INSIDE: VINCE TAYLOR AS FILM ELVIS PRESLEY !!

**PAT BOONE**

SPEEDY GONZALES

HLD 9573 45 rpm



116 SHAFTESBURY AVENUE, LONDON, W.1.

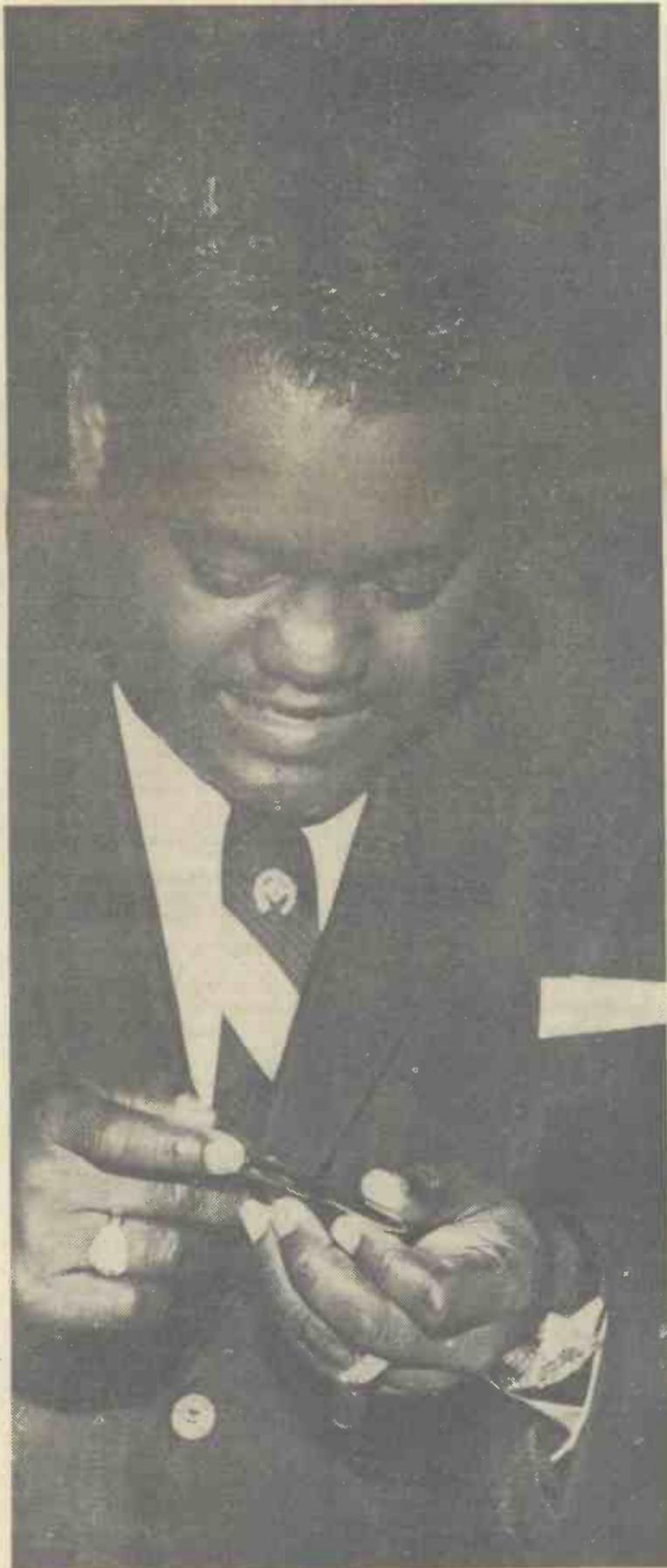
**PAT BOONE  
BOBBY DARIN  
FRANK IFIELD  
ACKER BILK  
NAT COLE  
JOHN LEYTON  
TOP 50!**

No. 72

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

WEEK ENDING JULY 28, 1962

EVERY THURSDAY, 6d.



**FATS IN FRANCE** : Fats Domino starred in this year's Jazz Festival at Antibes, South of France, last week. Picture by David Redfern. Pictures and story—centre pages.

## THE TOP TEN FACES ...



(1) FRANK (NRM Picture)



(2) RAY



(3) JOE (NRM Picture)



(4) PAT (NRM Picture)



(5) BRENDA (NRM Picture)



(6) ELVIS



(7) MIKE



(8) SONNY ...



JOE ...



JERRY—THE CRICKETS



(9) JIMMIE



(10) CRAIG (NRM Picture)

# NEW RECORD MIRROR

EDITOR: JIMMY WATSON

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# WHEN I MET—

(5) MARK WYNTER

SINCE Mark's "Image of a Girl" came out, my daughter had been collecting photos of him, seeing him in various shows and had got his autograph, and I must say I thought he was a far cry from the usual pop singers of this day and age—a very refreshing change.

Then last summer, while on holiday with my daughter on the south coast I met him for the first time. We were coming back from the beach looking like scarecrows, covered in sun-tan oil and with our hair all over the place after swimming, and I saw this boy on the other side of the street looking our way. His face was very familiar to me and I thought that he must be Mark's double, as Mark was meant to be in London working.

## HELLO

A couple of minutes later, my daughter was tapped on the shoulder and someone said: "What do you think you're doing walking past me without saying hello?" Well from the look on her face — I thought she was going to pass out. It was amazing—he had remembered her face and name after having been introduced to probably thousands of people since he had met her. I was introduced to him and we all chatted for some time as if we had known each other for years.

Now I can safely say that Mark definitely has two staunch fans in our house. I have never met a boy whose charm and personality can make you feel so at ease, who is well-mannered and courteous to the last degree, and whose twinkling eyes and infectious grin make you feel a better person for having met him.—BETTY HENDERSON (Mrs.) 6, Haydn Avenue, Purley.



MARK WYNTER: personality. (NRM Picture.)

# FURY'S FILM WILL BE A BIG SUCCESS

PETER JONES (NRM) last week was wrong about "Play It Cool". After seeing a special pre-release of Billy Fury's first starring film I am convinced that the film should prove a great success both commercially and artistically for Billy.

He has the natural ability to communicate with his audience and this is essential for any aspiring actor. He also has personal magnetism much the same as Elvis Presley. In fact films could well do for Billy what they have done for Elvis.

The story line does not demand any great acting feats but Billy seems quite at home in front of the cameras and if audience reaction is anything to go by he should be feeling very pleased with himself.

By the way, I feel that Billy should retain that Liverpool accent: it might well have as much attraction as Elvis's Southern one. — CHAD CHRISTIAN, 58, Deeside, Ellesmere Port, Wirral, Cheshire.

## SINGERS...

HERE are a few more singers and songs they SHOULD have recorded: "I'm Just A Baby", Johnny Kidd; "White Cliffs of Dover", Brian Hyland; "I Believe", Adam Faith; "No Legal Doubt", Jimmy Justice; "Sugar Bush", Eden Kane; "Keep The Home Fires Burning", Nat Cole; "After The Ball", The Crickets; "Red Sails In The Sunset", Mrs. Mills.—ANNE LAURIE, 2 Crescent Parade, Ripon, Yorkshire.

## AND SONGS!

How about: "Tower of Strength", Tommy Steele; "Tonight", Jill Day; "Football Crazy", Kenny Ball; "The Man Who Shot Liberty Valance", Freddie Cannon; "English Country Garden", The Crickets; "Chicago", Dinah Washington.—K. CLOSE, 3 Richardson Street, Heaton, Newcastle-upon-Tyne 6.

## Readers' Letter Bag

### FLAMING STAR

BRITISH fans have so far been deprived of a visit by Elvis Presley because his manager, Colonel Parker, says he cannot spare the time. But why should we also be deprived of one of his best records, "Flaming Star"? I am sure any fans who have heard it will agree that it is a great Presley platter. Let's get up a deputation asking Decca to release it for British fans!—JOHN W. WOOD, 174 Bishop Ken Road, Harrow Weald, Middlesex.

### WHERE HAVE THE KINGSTONS GONE?

WHATEVER'S happened to the Kingston Trio? Not one word has been heard of the replacement of Dave Guard by John Stewart — even though their latest single, "Where Have All The Flowers Gone?", made the best-sellers. Could we have some news, please? — G. ROBINSON, 12 Hirst Villas, Bedlington, Northumberland.

### KINGCATS

ELVIS has the title of "King of Rock 'n' Roll", but who does NRM readers think rivals him for the crown. I'd say Buddy Holly is just as worthy... if not more so.

Undoubtedly Presley is head and shoulders above most other pop singers but I feel that Holly had such an individual style that he was better.

Though many Americans rival Presley, no British pop star comes anywhere near him. If I were forced to vote a British "King" it would be Cliff Richard, with Billy Fury a close second. — DAN PULLMAN, 52 Weare Road, London, E.4.



BILLY FURY: another view of 'Play It Cool'.

## WAKE UP!

I'VE just heard Dinah Washington's version of "Where Are You?" and find it is the same as included on the recent Shirley Bassey album. Now, in the States, Dinah is one of the all-time greats, treated with the same respect as Ella. Anyone comparing these versions must surely agree that Shirley's is far superior.

Yet she is so terribly underrated in this country. The Americans went wild over her — and said: "Anything Eartha can do, this girl can do better." Bassey fans, wake up wherever you are. Show Shirley we do appreciate her — or she'll be lost to other countries where they really show their appreciation for this wonderful singer. — JOAN HARVEY, 86 Bromyard Road, St. John's, Worcester.

## WHO YOU KNOW?

READER A. L. Warren comments that songwriters should stop poaching material. I agree — and would go further and ask how do the so-called songwriters even attain publication of their work?

In an investigation by myself over the past three years, I have found that 95 per cent of the songs published fall in a group called "Who You Know". That group includes A and R managers, songwriters with their own publishing companies, members of the backing group on the discs, personal managers—and friends and relations of stars and recording and publishing companies.

So how does anyone else get a number published? It seems to me a sheer waste of time and energy for an amateur to bother. I have heard, and written, far superior songs than have been in the Top Ten in the last few years.

It's not only on the writing side that "Who You Know" applies. Seventy per cent of all artists rely in the first instance on who they knew for the big break. People say no one writes good songs these days. Rubbish! And that there is plenty of room at the top for talent. Rubbish.

I quote an old saying: "Only vultures and reptiles reach the top of mountains and golden eagles are few and far between." Give someone else a chance.—RICHARD RAE (songwriter), 35 Pennywell Grove, Edinburgh 4.

# JAZZ SPOT

### ACKER

Acker Bilk  
White Cliffs Of Dover ● Snake Rag ● 2.19  
Blues ● Fancy Pants ● Lazy River ● There's A Rainbow Round My Shoulder ● Original Dixieland Onstep ● Goodnight Sweet Prince ● Good Woman Blues ● Bottom Of The Bottle ● Milenburg Joys. COLUMBIA (Tape) TA.335X.1248.

EMI have just released a batch of recorded tapes to enliven a small market in the new idea. Mr. Acker and the boys repeat their Trad success from the old Columbia LP (33SX.1248) with all the usual brashness and spirit. The band is in the same danger of monotony of style as Barber, Ball and company, but at least has the one virtue of healthy bonhomie. All good vintage jazz had the same ingredient... which is one up for Acker.

Despite the colourful case and the recording quality, I am not convinced that tape will succeed over disc. It is still much easier to put a record on a turntable, even with the nuisance of the changer gadgetry, than to wind and rewind a commercial tape. Or, maybe this is just another case of my approaching years and increasing laziness.

### JELLY ROLL MORTON Volume 2

Climax Rag ● Don't You Leave Me Here ● West End Blues ● Ballin' The Jack. RCA RCX.207.

JELLY ROLL MORTON'S Indian Summer came towards the end of the thirties with some varied recordings for Commodore (which included a batch of brilliant and moving piano solos), a marathon session with Alan Lomax for the Library of Congress and one last date for RCA-Victor which some critics are inclined to dismiss as slanted towards a New Orleans revival rather than towards Morton as a band leader.

These examples from the Victor session reveal, however, yet another fine batch of sides which are clearly inspired by the leader. Morton repeats his piano solo and vocal Commodore Blues, "Don't You Leave Me Here" with an increased impact, while the familiar "Climax Rag" and "West End Blues" are classic jazz recordings by the New Orleans Jazzmen.

"Ballin' the Jack", brought to the Hit Parade by Danny Kaye, has a swinging vocal by Mr. Jelly Lord. This is a glorious EP which reminds us once again of the genius of the paranoiac Jelly Roll. J.A.

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WANTED 12in. LPs: 15/-; EPs: 4/6; 45s: 1/6-2/-. Good condition. Send details to: "Pop Inn", 4 Skinner Street, Gillingham, Kent.

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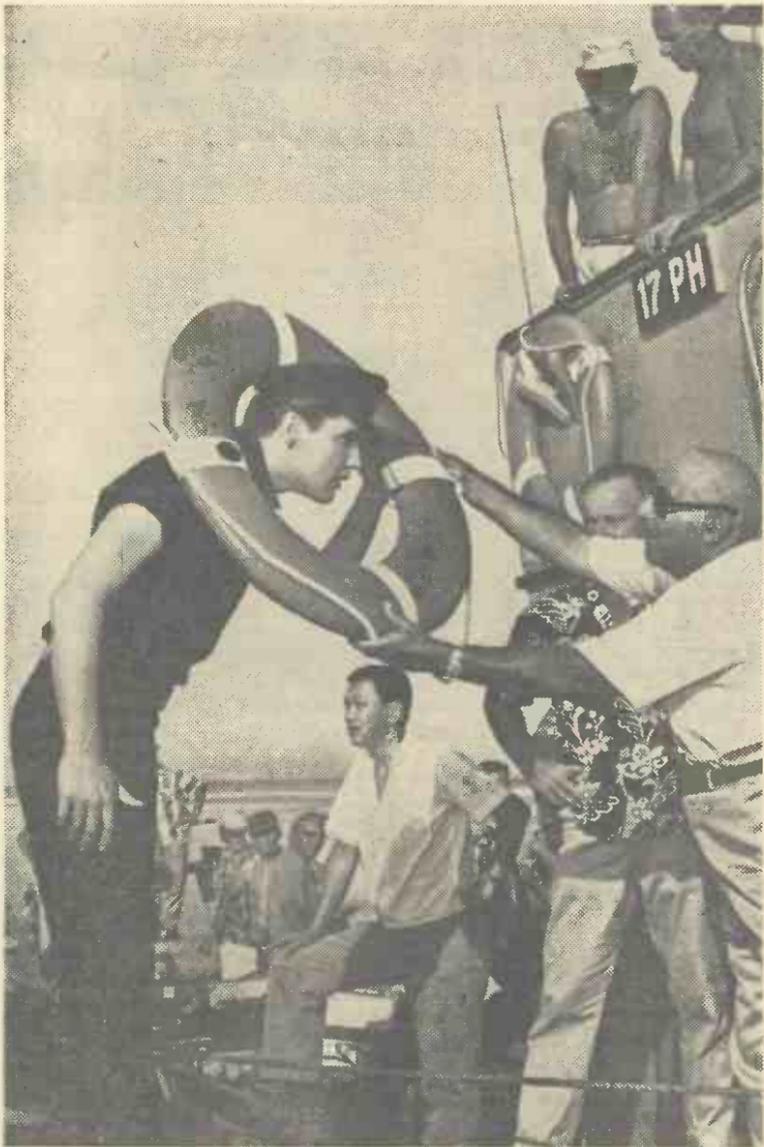
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# TAKE IT EASIER, MR.

## DARIN

IT went on, and on, and on, and on . . . for months Rumour, counter-rumour, denial, counter-denial . . . and finally the bouncy young man, who just can't help being controversial every time he opens his mouth, made up his mind.

### BOBBY DARIN WAS SIGNING FOR CAPITOL!

Just when everybody said he was certain to join Frank Sinatra at Reprise.

At 24, Darin is worth all the chat. Not only is he the hardest-working young man in the business—but he is, potentially, the most talented.

Capitol, whooping with joy, said: "Bobby is the kind of recording artist we like best. He is far more than a young singer who has had several hits. His recording career will be advanced far beyond his accomplishments of the past few years by his great versatility and wide range of talents.

"We say his career will be one of the biggest in the history of the entertainment business."

WE SAY: What more can Darin do? How, in fact, can he go any further?

### FIRST

He's proved he can:

Sing any kind of song—and get it in the Hit Parade. Things varying from "Splish Splash", to "Mack The Knife" to "Things".

He can out-act some of the most respected names in the movie busi-

ness—and cope with a variety of roles. Did you know he was the FIRST actor, since talkies began, to have five starring roles in one year. ONE every TEN weeks.

He has had piano instrumental discs out; has conducted a large orchestra on record; plays a nifty vibes and drums as well.

He writes a lot of his material . . . and a great deal for other stars.

AND: he is currently planning another ten-day, ten-city tour of the States for September. On stage, he does even more things than Sammy Davis Junior. He hogs the limelight for two hours, contributing singing, dancing, comedy impressions, vibes, piano, guitar, drums, chat, mime, and a touch of the sarcasm regarding comments about the size of his head!

What IS left? Directing movies, perhaps. He'll do that one day for sure. But at the moment, it is his own talents—all umpteen of them—that need harnessing.

Bobby admitted at one time that he thought the sun rose and fell on Frank Sinatra. Now he thinks it does on his wife, Sandra Dee, and his child. We think it is rising and falling on . . . B. Darin, alias "Mr. Confidence".

Capitol, still whooping with joy, announce that Bobby's first single is his own song, "If A Man Answers", set for September release. Jimmie Haskell is arranging and conducting.

Straight from that, he goes on to two albums for autumn release. By August 2, he will be at the Flamingo, Las Vegas, where they are already repainting the "Standing Room Only" notices.

It certainly looks as if he won't be visiting Britain again for a long, long time.

### TOUGH

Darin had a tough childhood. He packed more living into his first twenty years than most folk do in a life-time. He is blatantly ruthless, basically self-confident, and happy in proving to those who so violently attacked him early on that he is (a) making a fortune and (b) carving an unviolable place for himself at the top.

All we can add is this: Slow down, Bobby Darin. Don't knock yourself. You've proved your point in just about every field of the business.

Take it easier now. Stop the stampede to justify yourself.

Like cooler, man! P.J.



BOBBY DARIN: his latest disc is in the NRM Top Fifty. But . . . is he working too hard? Photo above is from film 'State Fair'.

## ELVIS CROWNED

. . . but only by film director Norman Taurog who welcomes Elvis aboard to start work on the forthcoming film, "Girls, Girls, Girls". Elvis plays the acting-singing part of a tuna boat skipper and nightclub entertainer. He also gets involved with quite a few of those girls, girls, girls, and entertains in places other than the night club—see right. Picture is released by Paramount.



## BOONE CHANGES STYLE AGAIN

IT took a bit of the old rock 'n' roll, a screaming female, and a voice that takes you back to the sordid cartoon theatres to put Pat Boone just where he is in the charts.

"I'm just a rock 'n' roll singer", he said in 1956. That was before anyone had heard of Presley — when Boone's "Ain't That A Shame" was riding high, and when his career was on the upgrade.

That was six years ago. Pat is still on

the upgrade but only just. In the meanwhile his name has been spoken of in the same breath as Bill Haley and Little Richard. So called "has-beens".

After long dreary spells of flop records and puritan meanderings Pat sold a million copies of a disc called "Moody River".

The theme of the disc was basically death by drowning. Pat had broken his "keep out sin and death" routine and had found it worthwhile.

To the tune of making the name of "Boone" mean something once more. Not just some silver lettering on a black label on a four-year old disc. "We told you so" everyone said. "We told you that you should have branched out." Pat answered them by bringing out three good wholesome discs, all of which sold well. They were "Big Cold Wind", "Johnny Will", and "I'll See You In My Dreams".

### TAPERED

But the sales tapered off somewhat. So Pat's recording managers had to look for something new. They found it in the shape of a mouse, a few inches high who wears a sombrero and moves faster than Elvis Presley records.

They also found someone who has been entertaining kiddies for countless years under almost every name but his own. His name was Mel Blanc but he is better known as Bugs Bunny, Tweety Pie, Sylvester, and of course Speedy Gonzales.

He sang some bits that Pat himself wrote in for "Speedy" to say and also the cry of a young Mexican maiden.

Song originally came from the Philippines and in an abbreviated form was a hit for a gent called David Dante.

Without Mel Blanc, of course. Mel himself has been in the charts with "Woody Woodpecker" and "I Tawt I Taw A Puddy Tat". That makes two disc stars on "Speedy Gonzales" for the price of one, or if you count the Mexican maiden, three.

So now Pat has another big hit on his hands. To get it, he has had to change his style once more. Back in fact to his old rock style. Whether or not Pat will keep to it we don't know. We doubt it.

For suddenly the most stick-in-the-mud performer has become the most changeable.

NORMAN JOPLING.

## FABIAN GETS EXPERIENCE

FABIAN is currently gaining "valuable acting experience" in summer stock in America, on a six-week tour in "John Loves Mary", in which he takes a leading role.

And he has been set to co-star with "veteran" James Stewart in 20th Century-Fox's "Take Her She's Mine", which is based on the Broadway show of the same name.

This will be Fabian's first picture since signing his new bigger-terms, bigger-guarantee contract with 20th Century.

## FIRST TIME FOR FRANKIE

FRANKIE VAUGHAN begins his first season in West End cabaret at "Talk Of The Town" next Monday, replacing Lisa Kirk, American songstress, in the Bernard Delfont production.

Though this is a "first time" for Frankie in Britain, he has tackled several top cabaret spots in America with great success. He is the only British performer to top the bill at New York's "Copacabana"—and his "Dunes", Las Vegas, season was so successful that he was booked for each of the two following years.

On his recent provincial tour, Frankie used a special instrumental group—and they will be with him at "Talk Of The Town". Musical director Basil Tait "hand-picked" the line-up of trombone, trumpet, baritone saxophone, drums, bass and guitar, with Basil on piano.

Frank will open his cabaret act with a new number specially written for him by Bryan Blackburn, but will later include many of his best-known hits.



PAT BOONE: changeable. (NRM Picture.)

# MEET JOHN LEYTON— IN CARTOON, NOT A

**I**N those days B.V., any singer with a likely hit record had to stay put in Britain in order to get the maximum plugs on television. No singer, no plugs—that was the general rule.

Nowadays, a singer can be off filming on the Continent, as is **JOHN LEYTON**, and still get his visual and aural "exposure" on television.

**Before B.V.? Before Visimotion.** This is the exciting new cartoon process worked on by **Robert Stigwood Associates**—Mr. Stigwood is John's manager.

To do a cartoon on the style of Walt Disney costs something like £1,000 a



NEW STYLE LEYTON.



"PHARAOH-STYLE" LEYTON.

minute, and takes umpteen different drawings for every five seconds. Visimotion gives all the impression of animated movement at a fraction of the cost.

Say something like £300 to produce a cartoon of John Leyton singing his latest single release, "Down the River Nile," which is out on the HMV label this week.

by  
**PETER JONES**

I watched a test run-through of the process—the process which will be used to plug the disc on shows like "Thank Your Lucky Stars," etc. John's voice comes through loud and strong and, on screen, is an often amusing, always interesting portrayal in line pictures of the scene about which he sings.

The principle basically is using model figures with a magnetic device behind these "props" which creates the movements. At present, the magnets are used manually, but eventually they will be developed electronically.

Visimotion was originally announced a few months ago—and claimed then as being a way of boosting a song-star in his absence.

## PERSON

Since then, the possibilities have grown enormously. It can add a new interest to diagrams, maps, weather charts and so on for television. For educational programmes, too. Even a sales conference can be enlivened by use of the process. And it can be used in black and white or colour.

The immediate step, though, will be for John Leyton and his "Down the River Nile."

And that disc has already received a **Top Twenty Tip** from the **NRM Pop Disc Jury** this week.



DELLA: She is "dug" (below).

MR. B: Outstanding (bottom of page).

# DELLA REESE IN LONDON: 'GOSPEL IS VERY BIG BUSINESS'

**MOST** people in Britain think of **DELLA REESE** as a Gospel singer. But the truth is that she'll sing **ANYTHING**, working on the theory: "If I sing all sorts, there's just got to be something that everybody will dig".

Dellareese Taliaferro, born in Detroit, stands out as one of the most important American stars most consistently overlooked by British audiences. A dynamic sort of girl, tall and statuesque, with peculiarly expressive eyes, she fair bellows her way into the American Hit Parade but remains on the outskirts in Britain.

Certainly Gospel singing remains her

first love. She sang in churches at the age of five and listeners at that time bear witness to her explosive vocal talents.

Mahalia Jackson "discovered" her and she sang with the Jackson troupe for five years. At college, Della formed her own group, the Meditation Singers—and to this day, when big-sellers are her habit, she still hires herself off for a Gospel tour with the group . . . "whenever I get lonesome for the church music".

And, in any case, Gospel music, sung in night-clubs, is extremely big business in the States right now.

### TELERECORDING

Della flew into London last week to film a TV show called "West End"—and it was recorded on July 25 and likely to be screened during October or November. And right from that stint, Della flew back to Las Vegas to star in cabaret at the Flamingo.

Lee Magid, her manager, came with her—and he also manages Al Hibbler. For a time, Della sang with Erskine Hawkins' band and her first disc hit was "And That Reminds Me".

It was around the summer of 1959 that

Della signed a long-term contract with Hugo and Luigi, of RCA-Victor. The first release was "Don't You Know", based on Musetta's waltz in Puccini's "La Boheme". It topped the American Hit Parade.

But we didn't hear it here, for copyright reasons. There's a chance, said Della, that the British public might hear it in 25 years' time.

Hugo and Luigi double-talked the quote: "Della uses words in the same way as a musician uses an instrument. She blends, bites and projects the lyrics of a song in a way no other artist can do".

Della has had a tough sort of life. Her father died, then her mother died and she just had to earn as much money as possible. For a time, she was a taxi-driver but all the time she sang. Mostly Gospel singing. . . .

"I've known the pangs of real hunger", she said. "I've known all about sleeping rough. But I've worked on my career. Every step has been a forward one. Honestly, I put so much into it that I knew I had to get somewhere. A battering ram, that's me".

Right now, Della is one of the busiest

cabaret artists in America. Four or five times a year she goes to the Flamingo, Las Vegas, and she has had four seasons at the Copacabana, in New York. Plus trips to the Cocomat Grove in Hollywood.

Not so long ago, she completed a tour of the States in "A Portrait of Della Reese—From the Gospel to the Blues". The Meditation Singers were with her.

Why has she not really registered on single releases here? I'd say because she has that "quality" tag. There's something about that "quality" tag that takes a bit of living down in the British recording scene. Getting from the "minority" to the "majority" is a long, long job.

There's a stack of Reese material on disc for those who'd like to start digging her. And coming up in November is a new album called "Della On Stage", which was recorded before a specially invited audience in New York's Webster Hall.

For me, Della Reese is a fabulous, exciting, warm, expressive, dynamic, explosive, brilliant, versatile, delightful, marvellous singer. Or, shortly: I dig Della.

PETER JONES.



RAY CONNIFF: He arrives in Britain on August 2. Whether or not he will be performing during his visit has still to be decided.

# MR. B—PROFESSIONAL

**A**MONG the record releases this week appears one by Mr. Billy Eckstine. If you have just this week begun collecting records then you will, in all probability, not have heard of the gentleman.

But "Mr. B." as his friends call him, won't mind in the slightest the fact that you don't know him. You see he is one of those fortunate artists who are already well established—established in fact before the Rock set in.

Oh he's for the old folks you might say—not so, not so. Billy Eckstine has a habit of appearing in the best selling charts every so often . . . and usually with a mighty big hit.

He is not a singer who will rush into a recording studio at every opportunity so that he can have a constant stream of records available to the public. He turns out the occasional LP, when the time is ripe and the idea interesting, and even more occasionally he waxes a single—when the material is right.

This week's release couldn't be a more right title to my way of thinking. It's an oldie titled "Guilty" and it must surely be Billy's best record since his last smash hit "Gigi".

The coupling presents Mr. Eckstine, composer, with a song he calls "I Want To Talk About You". This could prove popular too.

By now you may have guessed that I am in favour of Mr. Billy Eckstine as an artist. Well, to tell the truth I'm even more in favour of him as a person.

He's not an easy person to know as a friend. He doesn't believe in friendship at first sight—he much prefers to get to know a person first. Then, should friend-

ship develop, you won't find a truer friend on earth.

I count myself extremely fortunate in being on personal terms of friendship with this warm and most talented personality.

It is therefore natural that I should tend to favour his every record—but I wouldn't pass on my feelings to my readers unless I felt certain the product was worthy of their attention.

And this is in fact most worthy. It is a record which could easily enter the

by  
**JIMMY  
WATSON**

best sellers and spend a considerable time therein.

One point which is outstanding about any Eckstine performance is the sheer professionalism of the whole thing—but it is not a cold, clinical professionalism, rather it is a warm intimate knowledge of music springing from B's jazz background.

Yes, having a background of jazz musician and singer does tend to help one turn in a good job with a song. More especially if the song is of top quality. And when confronted with just such a song Mr. Eckstine rises magnificently to the occasion and you can sense his voice revelling in the melody.

The career of this artist began some

twenty years back when he was a teenager vocalist with the top band led by pianist Earl Hines. A few years there and "B" went solo for a time before he was urged to form his own band—remember this was in the heyday of the big band era and music called Swing.

He did indeed form this band and it is still talked about reverently by musicians today. Girl vocalist was Sarah Vaughan and the list of instrumentalists reads like a who's who in modern jazz—Charlie Parker, Dizzy Gillespie, Art Blakey, Miles Davis, Lucky Thompson, Fats Navarro and Gene Ammons were but a few.

Then it was back to solo stardom and a succession of hits which rocketed Billy to international stardom and a full date book of stage, cabaret, television and radio bookings throughout the world.

Billy is still sought after for similar bookings but nowadays he tells his manager—"leave me some time for golf!"

Yes, in common with many of the top stars "B" is a golf addict—and, this I know to my cost on several occasions, he plays to professional standards too.

But golf or not, music is still his first love and whenever we meet the conversation inevitably turns to music and our mutual likes, dislikes and acquaintances and friends within that sphere. . . .

Just like when people are discussing top performers they inevitably get around to mentioning the name of Billy Eckstine . . . a truly outstanding singer of good songs with an appeal which encompasses the very young right through every age group to the grandest or grandmothers and fathers.

# Does Danny Help Nat?



NAT COLE: ex-pianist.

HOW come NAT COLE'S "Let There Be Love" was issued here as a single when it was only on LP in America? Answer: Because someone on the German end of "Two Way Family Favourites" wanted it played. The American LP was rushed to the BBC from the Capitol office in London, the disc was played over the air . . . and the requests for release poured in.

Now the disc has bounded up to No. 25 in the Top Fifty. The LP will be released in October.

Why has Nat King Cole, a singer who has observed the revolution, weathered the storm of the rock and roll age, suddenly started making records that get into the charts?

Comeback is perhaps too silly a word to use about Nat whose average disc sales clock up to over seven million a year, but no doubt about it, "Let There Be Love" has bounded up the charts.

Part of the reason may lie in the success of . . . Danny Williams!

Danny is now accepted by the record buying, concert visiting public of this country as a major artist. And rightly so.

I believe that the Nat Cole voice and the Williams voice—and the Mathis voice—are all remarkably similar. I don't mean they are all from the same mould, but they are all from the same factory.

Nat must feel at home on his current hit—his last one was "Let True Love Begin"—because a sizeable amount of the disc is taken up with George Shearing's sparkling piano work. (Shearing of late has been used more and more for backing singers—last year he turned in a swinging set of tunes with Peggy Lee) and obviously it pays off.

Nat is an ex jazz pianist of course and has been quoted as saying he occa-

sionally feels the urge to get back again behind a keyboard.

It was in fact, back in the late thirties when Nat was playing piano in a New York club, that he became, accidentally, a singer.

Previously Nat was known only as an occasional member of Lionel Hampton's Quintet. Booked into the club, he decided that to break the monotony of piano, piano, piano all night long, he might as well try a song or two. He did.

Nat played the first half and in the interval the manager came and handed him his notice. "We don't want singers—especially bad ones," was his remark for posterity.

But Nat persevered and became quite famous in a small way as jazz pianist and singer of jazzy songs that fitted his riffy style.

Ballads he had never attempted until he recorded in June 1940 a tune called "Sweet Lorraine" which was pretty definitely a ballad. This paved the way for Nat with disc jockeys and the public as a ballad singer and he looked set for a hit disc.

However it didn't happen—but the war did, and the record companies had to cut down in production. This meant that they concentrated on the very big names. And in those days they included Bing Crosby, the Andrews Sisters, Woody Herman and Guy Lombardo. Not Mr. Cole.

It wasn't until the war ended, he changed companies, that he had his first big hit, "Nature Boy". That started the climb. Nat became a member of the top brass of ballad singers. Nat earns around 10,000 dollars a week and runs a corporation with singer Harry Belafonte to produce material for Negro artists.

# ALL ALONE ACKER

INTO the Top Fifty this week comes "Gotta See Baby Tonight", a shuffle rhythm item by Mr. Acker Bilk. Meanwhile his "Stranger On The Shore" celebrates its 38th week in the Top 20 by moving up one place.

And over in America, "Above The Stars", Acker's with-strings-attached follow up to "Stranger" makes its appearance in the American Top Fifty.

Over in the LP charts Acker's also away—"Stranger On The Shore" at No. 8. In the best selling EPs "Four Hits And A Mr." is at No. 5.

It's the American success that is impressing the men behind Acker Bilk. They expect it to go higher as the film "The Wonderful World Of The Brothers Grimm" goes round the American circuits because the tune comes from the film.

Manager David Bilk told me that plans are going ahead to send Acker to America in September this year. But he won't be travelling with his Paramount Jazzmen. They will stay behind while Acker does solo television and personal appearances.

## RUMOUR

"But there is no truth in the rumour that Acker will be giving up the band to go completely solo," added David. "That would be ridiculous."

"Possibly Leon Young, the man who directed the string section, will go to America with him but that hasn't been settled."

"We've been building up the image of Acker on his own for some time now. He has done appearances on the various BBC shows—"Go Man Go", "Juke Box Jury", "Billy Cotton Band Show", etc.—just by himself and we think this is a good thing. But Acker will always have a band with him and a jazz band, not a string ensemble."

## COTTON DATES

UPCOMING TV and radio dates for the Mike Cotton Jazzmen are as follows: August 8 and 22, TWW "Discs A Gogo"; August 15, ATV "Startime"; 26, telerecording "Morecombe and Wise" show for transmission on September 15; August 23, "Jazz Club"; September 18, "Trad Time"; August 24, Radio Show at Earl's Court.

America, amazed at the success of Acker with strings, have lost no time in jumping in with other artists based on familiar lines. Perhaps the strangest is the release of a clarinet with strings disc by Archie Semple, who plays with the Alex Welsh jazz band.

But despite the competition from five versions of "Stranger" in America—all vocal ones—and two other versions of "Above The Stars" by Don Costa and Caesar Giovanni, it's Mr. Bilk who is the top coin puller.

Atco in America has just released his second LP to tie in with "Above The Stars". Again it is with the Leon Young String Chorale and titled "Above The Stars and other Romantic Fancies". Included in the set are "Moonlight Becomes You", "Soft Sands" and "When You Smile".

It's already become a Cashbox Popular Pick Of The Week.

But plans are afoot to release some early Acker Bilk sides on Frank Sinatra's label, Reprise.

Tentative title is—"Stranger No More" which just about sums up Acker in America.

## POWER

Proof of the pulling power of Acker's name comes from strange sources. For example the Manchester Festival Of Popular Music And Jazz—which stars Acker—on August 6, has an extra event.

The Acker Bilk Golden Bowler Wrestling Tournament which has with it a cash prize of £100, plus the hat.

And among the wrestlers taking part are—Billy Graham and Ray Charles!



MR. ACKER BILK: Stranger no more in the United States. (NRM Picture.)

# JULY SPECIAL



## SAM COOKE

TWISTIN' THE NIGHT AWAY Twistin' the night away; Sugar dumpling; Twistin' in the kitchen with Dinah; Somebody's gonna miss me; A whole lotta woman; The twist; Twistin' in the old town tonight; Movin' and a-groovin'; Campdown twist; Somebody have mercy; Soothe me; That's it—I quit—I'm movin' on

© SF-5133 Ⓜ RD-27263



## BELAFONTE

THE MIDNIGHT SPECIAL Midnight special; Crawdad song; Memphis Tennessee; Gotta travel on; Did you hear about Jerry?; On top of Old Smokey; Muleskinner; Makes a long time man feel bad; Michael row the boat ashore

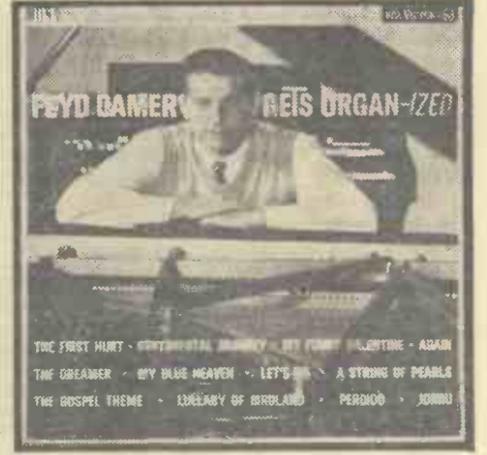
© SF-5132 Ⓜ RD-27262



## DUANE EDDY

TWISTIN' 'N' TWANGIN' Peppermint twist; Twistin' 'n' twangin'; Let's twist again; Miss Twist; Sugartime twist; Exactly like you; Walkin' 'n' twistin'; Dear lady twist; Moanin' 'n' twistin'; Country twist; The twist; Twisting off a cliff

© SF-5134 Ⓜ RD-27264



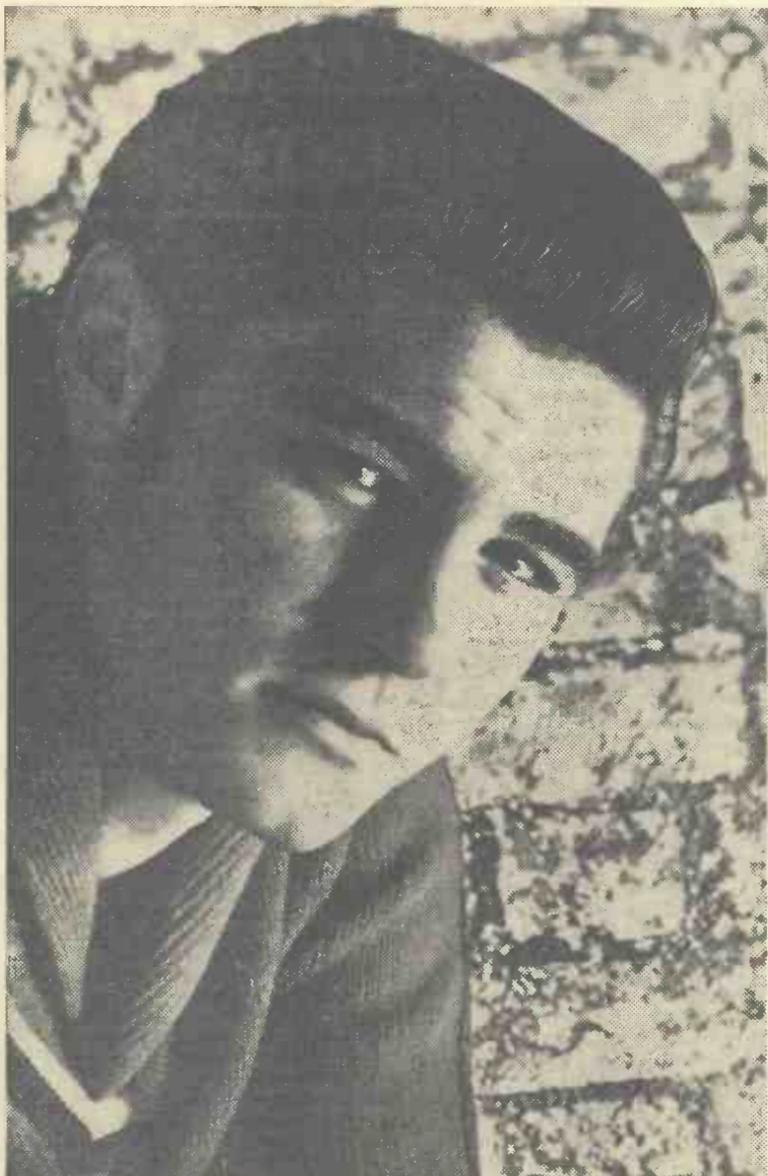
## FLOYD CRAMER

GETS ORGAN-IZED The first hurt; Sentimental journey; My funny valentine; Again; The dreamer; My blue heaven; Let's go; A string of pearls; The gospel theme; Lullaby of birdland; Perdido; Jordu

© SF-5130 Ⓜ RD-27260

STEREO OR MONO LP RECORDS





VINCE TAYLOR: 'I wore the black leathers before Gene Vincent'.

# THE BLACK LEATHER SUITS CONT

# Vince Taylor

## IT COULD HAPPEN, S

## THE ROCK SINGER BRI

## DIDN'T WANT

Knokke-Le-Zoute, Belgium.  
**VINCE TAYLOR** — once the Angry Young Man of Britain's beat singers, now a £450 a night success in Europe—may be in line for a film part . . . the lead in "The Elvis Presley Story", Vince as Elvis.

He told me this last week when appearing at the Casino here, one of Europe's top cabaret spots and gambling haunts.

And he also told the strange story of his climb to fame on the Continent, using as props all-over black leather, black gloves, a gold medalion and an act that features much anatomical shaking, using the microphone as a sparring partner and the occasional rioting teenagers.

All very familiar?

It should be. It is raw vintage rock and roll that died out in this country about three years ago.

But it has taken hold very firmly with the French teenagers and in just over a year Vince Taylor, a singer who meant virtually nothing in England, has been promoted to the hierarchy of the return-to-the-rock-age.

by  
**IAN DOVE**

Vince told me: "I play now to anything from between three to six thousand. Why, man, I've even played to a packed bullring in Spain.

"But the big thing in the future will be a couple of films. One is certain—I'll appear with George Chakaris, the star of 'West Side Story' later this year, probably in November.

"And the other is the part of Elvis in the 'Elvis Presley Story', although I think they are having trouble getting permission to do it.

"At first the film company were going to use either Rick Nelson or Fabian in the part but decided against it. They figured that people wouldn't accept them in the part—they'd just think of them as Fabian or Rick, not Elvis.

"So they decided to use someone more or less unknown—which is me in America. There are lots of people who can sing like Elvis but they don't know how to do the movements.

"I'm known for my movements because I saw Elvis right back in the early days."

### KNIFE

Vince has a pertinent description of the British Isles—"A KNIFE IN MY BACK."

He wants to return but not for about two years and preferably with either a record or a film to bolster his case.

His memories of England are tinged with bitterness: "The kids liked it but I couldn't get across to the damn agents. They didn't like me."

He added: "Mind you they probably had some reason."

England still rankles in Vince's mind because of Gene Vincent and what has become known as the Great Black Leather Controversy. Who wore them first?

Says Vince: "Me. I know that Gene and I dress alike, but I wore my outfit first. Jack Good put me in 'Wham' — He was aiming to make me as big as Cliff and Marty

Wilde, who had just completed successful television series. I was given the full treatment, black leather and everything. I think it was the first

time they'd been used in Britain. "But then Gene Vincent came over from America. He was a big name in Britain although he'd fallen



FATS DOMINO: sings . . .

# SINGING in Belgium

# SURPRISES FOR BRITISH TEAM

THE British team for this year's European Song Contest at the Casino Knokke Le Zoute, Belgium, very nearly had the opportunity of a lifetime — an hour long television show beamed out on the Eurovision network.

It happened when Holland withdrew from the contest in protest against the wide margin of over 80 points between the Dutch and the Belgium teams after Saturday's heat.

The following day Holland were due to meet England.

All through the morning, the Dutch team manager, Lou Van Rees, tried to get the judges to reconsider their decision.

The judges refused and the British team were asked to start hurried rehearsals to add an extra half hour to their scheduled appearance.

However at the last moment Holland agreed to appear but not to compete against Britain. They also insisted that the 15 strong judging panel leave the hall while they appeared.

The Dutch team said they would not appear next year and the Contest organisers said there would be no change in the rules.

The British team this year — last year's team won the competition — were 23 points ahead of the other competing countries, France, Belgium, Germany and Italy at press time but with two more heats to go won't know if they are in the finals until later.

They beat Belgium on Friday by a narrow margin, 14 points, and their appearance on Sunday night showed that they had conquered the slight nervousness that marred their first appearance.

Colin Day and David MacBeth alternate in opening and closing the team's programme with Anita Harris, Christine Campbell and Noel Harrison. This year's quintet is more of a team and all received

strong applause for their numbers — mainly standards and quality songs. If they win they all share in the £1,420 first prize.

### SWEDISH BLUES

ALEXIS KORNER and his Blues Inc. outfit have been invited for a tour of Denmark and Sweden for a week in October—and if the offer is taken up he will take the Gospel group, the Stripes of Glory, with him. They have had a further offer of a tour of Scotland for September—and, in the first week of that month, have a five-day tour of the Midlands, opening in Leicester.

### BREAKAWAYS FOR ASTOR

THE BREAKAWAYS, three-strong, three-girl team from the old Vernons' groups, have been booked for a week in cabaret at the Astor Club, London, from September 3—prior to their already-announced two-week engagement at "Room At The Top", Ilford. They are at Torquay, August 5; Norwich, August 15; and Portsmouth, August 16.

# JAZZ SPOT

**BOYD'S BLUES**  
Eddie Boyd Blues Combo  
Nothing But Trouble • Her Picture In The Frame • Five Long Years • Stroller. ESQUIRE EP.247

CONTEMPORARY blues singing still exists in the States, particularly in the Southern rural areas—and in cities like Chicago where the large Negro population still demands their own kind of music despite the inroads that Rock, modern jazz and the electric organ have made on their affections.

Armand "Jump" Jackson, who recorded this modern blues session for Esquire, is the uncrowned chief of blues along the South Side and when I was staying in Chicago I was told that, if I wanted to find blues along 63rd Street

I would have to ring Jump. This is just the kind of music many rural and urbanised American Negroes prefer in 1962. It hasn't the real folksy fire and force of the oldtimers like Blind Lemon Jefferson, Sonny Terry or Barbecue Bob, but one has to remember that tastes change and the performances of really authentic blues artists must echo the contemporary scene and the demands of their own particular audiences.

This recording does that—and who are we to carp? It belongs to the Muddy Waters, Howling Wolf, Chuck Berry, Jimmy Reed school, and there is a lot to be said for the last of the blues singers. Given another 20 years and we may be hunting up THEIR discs for fancy prices too.

**ANTHONY NEWLEY**  
THAT NOISE

F 11486



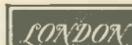
**BOBBY DARIN**  
THINGS

HLK 9575



**FORTUNE TELLER**  
BOBBY CURTOLA

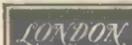
HL 9577



**(GIRLS, GIRLS, GIRLS)**  
MADE TO LOVE

EDDIE HODGES

HLA 9576



**CONROVERSY :**

# as Elvis !!

**SAYS**

**TAIN**

off in America. Anyway he came and they threw in all the black leather gear.

"Gene had never worn that kind of gear until then.

"So I was out—but I still wore the black leathers. And so did Gene. We both appeared on the same bill once—I think it was the Granada,

Tooting—dressed identically. It was very embarrassing."

There are certain areas on the continent—mainly in France—where Vince cannot visit because of the effect that combined microphone twirling, rubber-leg shaking, pelvic wriggles, shrugging shoulders, padded knees, echo chamber controlled voice, blue red lighting, over amplified sound, thudding beat, and plain elemental raw rock singing produce on the flower like minds of the Continental teenagers.

The first time Vince appeared in France, in Paris at the Olympia Music Hall there was a riot. The appearance was accidental—"I went along with my group, the Playboys, more or less for the ride. Wee Willie Harris was on a big bill of British rock stars and the promoter just asked me to go on. I think I sang for round about ten quid but I closed the bill.

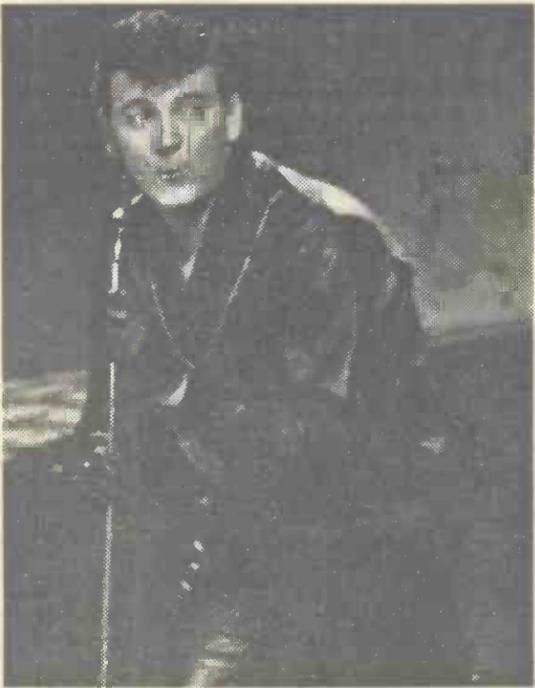
## BERSERK

"The next thing that happened was the riot. They went berserk."

This accidental appearance started the trail for Vince. He was signed up and made 13 songs at one go for a French disc company, Barclay Records.

"People had read about me, but hadn't heard me. The thing was to get the discs out as fast as possible. They were terrible. I don't think the French can really make this kind of disc yet, not good commercial rock discs. It's like England was four or five years ago. Now England makes fabulous discs....

"Johnny Hallyday (Vince's rival in the rock stakes in France) flew to Memphis



GENE VINCENT: in his black leathers. (ABC TV Pic.)

## ROCKING in France

to make his records—for the French market!"

The Casino where Vince and his Playboys appeared—sample numbers: "Trouble" (Elvis number), "Twenty Flight Rock" (Eddie Cochran), "What'd I Say" (Ray Charles)—has previously featured artists like Juliette Greco, Petula Clark, Charles Trenet. I report the audience liked Vince although as he said they weren't his usual type of audience.

The Playboys, Bobby Clark (drums, ex Marty Wilde), Tony Harvey (lead guitar, ex Nero and the Gladiators), Bob Steel (rhythm guitar) and Johnny Vance (bass guitar), all played with a detached attitude and at times seemed to be playing for their own pure and simple pleasure.

Vince's skull ring glistened in the spotlight. "You've got to have something there to make the hands stand out. Most important."

When he finished it was another £470 in his pocket. The Playboys get a straight scale of £50 a week, with extra for television, radio and records.

Which is more than he used to get in the Soho joints and scout halls in the depths of Cornwall back in the old days, when the knife was in his back.

Note: Vince's microphone undergoes great strain as it's whirled and thrown. Therefore it's protected—it also has an echo chamber attached.

The Belgian engineers at Knokke looked most hurt when their microphones were rejected by Vince. These microphones were used to beam out the sound all over Europe.

But they weren't good enough for Vince Taylor. "Useless—they'd crack up in two minutes."

# FUNNY, PECULIAR AND NON-COMIC COMEDY

LOVE they say makes the world go round. Laughter it seems doesn't even go around the world.

Especially when it comes to so-called comedy records. A less international thing you could hardly find. But surely you argue, comedy spans all barriers. Well here's news . . . it doesn't.

Only two British discs have been hits in the States which can be called "funny". They were Charlie Drake's "Boomerang" and Lonnie's "Chewing Gum". Mike Sarne's "Come Outside" isn't even starting to move over there yet. Despite the ads and plugs that it has had. In fact it could even repeat the failure of Lonnie's "My Old Man's A Dustman" which was a famous flop Stateside.

Over there though they seem to go more for a different type of humour. More mickey-taking like.

Apart from "Speedy Gonzales" which is little more than a gimmicky Rock 'n' Roll disc, there are precious few comedy discs in the U.S. top 150.

Things like "Little Red Rented Rowboat" by Joe Dowell, and "Mary's Little Lamb" by James Darren aren't really selling on their comedy value, but on their musical value.

Others include two send-ups of the Ben Casey hit. They are "Dr. Ben Basey" by Mickey Shorr and The Cutups, and "Ben Crazy" by Dicky Goodman and Dr. I. M. III.

There's not much chance of either of these two being released—let alone making the charts.

Then there's "My Daddy Is President" by Little Jo-Ann which has been banned in several States.

But the other disc which does stand a chance of making the grade is called "Ahab The Arab" by Ray Stevens, and it is at No. 4 in "Cashbox" this week. A cover version of the number has been waxed by dee-jay Jimmy Saville for Decca and both versions are expected to

be released soon. You might remember Ray for his previous effort, the mammoth titled "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills".

Believe it or not, there have been discs which have had longer titles than this.

And to torment all readers here's one of them. "Green With Envy, Purple With Passion, White With Anger, Scarlet With Fever, What Were You Doin' In His Arms Last Night Blues". Julie Rayne dared to sing and record it, and it sold quite well. But the lyric wasn't funny, only the title . . . And it's the lyric that decides whether a disc is a comedy record or not.

Many records are funny unintentionally . . . And we don't call these comedy records.

Straight comedy discs don't usually make the charts. "Lizzie Borden" by the Chad Mitchell trio and "The Astronaut" by Joze Jimenez are examples of two of these. Yet both reached the U.S. top thirty.

But Bernard Cribbins comes pretty near straight comedy discs with his efforts to date. He doesn't use nearly so many gimmicks as many of the comedy hit-makers of late—i.e. Charlie Drake, Lonnie Donegan, or maybe Anthony Newley.

Even U.S. gimmick discs don't always make our charts. Larry Verne flopped twice with his "Mr. Custer" and "Mr. Livingstone", while the Chipmunks haven't been in the charts for years.

You can't give formulae for the success of comedy discs in this country or the States. There aren't any. Everything rests on the fickleness of the public. Really humorous discs can be flops—corny ones may be hits.

Funny isn't it . . .  
The laugh's on . . . who?  
NORMAN JOPLING.



sings and swings . . . and



signs autographs. (Pictures by David Redfern.)

<p><b>RENDA LEE</b> ES THAT FEELIN'</p> <p>05871 Brunswick</p>	<p><b>KETTY LESTER</b> BUT NOT FOR ME</p> <p>HLN 9574 LONDON</p>	<p><b>BILLY FURY</b> ONCE UPON A DREAM</p> <p>(from the film 'Play it cool') F 11485 DECCA</p>	<p>THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1</p>
<p><b>POOR LITTLE PUPPET</b> CATHY CARROLL</p> <p>WB 72 WARNER BROS</p>	<p><b>HOW MANY NIGHTS, HOW MANY DAYS</b> ALAN FIELDING</p> <p>F 11487 DECCA</p>		

# KEEP IT SIMPLE, SAYS FATS DOMINO

"THE secret? Keep it simple, man. And keep it swinging", said Antoine Domino, whose figure explained his nickname, "Fats".

He was just about to go onstage at the Antibes Jazz Festival, in Juan Les Pins, South of France, last week.

But despite his impressive record of hits, Fats Domino was more than a little apprehensive about facing a European audience for the first time.

## STOMPING

However, after the first concert, lasting around 1½ hours, he professed himself more than satisfied. It was an hour and a half of good humoured stomping rhythm and Blues, a bit of comedy, posing for photographers and generally behaving like a man having a good time.

The audience responded too although it was rather quiet for a French audience. No jiving at all in the aisles. However it was obvious that Fats was a success if only by the applause that greeted the first few bars of "Blueberry Hill".

The Domino orchestra is three saxophones and two trumpets plus the usual rhythm section. Fats never leaves the piano at all—not even when the rest of them paraded, circus band fashion, in and out of the audience playing "When The Saints Go Marching In".

The sound is close to the sound we hear on disc and the repertoire consisted of most of his old hits—most of them Gold Disc winners. Fats comes third in the total of artists who have won Gold Discs with Crosby and Presley in front of him.

Fats professed great admiration for Elvis to everybody.

About England, he said: "Of course I'd like to play in England. I heard a lot about British audiences from my friends who have toured there and they sound different to most other audiences. Things that are successful before one

audience don't appear to be so in Britain.

"But I'd sure like to play that country. However I'd have to have my band with me—or Dizzy's."

Dizzy was jazzman Dizzy Gillespie who had brought a special big band with him to headline the Festival with Fats. Fats said that Dizzy's band was the best he'd heard.

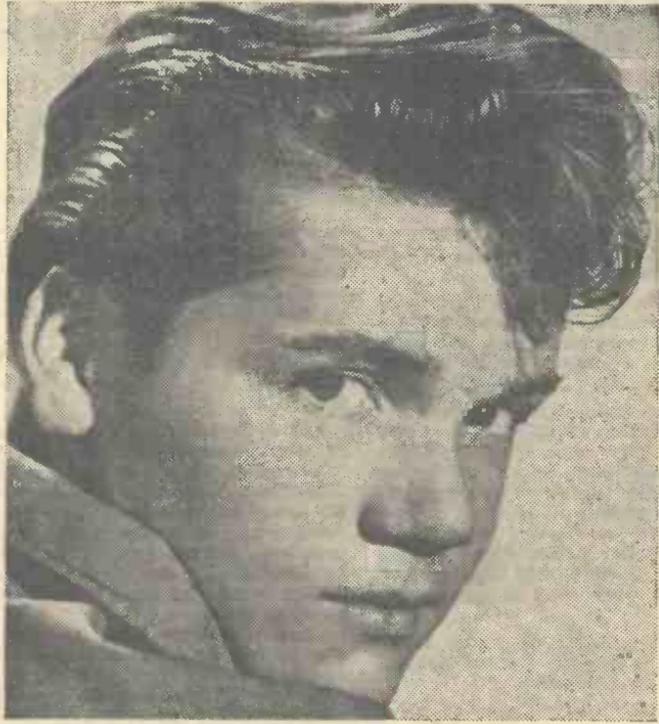
## CONFINES

Perhaps Fats and his kind of music doesn't fit into the strict confines of a jazz festival—containing as it does, a tenor saxist whose big moment was when he squealed like a cow in pain—but thankfully the French are broader minded.

And in this instance several thousand Frenchmen weren't wrong . . . in their applause.

# NRM POP DISC JURY

## A Hit For Hyland



BRIAN HYLAND: Another winner coming.



**SMITTY WILLIAMS** *The Cure; Oh Seymour* (MGM 1167)

MISS WILLIAMS who sings along with herself pays tribute to the power of televised scalpel. Her idea of a complete cure is to get in Dr Kildare and Dr Casey for consultation. A novel idea given a subdued treatment by Smitty. Tune isn't all that hot. Diagnosis: hardly chart material. Perhaps it could do with a bit of treatment from Dr. Feelgood and the Internes.

"Norman" came in for a beating just recently and the flip should do the same for Seymour. Smitty sings in her breathless panting style and there's something funny going on with Seymour towards the end.

TWO

**THE ISLEY BROTHERS** *Twist And Shout; THE I.B. SPECIAL INSTRUMENTAL Spanish Twist* (Stateside SS 112)

SOME YEARS AGO the Isley Brothers had some big hits in the States. One of them was "Shout" and this is in much the same vein. Medium tempo frantic blues number that's high up in the States. Twist beat for the number with the Bros. going really mad and in the end sounding rather like something from a zoo. This is good nevertheless.

A different team on the flip, play "Spanish Twist" with a peculiar twanging sound. But it's the top side that'll snatch the plays.

FOUR

**ROBERT HOLLIDAY** *And His Orchestra Theme from 'Guns in the Afternoon'; Love Me Over and Over* (MGM 1163)

WAY OUT WEST with Robert Holliday means strings, whoo-whooping chorus tumpy-tump rhythm single notes on a squeeze box and French horns disappearing over the horizon. In fact the complete Western soundtrack beloved by Hollywood since Al Jolson first spoke. Very evocative but hardly distinctive.

Flipside also comes from the film, "Guns In The Afternoon" and for a fleeting second you might think it was part of the top side. The chorus still jogs along with us, the rhythm is almost the same and the squeeze box gentleman hasn't learnt many new notes.

THREE

**PETER HARVEY** *Please Don't Tell Joe; Raining In My Heart* (Columbia DB 4873)

IT'S IN VOGUE anyway. Peter Harvey tries his hand at the type of pseudo country and western music that has sent Joe Brown to the top. The lyric features Mr. Harvey doing the right and noble thing about not telling his best buddy Joe that his (Joe's) girl has fallen in love with him (Peter). Rather than write to an advice column, Peter sings about it. And rather well too.

The tempo remains about the same—jogalong style—for the flip. Peter's husky voice grows on you.

THREE

**SONNY LESTER ORCHESTRA** *Mr. Hobbs' Theme; Cream Puff* (Ember 159)

MR. HOBBS plays his theme on bass guitar apparently, and reasonably melodic, it is too. A chorus (Mr. Hobbs' family?) join in while Sonny plays the tune as if he's aiming for a lot of late

night plays by dee jays. But otherwise it won't make any charts.

For the flip a curiously dated vocal group equate the delights of courtship with the American teenage diet before being blasted by a large brass section that Sonny keeps handy.

There's a mass of shooey dooby to help things along halfway through. A better side based on the blues.

THREE

**SANTO AND JOHNNY** *Spanish Harlem; Stage To Cimarron* (Stateside SS 110)

**BEN E. KING'S** while-back Stateside hit is given an instrumental performance by the team of Santo and Johnny. They inject the song with a lot of feeling that it's not usually possible to put into a record like this.

The playing is excellent but the song is better with a lyric. Better luck next time for the boys who had the big "Sleepwalk" hit.

Western type feel on the flip, "Stage To Cimarron". More echo than the top side makes this a more saleable product we think. Good playing.

THREE

**FREDDY STAFF ORCHESTRA** *Jitterbug Waltz; Amore* (Oriole CB 1745)

"JITTERBUG" WAS one of the first jazz waltzes, composed by Thomas Fats Waller, and Freddie Staff allows his alto saxist (who sounds like a fugitive from the Brubeck Quartet) full rein on its melodic content which is pretty high. Good professional record with mild chart appeal.

Back in 1962 with the flipside, a twangy guitar plus Latin rhythm treatment of an old standard.

Mr. Staff throws in some weighty brass occasionally but most of the work is carried by guitar. The rhythm is a Latin styled twist—don't knock it.

THREE

**NICK VILLARD** *The Day Of The Gun; Evergreen Tree* (Pye. 7N 15454)

ANOTHER story-type song from Nick Villard with his western "The Day Of The Gun". A Frankie Laine kind of song with plenty of gory details to please the listeners.

Nick's big voice is very capable on this type of song, and he'll soon be in the charts. Whether or not with this one, we don't know. But it's good, all the same.

Slower stuff on the flip with Nick giving a good performance on this commercial side. Sad voiced Nick doesn't need much backing on this earthy number. It's good.

FOUR

**THE HUTCH DAVIE ORCHESTRA** *But I Do; Time Was* (Pye Int. 7n. 25149)

WE REMEMBERED with a little nostalgia Hutch's version of "Sweet Georgia Brown" some years back. This is in a rather different vein, and it appears to be the backing of the recent "Frogman" Henry hit "But I Do" with piano substituted for the voice.

There's still some originality left though, and the record is quite entertaining. Not hit potential though.

"Time Was" starts with some rather bluesy piano stuff and continues in much the same vein. There's some interesting sounds on this somewhat off-beat side, but again, not much commercially.

THREE

**CHUBBY CHECKER** *Dancin' Party; Gotta Get Myself Together* (Columbia DB 4876)

FROM THE TWISTER himself comes "Dancin' Party" currently high in the U.S. charts. And we bet to be high in ours. It's a frantic-type twist number with a variety of dances in the lyric. Repetitive but good with some noisy backing from the sax, etc.

Should be a big hit.

Slower stuff on the flip, with Chubby getting a Fats Domino type backing from the boys. It's a love song more or less and it makes a change for Chubby. But it's not slow enough to be deadly and the whole thing swings along nicely.

FOUR

### TOP 20 TIP

**BRIAN HYLAND** *Sealed With A Kiss; Summer Job* (HMV 1051)

BRIAN'S BEEN in the twenty for a long time with his "Ginny Come Lately". In the States, this is an even bigger hit, and when we hear it we know why.

Emotion packed performance on the slowie with several gimmicks that will go down well. Brian talks of the long lonely summer. On this soft harmonica backed performance he puts that over perfectly.

"Summer Job" is a gayer but lesser performance. It's a merry song with a merry backing, and some good lyrics. But it doesn't mean too much. If it had been slightly better we would have given the disc a higher rating.

FOUR

### TOP 20 TIP

**JOHN LEYTON** *Down The River Nile; I Think I'm Falling In Love* (HMV POP 1054)

LONELY no more. John Leyton takes the Terry Gilkyson song "Down The River Nile" and gives it a special treatment. Eastern-type sounds galore with John's firm vocalising dominating the song.

This is so different from anything else John has done, that it will prove his efforts as an entertainer rather than solely a pop singer, if he can get away with it. But mind you it's good, and should be a hit.

Guitar and drums open the flip, "I Think I'm Falling In Love". Nice little song, with plenty of tune, melody and good vocal work from John. A good flip.

FOUR

### TOP 20 TIP

**LEROY VAN DYKE** *I Sat Back And Let It Happen; A Broken Promise* (Mercury AMT 1183)

THE "WALK ON BY" king has decided to stop perambulating and just let things happen. Fast Country style, with a touch of the croak on the "Let it happen" bit. Bit rock 'n' roll, as well. Not as good as "Walk On By" and we have considerable doubts about its future in the Top Twenty. Point is that it is a very well-made record but lacks the catchiness on first hearing that usually marks out the sheep from the goats.

Also it is a little bit busy, which means the slender-enough theme is obscured still further.

Same tempo for the flip and much the same criticisms apply. But there are more fireworks from Le Roy... as if he is letting his emotions run away with him. Funny old-time piano fills in the gaps and the over-all picture is that he can hardly get the words out quickly enough.

THREE

**ANDY STEWART** *The Lads O' Bonnie Scotland; Sandy's Holiday* (HMV POP 1048)

AFTER A BRIEF excursion into the blue grass of Kentucky with his last disc, Andy Stewart takes us right back to the green hills of Scotland with a professional piece of nationalism about Scotsmen who always yearn for the

country of their birth and cry at the sight of a damp sponge. (Why do they ever leave anyway?)

The drums beat behind Andy in material vein, the chorus stirs the blood and all in all it's Stewart at his most serious... and his best! Should sell and sell over the border from glen to glen.

The Sandy in the title is the kind of Scotsman who thinks London is covered with undergrowth and peopled by savages. He comes bouncing down from 'home' for a holiday, gets involved with a bird in Trafalgar Square and loses his watch. All done very comically, in the Will Fye fashion.

FOUR

**BILLY ECKSTINE** *Guilty; I Want To Talk About You* (Mercury AMT 1182)

INSTANT RECOGNITION with the first phrase of this warm slow ballad because Mr. B has one of the most distinctive voices on the scene. As usual we checked to see if the record was being played at a slower speed than normal but that's part of his charm.

The song? A reasonably adult piece of writing from some years back. Mr. B didn't have to blow much dust off it to get it back into circulation.

The flip is written by Billy himself and again Bobby Tucker's string filled orchestra underline the mood. Again it's slow and dreamy and suited to the deep down tones of Billy. Music for going to sleep—as opposed to sending you to sleep.

THREE

**AL MARTINO** *Because You're Mine; Make Me Believe* (Capitol CL 15260)

CARUSO IS DEAD; Lanza is dead, now Al Martino tries the big sound with the pipes. After the film-credit introduction, his voice is surprisingly (and happily so) small in comparison with Lanza. A welcome change, though. It's just a short step to Covent Garden for Al and this type of disc. Let's see more of this sort in the charts.

Monty Kelly conducts the orchestra again in a Roger Williams manner for Al to warble a tune that is somewhat similar to the top side. But Al, as usual, performs well.

A fully qualified bricklayer, we believe, Al drops none here.

FOUR



ANDY: Home and away.



LEROY VAN DYKE



JOHN: Not lonely—different—tipped!

# THIS WEEK'S SINGLE REVIEWS

## Not Up To Standard For Connie

**CONNIE FRANCIS** *Vacation; It's Gonna Take Me Some Time* (MGM 1165)

SOME high-school type sounds for Connie's latest "Vacation" a typical Miss Francis type beat number. Plenty of beat and bounce with some enthusiastic singing from Connie.

Song is very reminiscent in tune to many of her earlier efforts in the rock field, with a good sax solo in the middle. Main point of the disc is the word Vacation spelled by Connie and her backing group.

She's been so long without a hit that we can't give it a Top Twenty Tip. It's not really up to the standard of some of her past beat numbers. But we'd like to see it up there all the same.

Tom-toms open "It's Gonna Take Me Some Time" a very commercial sounding number with plenty of twangy guitar in the background. This side will be a Juke Box Favourite. Actually it's better than the top side.

FOUR 🎵🎵🎵🎵

**RUSS SAINTY** *Keep Your Love Locked; I've Got A Girl* (HMV POP 1055)

INTERESTING sounds open "Keep Your Love Locked" from Russ Sainty. Good work from chorus on this pleasant jogging number from Russ. Unfortunately not a particularly distinctive tune, but some good singing from Mr. Sainty.

Good too for dancing, but not too commercial. Should notch up some sales too.

Russ penned the flip, "I've Got A Girl" a merry little ditty with some good guitar work. Pleasant with more of a beat than first seems apparent, it is as good as the top side.

THREE 🎵🎵🎵

**GORDON FRANKS AND HIS ORCHESTRA** *Theme From TV Series—"Outbreak Of Murder" Johnny's Tune* (Parlophone R-4929)

AFTER his successful outing with "Rag Trade Rag" Gordon Franks comes up with another theme. All themes sell well, and this will be no exception, but it won't make the charts.

Very pleasant and well-performed with some good sounds from the boys, the piece is played with a much smaller group it seems than their last. There's none of that big band sound on this one. But it's quite good, nevertheless.

Flip is a Hawaiian sounding piece with appropriate instruments to carry off the effect. "Johnny's Tune" is a somewhat repetitive little number without the commercial appeal of the top side.

THREE 🎵🎵🎵

**THE ANGELS** *Everybody Loves A Lover; Blow Joe* (Pye. Int. 7N 25150)

U.S. FEMME vocal team, the Angels handle the standard very capably. They've a very pleasant sound, on their harmonious work, and solo parts.

Beaty backing from The Hutch Davie Orchestra with a bit of a build-up towards the end.

Funny thing about this team—they've had two huge Stateside hits with "Til" and "Cry Baby Cry" which didn't get released over here. Now this third effort hasn't made it in the States, but it has been released here Strange are the ways of the world

Flip side is "Blow Joe" and there's a bit more background work on this one. Good vocalising, but not too commercial. Fast-ish without too much of a tune, and plenty of interesting work on the girls' solo efforts. And a good organ solo in the middle.

By the way, we think there's three of them

THREE 🎵🎵🎵

**SUSAN MAUGHAM** *I've Got To Learn To Forget; I Didn't Mean What I said* (Philips 326533)

TOP SIDE WAS written by versatile Alan Fielding who has just had a disc release of his own. Susan handles the song capably with double-track to assist her along. Not that she really needs it for her voice is good.

Song is a medium tempo beater with plenty of strings and a nice drum beat. Should sell quite well—we don't reckon it hit-wise though.

Susan penned the flip herself. And what's more it is definitely more commercial than the top side. Gimmicky with some touches of the rock 'n' roll in the delivery.

Despite the somewhat overplayed sound, the lyric is good and Susan handles it well. This is the side that deserves some attention.

THREE 🎵🎵🎵

**THE BARONETS** *Scotland The Brave; Autumn Leaves* (Waverley SLP 520)

THE BARONETS vocal team make a smooth and polished job of "Scotland The Brave". Folksy-type group with soft and pleasant voices and mild accents. The backing on the song is very subdued making a pleasant change from many discs of late.

Half way through they start singing "Auld Lang Syne". The trouble was we thought it was "I Understand" by the G-Clefs. Such is pop pollution.

Autumn sounds herald the beginning of "Autumn Leaves" which is given a pleasant going over by the boys. If you like this standard this treatment will appeal to you—it's very good of its kind. Should sell well beyond the Roman wall. Not too commercial for the English market though.

THREE 🎵🎵🎵

**LITTLE JOEY AND THE FLIPS** *Bongo Stomp; Lost Love* (Pye Int. 25152)

AS YOU could probably guess from the title and group name this is one of those discs that could only have been produced in the States.

Similar in a way to "Bristol Stomp" it has more of a bluesy feel, with a tune that has been used in the basic form on many great Rock hits, mainly several years back. There's an insistent beat, with plenty of falsetto from Little Joey, while the Flips provide him aptly with a good choral background. Bags of atmosphere on this spontaneous-sounding dance-type disc.

Slower noises on the flip from the Flips. Also quite a bit of falsetto. And Little Joey singing the melody on about two notes. Not the side you would play.

THREE 🎵🎵🎵

**JACK SCOTT** *I Can't Hold Your Letters; Sad Story* (Capitol CL 15261)

ON THE COUNTRY kick, Mr. Scott now turns to John D. Loudermilk for his top side. Lots of guitar stringing along behind him, he sings how mere letters don't mean much to him — not compared with holding the girl in his arms. It jogs along, typically pseudo-Country style, but it has the sort of atmosphere that we'd like to see disturbed by an explosion.

Jack has done much better than this. It's not that it's so bad... it's just that it's not good.

Jack Scott turns to Jack Scott for the 'B' side. Again, guitar hammers away early on and Mr. Scott has invested himself with commercially livelier lyrics and melody. Even so, we doubt if it will make much impression on the sales charts.

THREE 🎵🎵🎵

**BUDDY KNOX** *She's Gone; Now There's Only Me* (Liberty LIB 55473)

SLOW opening for the Dion-like treatment of "She's Gone" a frantic beater with plenty of gimmicks from all concerned on the disc. This isn't the best that Buddy Knox has done, in fact it's nearly the worst.

Not such a bad string solo in the middle. Typical stuff throughout — the whole thing sounds slightly speeded up.

Slower on the flip, a sad-ish story of two tickets for the show, one of which is useless now. In fact Buddy continues to tell how he's bought two of everything but now his girl's gone.

Much better than the top side—there's a tinge of C & W about it.

THREE 🎵🎵🎵



LENA: Double 'A'.

**LENA MARTELL** *To This Man; The Reasons Why* (HMV POP 1049)

TWO BIG RED 'A's on our demo. of the new Lena Martell disc. Pretty Lena sings very well on a song that would have been good for Shirley Bassey. But even Shirley couldn't sing it as well as Lena. We rate this her best performance ever and also one of the week's best releases.

Song is good and has a strong lyric with Lena extracting just about everything from it.

A record worth buying. On the second 'A' side some cascading strings open the deck. Not as commercial as the other side, probably because this type of song and lyric is a bit on the hackneyed side.

Nevertheless we aren't criticising the disc—just it's potential. The other side will probably grab the sales.

FOUR 🎵🎵🎵🎵

**GARY U.S. BONDS** *Seven Day Weekend; Gettin' A Grove* (State-side SS11)

FROM THE FILM "It's Trad Dad" comes the belated offering from U.S. Bonds called "Seven Day Weekend".

Typical Bonds delivery on this one with plenty of atmosphere and echo. Fast-ish twist number with interesting sax solo mid-way.

Much the same as all his others—we don't really think it will make the charts.

Some "Quarter To Three" sounds open "Gettin' A Grove" on the flip. Again it's typical Bonds stuff with plenty of everything except originality. We think that Gary should get out of his rut quick.

THREE 🎵🎵🎵

**MARK DWAYNE** *Little Bitty Heart; Today's Teardrops* (Oriole CB 1744)

WE'RE SURE THERE was another "Little Bitty Heart", from the Brook Brothers. Another country-style opus from Mr. Dwayne, who obviously shares the theory that this is the next sort of craze-music. This is a harmless sort of song but it hardly raises the pulse-rate. It twangs along in an eminently peaceable sort of way with the usual grid of guitar sounds in the background.

Much faster, the flip was a hit for Roy



GARY U.S. BONDS: Is he in a rut?

Orbison and Mark Dwayne gives it a thorough work-over. If he has a fault, it is that he rarely varies his tonal qualities and just plods, all speedy-like, through the lot. If he has an asset, it is his enthusiasm and fire. We rate this very much stronger than the top side... but commercially there is the fact that Mr. Orbison has had his share of the royalties already.

THREE 🎵🎵🎵

**DEAN MARTIN** *Dame Su Amor; Baby-O* (Reprise R20082)

AFTER his mildly successful "C'est Si Bon" Dean entertains us with another cosmopolitan offering, sung partly in English, partly in French.

Soft and stylish with good work from the backing and chorus, which occasionally chants the chorus solo.

This should be more popular with the older folk than with the kids. It'll sell, nevertheless.

Vibes open "Baby-O", which moves at a softly swinging pace. Not particularly distinctive, but very pleasant. The faster tempo than the top side makes this a good double-sider.

FOUR 🎵🎵🎵🎵

**DENNIS CLANCY WITH LYALL DUNCAN AND THE 'GIE' GORDONS BAND** *The Hampden Roar; Fitba' Crazy* (Waverly 521)

DEFINITELY FOR THOSE North of the border is this one. Dennis sings with a pleasant Scotch accent. Medium tempo number dealing with a football match at Hampden Park. Accordion backed, the song has a folksy flavour.

As we said before, definitely for those North of the border.

Faster tempo on the flip, which we believe did quite well for another Scottish team, Hall and McGregor. This though is more authentic. For those who don't speak the language, the title, roughly translated, means "Football Crazy".

THREE 🎵🎵🎵

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**JOHNNY GET ANGRY**  
**JOANIE SOMMERS** WB 71

**THE EVERLY BROTHERS**  
THAT'S OLD FASHIONED;  
HOW CAN I MEET HER?  
WB 67

Warner Bros Records Decca House Albert Embankment London SE1

ALBUM REVIEWS . . . . . BY JIMMY WATSON

# RAY CHARLES DISAPPOINTS

**RAY CHARLES**  
MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC

Bye Bye Love; You Don't Know Me; Half As Much; I Love You So Much It Hurts; Just A Little Lovin'; Born To Lose; Worried Mind; It Makes No Difference Now; You Win Again; Careless Love; I Can't Stop Loving You; Hey Good Lookin'. (HMV CLP 1580.)

I SEE that this album is already in the best sellers this week . . . frankly I'm surprised. I am a Ray Charles fan from way back, before he became popular and entered hit parades and such, and I eagerly awaited this album to see just how he would blend his style into the Country and Western field of music.

My first reaction was disappointment. When he sings his own music, then Ray Charles has few, if any, equals. But when he is singing this type of song I find that he comes off second best to the artists in that field.

But it looks like I'm very wrong again. The public seem to be liking it, and after all they are the folks who compile the best-selling lists . . . not me.

FOUR 🍷🍷🍷🍷

**FRANK SINATRA**  
LONDON BY NIGHT

London By Night; Jeepers Creepers; Ebb Tide; My Blue Heaven; The Moon Was Yellow; The Lonesome Road; On The Sunny Side Of The Street; Where Are You; South Of The Border; Something Wonderful Happens In Summer; Night And Day; Autumn Leaves. (CAPITOL T-20389.)

**FRANK SINATRA**  
POINT OF NO RETURN

September Song; When The World Was Young; I'll Be Seeing You; I'll See You Again; Memories Of You; There Will Never Be Another You; Somewhere Along The Way; A Million Dreams Ago; These Foolish Things; As Time Goes By; It's A Blue World; I'll Remember April. (CAPITOL W.1678.)

CAPITOL are really being kind to Frank Sinatra fans this month, with no fewer than two albums available.

The first is a collection of singles and LP excerpts which will probably be familiar to all his followers, while the second is an album in retrospective mood. This latter collection is arranged and conducted by Axel Stordahl, who worked with Frank on most of his earlier Columbia releases.

Nothing but the best, with the mood set taking the honours.

(London) THREE 🍷🍷🍷

(Point) FOUR 🍷🍷🍷🍷

**JOHNNY HALLYDAY**  
SINGS AMERICA'S ROCKIN' HITS

Shake The Hand Of A Fool; Blueberry Hill; Hello Mary Lou; I Feel So Fine; Take Good Care Of My Baby; Bill Bailey Won't You Please Come Home; I Got A Woman; Be-hop-A-lula; You're Sixteen, You're Beautiful; Whole Lotta Shakin' Goin' On; Maybelline; Diana. (PHILIPS BBL 7556.)

PHILIPS claim that Johnny Hallyday is a great new artist—I disagree. He's sensational!

Born in Paris (France, as our American friends say), Johnny is currently the number one star across the Channel.

He is to France what Cliff is to Britain and Elvis to America and Britain. And to judge from this album, I would say that, given the right single, Mr. Johnny Hallyday would be right up there with the tops in these two countries.

A natural, friends, a natural.

FIVE 🍷🍷🍷🍷🍷

**BLITZ!**

ORIGINAL CAST

Our Hotel; Tell Him—Tell Her; I Want To Whisper Something; The Day After Tomorrow; We're Going To The Country; Another Morning; Who's This Geezer Hitler? Be What You Wanna Be; Opposites; The Day After Tomorrow; Entr-acte; Far Away; Petticoat Lane; Down The Lane; So Tell Me; Mums And Dads; Who Wants To Settle Down; Is This Gonna Be A Wedding; Duty Calls; Who's This Geezer Hitler. (HMV CLP 1569.)

BLITZ! A pretty controversial musical which readers of my show review will know that I enjoyed. I felt that the cast also enjoyed their work, and that holds for this album, too.

I bet this will be a pretty big seller which will be quickly added to the collection of anyone who has seen the show.

Headlined by Amelia Baynton, whom everybody agreed is brilliant in the show, the performers revive pleasant memories of an entertaining evening for me.

FOUR 🍷🍷🍷🍷



FRANK SINATRA



CONNIE FRANCIS. (NRM Picture.)

**PETER USTINOV**  
THE GRAND PRIX OF GIBRALTAR

Prologue; Interviews With Von Grip, Altbauer, Orgini, Fandango, Foss, Dill and Russian Observer; Drivers' Meeting; Governor's Speech; Le Mans Start; The Arrival Of The Duke; The Race—Fanfan Pit Stop, Wildfowl Pit Stop, Orgini Pit Stop, Fanfan Pit Stop, Halfway Report, Russian Observer, Schnorcedes Pit Stop, Pinfall Pit Stop; Epilogue. (RIVERSIDE RLP 12-833.)

THE brilliant Mr. Ustinov gently jabs his rapier-like wit right into the heart of motor racing.

The subtle remarks, innuendos and general "digs" aside Mr. Ustinov's many accents and voices alone make the album worthwhile.

I know that the initiated have owned this album since its release in America some time back—but here's the chance for those with no U.S. contacts to catch up with the hilarious events herein.

FOUR 🍷🍷🍷🍷

**SANDY NELSON**  
DRUMS ARE MY BEAT

Drum Roll; My Blue Heaven; Hawaiian War Chant; Twisted; Caravan; Drums Are My Beat; Day Drumming; Drum Stop; Hum Drum; Topsy; The City. (LONDON HA-P 2446.)

IF it's the big beat you're after in your music, then you really needn't look any further than this album from drum star Sandy Nelson.

You've already got his singles? Then you know just what to expect . . . and that's what you get.

I suppose everyone at one time or another considers themselves budding percussionists. Here's your chance to try your skill by keeping time to the sticks and brushes as wielded by Sandy.

FOUR 🍷🍷🍷🍷

**BOBBY RYDELL**  
RYDELL AT THE COPA

A Lot Of Livin' To Do; Sway; That Old Black Magic; They Don't Write Them Like That Anymore; Homesick That's All; Ol' Man River; Don't Be Afraid; My Mammy; Bless 'Em All. (COLUMBIA 335X 1425.)

TALENTED young Bobby Rydell, a frequent hit-maker, is here presented as a cabaret entertainer—and though I did enjoy several parts of the album, I

think I prefer him as the unsophisticated waxer of hit singles.

There's a bit too much chat on the LP to please the bulk of record fans, who like to hear as many songs as possible when they are paying out near the two pounds mark for a record.

I feel sure this would have sold much better as a simple collection of songs rather than an act presentation.

THREE 🍷🍷🍷

**CHUBBY CHECKER**  
DON'T KNOCK THE TWIST  
FILM SOUND TRACK

Twistin' (CHUBBY CHECKER); Bristol Stomp (THE DOVELLS); La Paloma Twist (CHUBBY); Mashed Potato Time (DEE DEE SHARP); Bo Diddley (THE CARROLL BROTHERS); I Love To Twist (CHUBBY); Don't Knock The Twist (CHUBBY); Do The New Continental (DOVELLS); Salome Twist (CARROLLS); The Fly (CHUBBY); Smashed Potatoes (CARROLLS); Slow Twistin' (CHUBBY). (COLUMBIA 335X 1446.)

TOP twister Chubby Checker and friends The Dovells, Dee Dee Sharp and The Carroll Brothers bring us a programme of items from the soundtrack of the Columbia Pictures release "Don't Knock The Twist."

Great stuff for the younger element among record fans—i.e., those who like their twisting rough and ready and uninhibited.

FOUR 🍷🍷🍷🍷

**MICHAEL BENTINE**  
IT'S A SQUARE WORLD

Introduction; The Horse Show; Train Commercial; The Astronauts; Car Commercial; Football Results; Tower Of London; The Shrdlu; Scotland Yard; Ice Cream Commercial; Holiday Commercial; French For Beginners; Moscow Commercial Radio; The Film Extra Of The Year; Lolly Commercial; Geneva Conference; Dingleweed; Drats. (PARLOPHONE PMC 1179.)

THERE'S a cliché one can apply to Michael Bentine—you either like him or loathe him. His humour is still considered singularly unfunny by several members of the community—but to the "In" group he is the ultimate comic genius.

I like him and I like most of his material. The album will grow friendlier as time goes by. Add it to your humour collection . . . it is incomplete without it.

THREE 🍷🍷🍷

# CONNIE SINGS 'FOLK'

**CONNIE FRANCIS SINGS**  
FOLK SONG FAVOURITES

Connie Francis (with Cliff Parman Orchestra and Jordanaires)

Oh Suzanna • Red River Valley • Ball Weevil • True Love, True Love • Clementine • Aura Lee • Come On Jerry • Careless Love • Every Night • Comin' Round The Mountain • Brown Eyes • On Top Of Old Smokey. M-G-M C.883 (Stereo CS.6054.)

THE rather obvious style of Connie Francis has never been a favourite of mine, I must confess, and yet she manages to move out of her usual orbit with at least pleasant and superficially attractive versions (for the most part) of some well known ditties.

Although this album could hardly be called "folky" in the sense this column applies the description, it has the virtue of using good material, and, again for the most part, treating it kindly.

Otherwise the blatant Francis voice and delivery, and the commercially slanted approach of Cliff Parman and the Jordanaires, all combine to make another of these American pop-folk sets which are flooding the market these days.

**CLOSE UP**

The Kingston Trio

Coming From The Mountains • Oh Sail Away • Take Her Out Of Pity • Don't You Weep, Mary • Whistling Gypsy • O Ken Karanga • Jesse James • Glorious Kingdom • When My Love Was Here • Karu • Weeping Willow • Reuben James. CAPITOL T.1642 (Stereo ST.1642.)

THE Kingston Trio led the American commercial-folk field and have already been responsible for a whole raft of LPs, EPs and singles. Their sprightly, brash work seldom produces a dull variation on the folk fragments they adapt, and never touches the fringe of authenticity—which accounts, of course, for their popularity on the other side of the Atlantic.

The instrumental and vocal blend is the same here, too, with a selection of material the Kingstons haven't, for some reason or another, recorded before. Nick

Reynolds' "The Whistling Gypsy" is good, Bob Shane's "When My Love Was Here" is attractive and John Stewart is well featured on tunes like "Weeping Willow" and "Take Her Out of Pity".

**CAMP MEETING**

(with the GOSPELAIRES of Dayton, Ohio)

You Can't Make Me Doubt • Trust In The Lord • Walk In The Light • Come And Go • You've Been So Good To Me • I've Got It • God Said He Would • Bye And Bye • Rest For The Weary • One More Chance • They Won't Believe In Me • They Followed Jesus. VOGUE VA.160182.

THE Vogue popular catalogue is something of a mystery and cloaks a few really worthwhile albums—like a country EP or two, some delectable Spanish flamenco and a few authentic Negro rhythm and blues. Among their latest additions is this lively and swinging Negro Spiritual collation which is blessed with a jazzlike accompaniment and some spirited singing.

Coloured blues and spirituals are seldom without some degree of merit and this album is one of the better ones. I do wish, however, that British record companies would vet the sleeves of American items before blindly reprinting all the embarrassing and tasteless guff accompanying the original print. A writer called Dzondria LaSac finds a new low with some badly written blurb which tells us nothing at all about the Gospelaires. I quote without comment, ". . . the Gospelaires are more than just singers . . . noted merely for their warmth and excellence of style and presentation!! They are Gospel 'Messengers', carriers of the 'Good News'!!! And long after a performance, they are remembered, not only for their great and veritable artistry, but also for their 'moving' sincerity and personal goodness."

JAMES ASMAN.

## BRITAIN'S TOP LP's

- 1 POT LUCK  
(2) Elvis Presley (RCA-Victor)
- 2 WEST SIDE STORY  
(1) Soundtrack (Philips)
- 3 BLACK AND WHITE MINSTREL SHOW  
(3) The George Mitchell Minstrels (HMV)
- 4 BLUE HAWAII  
(4) Elvis Presley (RCA-Victor)
- 5 SOUTH PACIFIC  
(5) Soundtrack (RCA-Victor)
- 6 SINATRA AND STRINGS  
(10) Frank Sinatra (Reprise)
- 7 IT'S TRAD, DAD!  
(8) Soundtrack (Columbia)
- 8 STRANGER ON THE SHORE  
(6) Acker Bilk (Columbia)
- 9 THE SHADOWS  
(12) The Shadows (Columbia)
- 10 BLITZ  
(7) London Cast (HMV)
- 11 THE YOUNG ONES  
(11) Cliff Richard and The Shadows (Columbia)
- 12 THE ROARING TWENTIES  
(9) Dorothy Provine (Warner Brothers)
- 13 SOUND OF MUSIC  
(14) London Cast (HMV)
- 14 TOPS WITH ME  
(18) Helen Shapiro (Columbia)
- 15 TIME FURTHER OUT  
(16) Dave Brubeck (CBS)
- 16 BUDDY HOLLY STORY Vol. 1  
(15) Buddy Holly (Coral)
- 17 TWISTIN' 'N' TWANGIN'  
(19) Duane Eddy (RCA-Victor)
- 18 MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC  
(—) Ray Charles (HMV)
- 19 I REMEMBER TOMMY  
(—) Frank Sinatra (Reprise)
- 20 ANOTHER BLACK & WHITE MINSTREL SHOW  
(17) The George Mitchell Minstrels (HMV)

## BRITAIN'S TOP EP's

- 1 FOLLOW THAT DREAM  
(1) Elvis Presley (RCA-Victor)
- 2 PLAY IT COOL  
(2) Billy Fury (Decca)
- 3 SHADOWS TO THE FORE  
(4) The Shadows (Columbia)
- 4 HITS FROM THE FILM 'THE YOUNG ONES'  
(5) Cliff Richard and The Shadows (Columbia)
- 5 FOUR HITS AND A MR.  
(3) Acker Bilk (Columbia)
- 6 WEST SIDE STORY Vol. 1  
(8) Original Broadway Cast (Philips)
- 7 HELEN'S HIT PARADE  
(11) Helen Shapiro (Columbia)
- 8 BLACK AND WHITE MINSTREL SHOW  
(6) The George Mitchell Minstrels (HMV)
- 9 SPOTLIGHT ON THE SHADOWS  
(9) The Shadows (Columbia)
- 10 DREAM  
(12) Cliff Richard (Columbia)
- 11 KING OF TWIST  
(7) Chubby Checker (Columbia)
- 12 LITTLE PIECES OF HANCOCK  
(10) Tony Hancock (Pye)
- 13 KENNY BALL HIT PARADE  
(17) Kenny Ball and his Jazzmen (Pye)
- 14 CLIFF'S HIT PARADE  
(18) Cliff Richard (Columbia)
- 15 THE SHADOWS  
(13) The Shadows (Columbia)
- 16 THE SHADOWS No. 2  
(15) The Shadows (Columbia)
- 17 TAKE FIVE  
(14) Dave Brubeck (Fontana)
- 18 BUTTON DOWN MIND OF BOB NEWHART Vol. 1  
(16) Bob Newhart (Warner Brothers)
- 19 HELEN  
(20) Helen Shapiro (Columbia)
- 20 SHOW SOUVENIRS No. 1  
(—) Harry Secombe (Philips)

(Compiled by "The Record Retailer")

**NEW RECORD MIRROR: CHART SURVEY**

**A QUIET WEEK!**

A QUIET week all things considered with not much happening apart from the arrival of Frank Ifield at the top, which was predictable judging by the rate he's been selling these quiet summer months, and Pat Boone too has moved up a long way, but what can you expect with a name like "Speedy Gonzales".

And Helen Shapiro, after a quiet time with her last disc—her least successful disc yet—has retained her former glory and made the Top Twenty inside three weeks, overtaking Petula Clark in the process.

The rest of the charts: well, look out for Bobby Darin and expect big things from "Things" yet another disc in the mock country and western style, a la Joe Brown, Frank Ifield and Ray Charles.

New ones are old favourites, Bilk, Newley and Anka. But all in all—a quiet week.

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

FAST rising U.S. hits include—"Devil Woman"—Marty Robbins; "Stop The Wedding"—Etta James; "Life's Too Short"—The Lafayettes; "Come On Little Angel"—Belmonts; "You Belong To Me"—Duprees; "Shame On Me"—Bobby Bare; "Make It Easy On Yourself"—Jerry Butler.

New U.S. releases include—"Hully Gully Baby"—Dovells; "Blues For The Red Boy"—Bill Black; "What Kind Of Love Is This"—Joey Dee; "Each Night"—Rochelle And The Candles;



BOBBY VINTON: No. 1 hit in America.

"Jim Dandy"—Ann Margaret; "Beechwood"—Marvelettes; "I Wanna Thank Your Folks"—Johnny Burnette; "Waddle Waddle"—Braclets; and "Sweet Little Sixteen"—Jerry Lee Lewis.

Two Stateside re-issues are "So Rare"—Jimmy Dorsey; and "Little Bitty Pretty One"—Thurston Harris.

**NEW PRESLEY DISC**

A new RCA - Victor disc by Elvis Presley titled "She's Not You" backed with "Just Tell Her Jim Said Hello" issued this week. Both sides are penned by the Leiber-Stoller team. Both reviewed as "Two Pretty Ballads".

N.J.

**BRITAIN'S TOP 50**

COMPILED BY THE RECORD RETAILER

- |  |  |
|--|--|
| <b>1</b> I REMEMBER YOU<br>2 (4) Frank Ifield<br>(Columbia)                                      | <b>20</b> LAST NIGHT WAS MADE FOR LOVE<br>14 (13) Billy Fury<br>(Decca)                |
| <b>2</b> I CAN'T STOP LOVING YOU<br>1 (7) Ray Charles (HMV)                                      | <b>21</b> GREEN LEAVES OF SUMMER<br>18 (12) Kenny Ball (Pye)                           |
| <b>3</b> A PICTURE OF YOU<br>3 (11) Joe Brown<br>(Piccadilly)                                    | <b>22</b> CINDY'S BIRTHDAY<br>28 (3) Shane Fenton<br>(Parlophone)                      |
| <b>4</b> SPEEDY GONZALES<br>13 (3) Pat Boone<br>(London)   | <b>23</b> I'M JUST A BABY<br>27 (4) Louise Cordet (Decca)                              |
| <b>5</b> HERE COMES THAT FEELING<br>7 (6) Brenda Lee<br>(Brunswick)                              | <b>24</b> PALISADES PARK<br>24 (5) Freddy Cannon<br>(Stateside)                        |
| <b>6</b> GOOD LUCK CHARM<br>6 (12) Elvis Presley<br>(RCA-Victor)                                 | <b>25</b> LET THERE BE LOVE<br>36 (2) Nat 'King' Cole and<br>George Shearing (Capitol) |
| <b>7</b> COME OUTSIDE<br>4 (12) Mike Sarne<br>(Parlophone)                                       | <b>26</b> TEARS<br>22 (4) Danny Williams (HMV)   |
| <b>8</b> DON'T EVER CHANGE<br>12 (6) The Crickets<br>(Liberty)                                   | <b>27</b> BREAKING UP IS HARD TO DO<br>37 (2) Neil Sedaka (RCA-Victor)                 |
| <b>9</b> ENGLISH COUNTRY GARDEN<br>5 (7) Jimmy Rodgers<br>(Columbia)                             | <b>28</b> A LITTLE LOVE A LITTLE KISS<br>26 (8) Karl Denver (Decca)                    |
| <b>10</b> OUR FAVOURITE MELODIES<br>9 (5) Craig Douglas<br>(Columbia)                            | <b>29</b> THINGS<br>44 (2) Bobby Darin (London)  |
| <b>11</b> GINNY COME LATELY<br>8 (12) Brian Hyland<br>(HMV)                                      | <b>30</b> AS YOU LIKE IT<br>21 (13) Adam Faith (Parlophone)                            |
| <b>12</b> AIN'T THAT FUNNY<br>15 (7) Jimmy Justice<br>(Pye)                                      | <b>31</b> ONCE UPON A DREAM<br>48 (2) Billy Fury (Decca)                               |
| <b>13</b> LITTLE MISS LONELY<br>23 (3) Helen Shapiro<br>(Columbia)                               | <b>32</b> IT KEEPS RIGHT ON A-HURTIN'<br>33 (3) Johnny Tillotson (London)              |
| <b>14</b> YA YA TWIST<br>20 (5) Petula Clark (Pye)   | <b>33</b> I DON'T KNOW WHY<br>25 (12) Eden Kane (Decca)                                |
| <b>15</b> RIGHT, SAID FRED<br>17 (4) Bernard Cribbins<br>(Parlophone)                            | <b>34</b> ADIOS AMIGO<br>38 (5) Jim Reeves (RCA-Victor)                                |
| <b>16</b> SHARING YOU<br>16 (8) Bobby Vee<br>(Liberty)   | <b>35</b> AL DI LA<br>30 (5) Emilio Pericoli (Warner<br>Brothers)                      |
| <b>17</b> YES, MY DARLING DAUGHTER<br>11 (6) Eydie Gorme<br>(CBS)                                | <b>36</b> FAR AWAY<br>34 (9) Shirley Bassey (Columbia)                                 |
| <b>18</b> STRANGER ON THE SHORE<br>19 (38) Acker Bilk<br>(Columbia)                              | <b>37</b> THEME FROM DR. KILDARE<br>31 (8) Richard Chamberlain<br>(MGM)                |
| <b>19</b> I'M LOOKING OUT THE WINDOW/DO YOU WANT TO DANCE<br>10 (12) Cliff Richard<br>(Columbia) | <b>38</b> ORANGE BLOSSOM SPECIAL<br>29 (7) The Spotniks (Oriole)                       |
|  | <b>39</b> STRANGER ON THE SHORE<br>47 (7) Andy Williams (CBS)                          |
|  | <b>40</b> UNSQUARE DANCE<br>35 (11) Dave Brubeck (CBS)                                 |
|  | <b>41</b> NUT ROCKER<br>32 (14) B. Bumble (Top Rank)                                   |
|  | <b>42</b> JEZEBEL<br>41 (10) Marty Wilde (Philips)                                     |
|  | <b>43</b> GOTTA SEE BABY TONIGHT<br>— (1) Acker Bilk (Columbia)                        |
|  | <b>44</b> THAT NOISE<br>— (1) Anthony Newley (Decca)                                   |
|  | <b>45</b> BUT NOT FOR ME<br>49 (2) Ketty Lester (London)                               |
|  | <b>46</b> DRUMMIN' UP A STORM<br>50 (8) Sandy Nelson (London)                          |
|  | <b>47</b> JOHNNY GET ANGRY<br>40 (4) Carol Deene (HMV)                                 |
|  | <b>48</b> SOLDIER BOY<br>39 (9) The Shirelles (HMV)                                    |
|  | <b>49</b> CONSCIENCE<br>46 (6) Jimmy Darren<br>(Pye International)                     |
|  | <b>50</b> A STEEL GUITAR AND A GLASS OF WINE<br>— (1) Paul Anka (RCA-Victor)           |

(First figure denotes position last week; figure in parentheses denotes weeks in chart)

**CASHBOX TOP 50**  
AIR MAILED FROM NEW YORK

- |  |   |
|--|---|
| <b>1</b> ROSES ARE RED*<br>1 (7) Bobby Vinton                        | <b>26</b> GIRLS, GIRLS, GIRLS (MADE TO LOVE)*<br>29 (4) Eddie Hodges        |
| <b>2</b> THE WAH-WATUSI*<br>2 (6) Orlons                             | <b>27</b> I'LL NEVER DANCE AGAIN*<br>21 (9) Bobby Rydell                    |
| <b>3</b> SEALED WITH A KISS*<br>5 (6) Brian Hyland                   | <b>28</b> IT STARTED ALL OVER AGAIN<br>32 (3) Brenda Lee                    |
| <b>4</b> AHAB THE ARAB<br>8 (4) Ray Stevens                          | <b>29</b> PLAYBOY<br>22 (12) Marvelettes                                    |
| <b>5</b> BREAKING UP IS HARD TO DO*<br>10 (4) Neil Sedaka            | <b>30</b> SNAP YOUR FINGERS*<br>23 (10) Joe Henderson                       |
| <b>6</b> SPEEDY GONZALES*<br>7 (5) Pat Boone                         | <b>31</b> STRANGER ON THE SHORE*<br>25 (18) Mr. Acker Bilk/Andy<br>Williams |
| <b>7</b> WOLVERTON MOUNTAIN<br>6 (8) Claude King                     | <b>32</b> BONGO STOMP<br>30 (5) Little Joey & Flips                         |
| <b>8</b> I CAN'T STOP LOVING YOU*<br>3 (11) Ray Charles              | <b>33</b> WELCOME HOME BABY<br>33 (4) Shirelles                             |
| <b>9</b> THE STRIPPER*<br>4 (10) David Rose                          | <b>34</b> HAVE A GOOD TIME*<br>38 (4) Sue Thompson                          |
| <b>10</b> YOU'LL LOSE A GOOD THING<br>12 (5) Barbara Lynn            | <b>35</b> LIMBO ROCK*<br>35 (4) Champs                                      |
| <b>11</b> TWIST AND SHOUT*<br>13 (6) Isley Bros.                     | <b>36</b> MR. IN-BETWEEN<br>42 (2) Burl Ives                                |
| <b>12</b> LOCO-MOTION<br>26 (3) Little Eva                           | <b>37</b> THE CROWD*<br>27 (8) Roy Orbison                                  |
| <b>13</b> JOHNNY GET ANGRY*<br>11 (6) Joanie Sommers                 | <b>38</b> LITTLE RED RENTED ROWBOAT*<br>44 (2) Joe Dowell                   |
| <b>14</b> DANCIN' PARTY*<br>17 (5) Chubby Checker                    | <b>39</b> WALK ON THE WILD SIDE*<br>36 (9) Jimmy Smith                      |
| <b>15</b> GRAVY (FOR MY MASHED POTATOES)*<br>9 (6) Dee Dee Sharp     | <b>40</b> LITTLE BITTY PRETTY ONE*<br>37 (5) Clyde McPhatter                |
| <b>16</b> THEME FROM DR. KILDARE*<br>14 (7) Richard Chamberlain      | <b>41</b> WEST OF THE WALL*<br>39 (7) Toni Fisher                           |
| <b>17</b> I NEED YOUR LOVIN'<br>20 (6) Don Gardner & Dee Dee<br>Ford | <b>42</b> THEME FROM ROUTE 66*<br>45 (2) Nelson Riddle                      |
| <b>18</b> HAVING A PARTY*<br>16 (7) Sam Cooke                        | <b>43</b> WHERE ARE YOU*<br>49 (7) Dinah Washington                         |
| <b>19</b> AL DI LA*<br>18 (9) Emilio Pericoli                        | <b>44</b> JOHNNY LOVES ME*<br>40 (5) Shelly Fabares                         |
| <b>20</b> PARTY LIGHTS<br>24 (3) Claudine Clark                      | <b>45</b> CINDY'S BIRTHDAY*<br>41 (9) Johnny Crawford                       |
| <b>21</b> PALISADES PARK*<br>15 (11) Freddy Cannon                   | <b>46</b> BRING IT ON HOME TO ME*<br>— (1) Sam Cooke                        |
| <b>22</b> LITTLE DIANE<br>31 (3) Dion                                | <b>47</b> NEVER IN A MILLION YEARS*<br>48 (3) Linda Scott                   |
| <b>23</b> IT KEEPS RIGHT ON A-HURTIN'*<br>19 (11) Johnny Tillotson   | <b>48</b> I DON'T LOVE YOU NO MORE<br>— (1) Jimmy Norman                    |
| <b>24</b> THINGS*<br>34 (2) Bobby Darin                              | <b>49</b> ABOVE THE STARS<br>— (1) Mr. Acker Bilk                           |
| <b>25</b> HEART IN HAND<br>28 (3) Brenda Lee                         | <b>50</b> 'TIL DEATH DO US PART<br>— (1) Bob Braun                          |

(First figure denotes position last week; figure in parentheses denotes weeks in chart) Asterisk denotes a record issued in Britain.

**Records You Must Have**

**HERE COMES THAT FEELIN'**  
**Speedy Gonzales**  
**Brenda Lee**  
on Brunswick 05871

**I KNEW IT ALL THE TIME**  
b/w  
THAT'S WHAT I SAID  
**Pat Boone**  
on Lon/Amer HLD 9573

**SOME OTHER LOVE**  
**Bert Weedon**  
H.M.V. POP 1043

**SWEET and LOVELY**  
by  
**The Allisons**  
on Fontana 267231 TF

**Summer Night**  
b/w A DROP IN THE OCEAN by  
**HARRY JONES**  
on PICCADILLY 7N 3550



FRANK IFIELD. (NRM Picture.)

# 'THAT YODELLING BIT'— FRANK IFIELD

**FRANK IFIELD**, 24-year-old Coventry-born singer who started his professional career in Australia at the age of ten, sits comfortably in Number One spot in the Top Twenty this week.

His staggeringly successful "I Remember You" had sold half-a-million copies by Tuesday and he was presented with an award for reaching the quarter-million mark on EMI's "Monday Spectacular" by Norrie Paramor, who handled the original session.

And, on the same evening, Frank made his London cabaret debut at the West End's "Jack O' Clubs" where he scored a resounding hit . . .

The Ifield single is NOT the fastest-selling single but it is remarkable, nevertheless, because disc sales are never as high in the summer as in the winter.

It had nothing like the advance orders that, say, a Cliff Richard disc has—and has built—since June 29 when it was released, purely on the air and TV plays.

This week, Frank is busy working with Norrie Paramor on his first-ever album at EMI's North London studios. The first four numbers cut were standards, dressed up in a folksey, country-and-western style. Possibly a single will emerge from the sessions, which are to be continued next month and in September, but the main idea is to complete a varied album.

Norrie Paramor has said: "The hit single has not the full C and W sound but it has the right flavour. It is a British sort of sound and I feel that not only will it stay a popular sound but that Frank will be the leading singer in this field in the country."

"In a sense, it is the first time that Frank has been able to sing the type of number he really likes."

Norrie added that everybody was delighted that success had come to Frank for he was regarded as one of the most likeable and charming singers in the business. Certainly the "Juke Box Jury" panellists agreed with this in voting the disc a unanimous hit—for they vied with each other in singing the Ifield off-stage praises.

Recently, Frank told the NRM: "The important thing about getting a number one hit is that you can cope with the increased billing and prestige on stage. I've worked for years, getting to know audiences and studying how to switch moods and the result is that I feel confident."

"Only one thing worries me. And that is being typed. I'd hate to spend the rest of my life feeling that I just had to do the yodelling bit, for instance. I think a singer has to keep ringing the changes."

In terms of immediate appearances, Frank's mammoth success makes little difference because he was already fully-booked BEFORE his three-week rise to the top.

But financially he is very happy because he wrote the flip, "I Listen To My Heart" himself and will get a large share of the royalties.

This was described by the staid "Guardian" this week as "cutting yourself a nice slice of the action".

A new job for Frank, to be recorded this week, is two appearances on Russ Conway's upcoming Light Programme radio series, scheduled to start in September.

## TEN GOLD DISCS

**MITCH MILLER**, of "Sing Along" fame, was awarded TEN Gold Discs at a sales convention organized last week in Miami Beach by Columbia Records.

Four of the gold discs were for LPs which have sold over a million copies—"Sing Along With Mitch," "More Sing Along," "Still More Sing Along" and "Christmas Sing Along." And six were for LPs whose sales have exceeded half a million: "Party Sing Along," "Saturday Night Sing Along," "Sentimental Sing Along," "Memories Sing Along," "Happy Times Sing Along" and "Holiday Sing Along."

It was said that this was the largest collection of gold discs ever awarded to a performer for album sales.

Mitch has made 16 "Sing Along" LPs—and there are others which are fast approaching the Gold Disc standard.



MESSRS. JACOBS, MURRAY, FREEMAN — see 'D-Jay's Night'.

## CONNIE FRANCIS — WRITER

**CONNIE FRANCIS** has turned author. She has completed her first book, called "For Every Young Heart", and it will be published first in America on October 25. Connie put the finishing touches to it while completing filming in "Follow The Boys".

Connie admits to finding writing something of a problem, particularly because her vocal career continues to flourish. But she had dedicated the book to all her fans and she has aimed at making it part-biographical and part-advice.

The song-star is starting a four-week engagement at the Sahara Hotel in Las Vegas soon—and is having big success both sides of the Atlantic with her latest single, "Vacation".

## JUKEBOX RICKY

"DON'T Play Number Nine—(On The Juke Box)" is Ricky Valance's latest single release. And this week Ricky has talked to juke-box owners with the result that his disc will be played on many thousand machines — at Number Nine!

On August 7, Ricky stars in a new Scottish Television programme, "Studio Downbeat", a variety show.

Tuesday this week, he appeared at the Hope public-house, Wandsworth Common—and dismantled a pile of pennies collected for charity.

## D-JAY'S NIGHT

FOLLOWING the success of booking star dee-jays David Jacobs, Alan Freeman, David Gell and Sam Costa for "Monday Spinners" at the Royal Star Ballroom, Maidstone, over the past month, Pete Murray has been booked in for July 30 and Brian Matthew for August 13.

A new Star ballroom policy brings in Johnny Keating and the Z-men, the Kestrels vocal group and rock organist Alan Haven from September 15—and the trad series continues every Sunday, with the Mike Cotton outfit on July 29.

## Tavern Opens

BBC Light Programme's very successful "Trad Tavern" makes a one-shot reappearance for the August Bank Holiday listening public—August 6.

It takes the name "Trad-upon-Thames" and comes as an outside broadcast from Bishop's Park Stadium, Fulham.

The show is produced by Bobby Jaye and features Mr. Acker Bilk and the Paramount Jazz Band. Alex Welsh and his band, singer Jeannie Lamb, and the whole affair will be compered by Diz Disley.

This programme is to be pre-recorded on August 1, from 7.30-8.30—so if you would like to be there, the BBC Light Programme welcomes you.

## BERT WEEDON

**TOMMY STEELE** did a most successful show at the Opera House. Though I wasn't in town myself I didn't have to go far on my return to hear praise being heaped on his performance . . . also heard that my mates the Shadows did a capacity show at the Queen's when I was again an absentee . . . they'll soon be calling me AWOL Weedon if I don't watch it.

Top comedian Ted Kay had an audience backstage as well as front when I worked with him on a "Blackpool Nights" broadcast in the week. He had the entire cast and the technicians in stitches throughout rehearsals and the show. He just never stops cracking gags.

Had lunch with Sheila Southern—looking lovely as usual and deeply suntanned too—who tells me she is very happy indeed starring with Donald Peers this season . . . also happy was Nicholas Parsons who dropped in to see me during one of our matinees. Nick is, of course, working alongside his old mate in the Arthur Haynes Show.

Still on the social whirl Ted Hockridge threw a party for all of us in the show last week and introduced us to a "special Canadian" punch . . . it packed such a wallop it had us all really reeling I can tell you.

We are all pretty amazed at the stamina shown by jazz star Kenny Ball these days. Kenny has become firmly addicted to tennis and you will find him on the courts at every available opportunity. He has played so much that he is virtually suffering from that old familiar "tennis elbow" ailment. He's so sore and stiff (no not from Ted's punch!) that it's a wonder he can hold his trumpet to his lips. Should have a bit of the Charles Atlas about him with all that exercise.

## FROM BLACKPOOL

### 'TEMPS' W.1

**THE TEMPERANCE SEVEN** have been booked to star in a Granada TV show "West End". It will be tele-recorded on August 1, but the transmission date has not yet been fixed. Also featured: Caterina Valente, Bobby Van and Alan King.

## BERT MAY CANCEL

**BERT WEEDON** may cancel his proposed one-day trip for cabaret in Spain on either August 5 or 12 in favour of a week's stay there later in the year.

Meanwhile, he has been commissioned to write the music for an upcoming British dramatic film. The score, which he will also play, will be on modern jazz lines.

On September 7, he is in cabaret for a week at the Liverpool Cabaret Club and on August 23, he broadcasts in "Workers' Playtime".

Footnote: On Sunday next, Bert has one of his most unusual engagements ever. At Skegness, where he has a Sunday concert at the Big Top, he will officially christen two baby elephants . . . with bottles of milk.

## JET'S FIRST SOLO TV

**JET HARRIS** makes his first solo appearance on television on August 10—and he has formed a new group of top-class instrumentalists, to be known as the "Jetblacks" to accompany him.

There will be five in the outfit—all hand-picked by Jet after lengthy auditions.

On August 19, Jet makes his first personal appearance as a "single"—at the Princess Theatre, Torquay, where he will top the bill, along with the Jetblacks.

And, in other directions, his career builds. Awaiting signature and full agreement is a contract which will make him co-star with two internationally-known American pop stars. The arrangement is for a long series of one-night stands covering most of Britain.

Jet is also under consideration for a second film role, the main part in a new version of "Tom Sawyer", the Mark Twain classic. It is as an adventure-seeking boy who lived an exciting life with his pal, "Huckleberry Finn", along the banks of the Mississippi.

Said Jet this week: "Things really look pretty good".



The British Team for the European Song Contest (see page 6) on the beach at Knokke Le Zonte, the Belgian resort where the annual contest is held. Left to right: David Macbeth, Christine Campbell, Anita Harris, Noel Harrison, Colin Day.