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DECCA



EDEN KANE continues to ride high in the NME Charts with "Well I Ask You," which is bringing him many offers for personal appearances throughout Britain. BELOW: Lightning visitors to London at the weekend were DEAN MARTIN and FRANK SINATRA, who arrived on Friday and left Saturday. (Story on page 3).



BING CROSBY was in great form when he made a surprise "live" appearance with Rosemary Clooney on her ATV spectacular on Saturday night. Bing is now filming "Road To Hong Kong" at Shepperton. BELOW: SAMMY DAVIS, who arrived in London on Saturday, opens at the Prince of Wales theatre for a season on August 21.



JOHN LEYTON has rocketed up the NME Charts with Presley-like speed. His "Johnny Remember Me" is No. 3—and it has been in the top table only two weeks! BELOW: The SHADOWS, who have a full-of-surprise album ready for September release. They reveal details on page 9.



ROY CASTLE sings . . . BOB RUSSELL'S 'A MATTER OF WHO'

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NMExclusive ANDY GRAY meets

PURE coincidence, but just as the white Sunbeam drove up to La Reserve Hotel in Knokke, Belgium, I was going out for the evening. I glanced through the windscreen and thought the blonde looked familiar. I stared harder and was sure of it. Petula Clark!

I opened the door for her, welcomed her in best flunkey manner. It was her turn to do a double-take. "Andy," she said, "what are you doing here?"

Beside her, behind the steering wheel, was a good-looking, close-cropped, boyish Frenchman. She introduced me: "This is Claud—my husband."

Pet opened the car door and I saw a portable radio. "Been listening to England," she said. "I always listen to the d-j programmes. Keep up with my friends' discs — and my own plugs. 'Romeo' has been doing well."

I gave her the latest chart figure and she glowed. "It's great to be able to entertain in two countries at the same time," she enthused, adding, "I'm a very lucky girl."

Pet and Claud looked travel worn after their 200-mile trip from Paris, so I made a date to meet them in the Casino later (where she was entertaining the following night).

Looking cool and sophisticated in a Parisian gown, Pet arrived with Claud for our date about 10 pm. A tall French star, unknown in England, was performing his cabaret act and Pet watched him enthusiastically, occasionally explaining to me what the fast-sung lyrics were all about.

I got the impression that Pet had really "gone Continental." "In my act," she explained happily, "I intersperse English and French songs until I find out what the audience want—then I concentrate on that."

"I have quite a large repertoire now—what with my French numbers as well as English."

I asked Pet how she liked working on the Continent.

"Love it," she replied, and Claud nodded that she really meant it. "It's hard work, often with long distances to cover between dates. The summer season is mostly one-night stands along the coast from Knokke here down to Bordeaux, and the entire length of the Riviera."

"But I'm not worried about the travel part now that I have Claud with me. He is a good driver and we can take turns at the wheel."

"Of course, it's more expensive to work on the Continent. It is the custom for the star to have her own musicians—usually a trio or quartet—whom she engages for the season, from June till September."

"These musicians are top-class Parisian session men—that is, they play in many orchestras for disc sessions when they are not required by the star, although the star pays them when the star has a day off."

"I have a very fine trio of piano, drums and bass. My drummer was with Xavier Cugat and beats up a real storm."

PET CLARK and her husband, **CLAUD**, enjoy a relaxing morning on the private beach of their hotel. The fact that she has her own musicians travelling on the circuit with her means she doesn't have to rehearse each day before the one-night stand show.



EXPENSIVE, ARDUOUS BUT I LOVE IT ALL

"The star must provide transport for the musicians, so I have bought a station wagon for them, large enough to transport their bass and drum kit."

"There is one compensation for the high cost of having your own

musicians — you don't have any rehearsals with local orchestras. You appear only with your trio, who have all your music off by heart. It gives me much greater confidence and peace of mind."

"Kenny and his boys backed me at the Room At The Top in Ilford

in June, and they were so good I hope to make a long-player with them when I get back to England in October."

"You know I do all my recording in England—even my French discs, which are on the Vogue label here. I haven't recorded a follow-up to 'Romeo' yet. That will have to wait until October. It will have to be done in the French-Belgian-Italian holiday circuit."

"Until then I'm doing one-nighters on the French-Belgian-Italian holiday circuit."

Riviera home

"Then after my recording — and maybe some television—in England, Claud and I are going to the Riviera again to get the villa we have bought there in ship-shape order. It is a mess at present, but we have big plans for its renovation."

"Maybe we'll invite friends from England away from the November fog—and give them paint brushes and tell them to get cracking," she said with a laugh.

And Claud, who speaks perfect English, added: "That's a very good

idea. How about you?" I said I'd love to.

Pet is due back in Paris during the early spring to do a season at the Bobino Music Hall there. And she is also pursuing her music writing ambitions, following the success of her "La Seine Et La Thames" (which was called "It's Over Now" in England, published by her great friend Joe Henderson, who is also an important music publisher as well as pianist).

"I have one of France's best lyric writers to put words to my tunes — he wrote my Seine and Thames number, which is very popular in France. We hope to do a lot more, and Joe will get first pick of them to publish in England."

Finally I asked Pet how she was enjoying the eighth week of married life as Madame Wolff.

She looked adoringly at Claud, and murmured: "Dreamy." And Claud, true to French romantic ideals, replied: "We are still on our honeymoon and will be—for at least a year."

NO COMPARISONS, PLEASE —begs Danny Williams

PUBLICITY branding him as a Johnny Mathis copyist is worrying 20-year-old Danny Williams so much that he may give up singing and turn his attentions to an acting career. This Danny revealed to me in an exclusive interview at Torquay's Princess theatre.

The dapper South African told me: "I have never tried to model myself on Mathis. Nat 'King' Cole has been the great influence on my career and I think it's because

Johnny Mathis works on similar lines that we have been likened. Also I hold my notes a little longer than Nat as Johnny does."

"If you listen closely to Mathis on record and then listen to me you'll see there's a world of difference. We're also totally different characters."

Then the boy who used to sell newspapers for a living told me just what sort of a "character" he is: "This success has come all of a sudden but it hasn't changed me; I still like to meet up with the guys I used to go around with and live it up in the same old way."

"Of course I like what recording acclaim has brought and as for the girls—oh boy, they're wonderful! I got hitched up by a crowd of them outside the theatre at Maidstone recently and only just managed to get on stage in time for my act. I love the letters they write me."

"I try to keep away from girls in show business. They marshal you around just like a manager and never stop telling you your tie is out of place. No, they're too professional for me."

"I want to act"

Danny told me about his greatest ambition: "I want to act. I want parts like Marlon Brando takes. If the Johnny Mathis talk goes on I shall definitely try and make acting my career—but no musicals. I don't like musicals."

Meanwhile he's making the most of his musical career. His first album—due for release on HMV shortly—is almost exclusively ballad material.

"I wish they'd let me do some swing. The ballads are okay but I like something with a beat to it."

Danny's own choice track on the LP is "Impossible," a Nat "King" Cole oldie.

A promotion trip to America to boost sales of his latest single "Miracle Of You" is currently being arranged for Danny. The disc is due for release there in three weeks' time. Then the Americans will be able to judge the Mathis issue for themselves.

Seems the comparison is paying off. **CHRIS HUTCHINS.**

in London, has been going around town saying some very nice things about us, to a lot of influential people," said Billy. "Coming from such a great musician, that's flattery, indeed!"

On the 29th of this month, we have to bid a temporary goodbye to the Billy Van Four. Because on that day, with the Prince of Wales season at an end, they are due to fly home to Canada.

"But we shall definitely be back," declared Billy. "At the latest next summer, but quite possibly before." **DEREK JOHNSON.**

WHO'S WHERE

(Week commencing August 14)

- | | |
|---|---|
| ADAM FAITH, HONEYES, RED PRICE Margate Winter Garden | EMILE FORD, CHECKMATES, JIMMY LLOYD Gt. Yarmouth Royal Aquarium |
| KAYE SISTERS Torquay Pavilion | ALMA COGAN, KEN DODD Bournemouth Pavilion |
| JOAN REGAN, EDMUND HOCKRIDGE Torquay Princess | FRANKIE VAUGHAN Blackpool Palace |
| PEARL CARR, TEDDY JOHNSON Weymouth Pavilion | MUDLARKS Blackpool South Pier |
| JOE HENDERSON, RAINDROPS Bournemouth Pier Theatre | DAVID WHITFIELD Blackpool Hippodrome |
| MICHAEL HOLLIDAY, ALLISONS, DEN O'CONNOR Blackpool North Pier | JILL DAY Gt. Yarmouth Britannia |
| EV F. BOSWELL Glasgow Alhambra | TOMMY STEELE Gt. Yarmouth Windmill |
| BRUCE FORSYTH, GARY MILLER Gt. Yarmouth Wellington Pier | KEN MORRIS and JOAN SAVAGE Gt. Yarmouth Regal |
| YANA, DON ARROL Blackpool Queens | THE AVONS Bridlington Grand |
| ANDY STEWART Glasgow Empire | HEDLEY WARD TRIO Morecambe Winter Gardens |
| HARRY SECOMBE, ROY CASTLE, MARION RYAN, KING-BROTHERS, EDDIE CALVERT, AUDREY JEANS London Palladium | SHIRLEY BASSEY Blackpool Opera House |
| EDEN KANE, MAUREEN EVANS, VISCOUNTS Manchester Palace | RUSS CONWAY, BROOK BROTHERS, JANIE MARDEN Brighton Hippodrome |
| KAH! DENVER TRIO Manchester Southern and Palace Theatre Clubs | KEVERLEY SISTERS, DICKIE HENDERSON, THREE MONARCHS Bournemouth Winter Gardens |
| LONNIE DONEGAN, SUZIE MILLER, MIKI AND GRIFF Blackpool Winter Gardens | BILLY COTTON, MARK WYNTER Southsea South Parade Pier |
| | NIGHT SPOTS FRANCES FAYE London Talk Of The Town |

Billy Van Four started in 40-piece Canadian choir

ONE of the highlights of Bernard Delfont's ATV "Sunday Show" this season has undoubtedly been the singing of the Billy Van Four who, but for one week, have been resident on the programme. And many delighted viewers are cocking a quizzical eyebrow and asking—Where have they come from? How is it we haven't heard of them prior to this summer?

The truth of the matter is that they haven't been in existence very long. Just about 15 months, to be precise. And they were formed in Toronto by the leader of the group, Billy Van, as the culmination of two years' personal ambition and experimentation.

Billy, who springs from a vaudeville family, started singing with groups almost as soon as he left school. At first he was principally associated with local Toronto groups, employed in work on advertising jingles.

Then he joined a well-known Canadian group, the Grads. As a member of this unit he paid a visit to Britain in 1956. During their stay here, they worked with Mel Tormé in Manchester and Bristol, and waxed an album with Geoff Love.

Back in Canada, the group continued its touring activities and all the time Billy was gaining invaluable experience, not only in team singing, but also in the running of a vocal group. He determined, when the time was ripe, to form his own unit—but then came the problem of selecting suitable members.

Then came a day when Billy was singing as part of a 40-piece choir at the Canadian National Exhibition. Here he met up with Les Leigh and Jack Northmore.

They found that they shared common interests and, virtually on the spot, decided to have a go at getting together as a team. Thus, with the addition of Billy's newly-acquired wife Patty, the Billy Van Four was born.

They had the good fortune to land a CBC audition almost at once and, on the strength of this, were signed for a 39-week series—during which they gained an immense following and built an appreciable reputation throughout Canada.

When Billy's agent set out on a trip to England, she took with her a film of the Four in action, which she wasted no time in showing to the BBC. It was on the strength of this that Billy and the group were booked

to appear in Janie Marden's BBC-TV series, "Nice 'n' Easy."

Janie herself was so impressed with the group's work that she introduced them to agent Sydney Grace of the Grade Organisation, and subsequently he obtained some very attractive bookings for them.

Besides the Prince of Wales TV series, they have broadcast, undertaken extensive cabaret and club work (including an appearance at London's Astor Club), and this week they are making their variety debut at the Manchester Palace.

All the members of the group spring from a background of chorus



Bottom to top: **PATTY BROOKS,**
BILLY VAN,
LES LEIGH
and **JACK NORTHMORE.**

and group singing, and they are all in their twenties—as a matter of interest, it's Billy's 27th birthday today (Friday). The two other boys are both single—Jack (he's the extremely tall one, touching six feet three) is 29, and Les is 27.

One of the most unusual features of the Four's style is the remarkable high-voiced soaring which Patty achieves. For the musically minded, Patty, who has had legitimate training, can reach E Flat above C—and that's some going!

Billy and his colleagues have been most impressed by the big names with whom they have worked at the Prince of Wales. "Seems the bigger they get, the nicer they are," he commented, assuring me that Rosemary Clooney is one of the most delightful personalities he has ever met in show business.

Back home in Canada, they worked with Nelson Riddle. Andy Williams and Diahann Carroll, before coming to this country. "And I understand that Nelson Riddle, who is currently

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It's MARVELLOUS playing to the teenagers again

by Keith Goodwin

ADAM FAITH drew heavily on his cigarette and thoughtfully blew out a cloud of smoke as he expounded his views on teenage audiences. "They're marvellous, just marvellous," he began. "Playing to teenagers is always a tremendous thrill. I wouldn't miss it for worlds."

Elaborating on his point, Adam continued: "You see, in the main, it's the teenagers who buy my discs. They like the same kind of music as I do, so naturally we get on well together."

"They're demonstrative, too, and I like that. They really enjoy themselves, and it can be very exciting for an entertainer to play to an audience who aren't afraid to show their appreciation."

Because of his love of teenage audiences, Adam is eagerly looking forward to playing one-night-stand concerts again in the near future. Right now, he's appearing at Folkestone—one of a string of variety-style engagements that are keeping him busy prior to his two-week Spanish holiday later this year.

"Mind you, I have nothing against variety—in fact, I like it very much," he emphasised. "But the audiences are very mixed—I'd say that a good 70 per cent. are older people."

"Now there's nothing wrong with that—it's a good thing to play to family-type audiences. The only thing that I really miss is the excitement that a 100 per cent. teenage audience generates," he added.

Adam's present itinerary will probably be his last variety tour for quite some time. In future, he plans to concentrate on TV, films and one-night-stand tours. "Another aspect of one-nighters that I like is that it means visiting a different town every day," he



says ADAM FAITH

once again, it's a British composition by Johnny Worth.

Gone are the pizzicato strings that were such a feature of so many other Faith discs; gone, too, is the airy lightness and rippling flow that we have come to expect on Adam's records. In fact, "Don't You Know It" comes through as a beaty, insistent piece of rhythm-and-blues!

Why such an out-of-character release? "It's a change—the last time I did anything like this was 'Made You'," Adam explained.

"And secondly, I like this type of music. Good rhythm-and-blues has always been my cup of tea and I welcomed the opportunity to do something in this line."

"Mind you, a lot of thought went into the record," he continued. "I had conferences with John Barry, my musical director on the disc, and Johnny Worth, and we decided to dispense with the pizzicato strings and make a slightly wilder, more rock-flavoured record."

The change in style has had no apparent ill-effects on sales. Faith fans have taken to "Don't You Know It" in a big way. One of

the disc's most fascinating aspects is the electronic organ-like effects in the background. In actual fact, they are produced on a clavichord played by Ted Taylor, who joined John Barry's supporting group for the session.

Will similar discs follow in the future? "Well, I can't really answer that," replied Adam. "You see, 'Don't You Know It' doesn't represent what you could term a permanent change in style. I really don't know how my next disc will sound until I get around to recording it."

"The point, as far as records are concerned, is that I never plan too far ahead. Just about the only thing I can say with any degree of certainty is that I shall follow what the public want," he concluded.

Next LP

Following the success of his first Parlophone album "Adam," the singer is hoping for similar success with his next LP, which is scheduled for release in October. He describes it as "a very mixed bag, with beaty items as well as ballads."

"Something I've always wanted to do is to make an in-person album at a concert," Adam pointed out. "If I'd have done a summer season this year, I suppose it might have been possible. Unfortunately, it can't be done on a one-nighter, because so many things are involved and there simply isn't enough time. Still, I suppose it'll happen one day."

Getting away from records for a moment, Adam went on to talk about his latest film, "What A Whopper," which will be premiered in October. In the film, Adam sings two new Johnny

Worth songs—one over the opening credits and another during the actual plot.

"We had a lot of fun making the film," Adam recalled. "I have a light comedy rôle—far, far different from my previous film parts in 'Beat Girl' and 'Never Let Go.' It's a bigger, rôle, too."

At various times, Adam has expressed dissatisfaction at his acting in previous films. Is he happier about his work in "What A Whopper"? He considered the question at length before answering: "I'll be happy if people simply consider it a worthwhile acting performance."

An important date in Adam's work schedule is September 15—the day when he makes his cabaret debut at Ilford's new Room At The Top nitery. He's currently preparing a 20- to 30-minute act.

"I shall work with just a rhythm section and will sing most of the songs I've recorded, plus a few others. I haven't any set gags—any comedy will be strictly ad lib. Am I worried about the date?" he echoed. He grinned as he replied: "I'll tell you after opening night!"

Adam has certainly come a long way since he first hit the high-spots with "What Do You Want" towards the end of 1959, and he's now firmly established on the music map. But the struggle is by no means over.

"Getting to the top is hard—but staying there is even harder," he explained.

"But I love this business and I'm still as enthusiastic as ever—perhaps more so. My life is very exciting, and I wouldn't change it for anything!"

Life-lines of JOHN LEYTON

Real name: John Dudley Leyton.
 Birthdate: Feb. 17, 1939.
 Birthplace: Frinton-on-Sea, Essex.
 Height: 5ft. 6in.
 Weight: 158 lb.
 Colour of eyes: Blue.
 Colour of hair: Blond.
 Parents' names: Stanley and Mary.
 Brothers: Tony and Hedley.
 Sisters: Angela and Sarah.
 Present home: Hendon.
 Where educated: Highgate Public School.
 Age at which entered show business: 17.
 First public appearance: Theatre Royal, 1959.
 Biggest break in career: Part of "Ginger" in the Biggles series on Granada Television.
 Biggest disappointment in career: Having to switch record labels three times in one week.
 TV debut: "Invisible Man" series in 1959.
 Radio debut: EMI Spectacular 1961.
 First important public appearance: TV series, "Harpers West One."
 Current hit and latest release: "Johnny Remember Me."
 Present disc label: Top Rank.
 Other labels in past: Triumph, HMV.
 Recording manager: Joe Meek.
 Personal manager: Robert Stigwood.
 Musical director: Charles Blackwell.



TV acting appearances: "Invisible Man," "Biggles" and "Harpers West One."
 Biggest influence on career: Robert Stigwood.
 Former occupations before show business: Car mechanic, road maker and drama student.
 Hobbies: Cars, swimming and squash.

Favourite colour: Red.
 Favourite singers: Elvis Presley and Ray Charles.
 Favourite actors: Rod Steiger and Marlon Brando.
 Favourite actress: Elizabeth Taylor.
 Favourite food: Chinese and fresh sea food.
 Favourite drink: Iced lager.
 Favourite clothes: Casual.
 Favourite bands: Kenny Ball and Johnny Dankworth.
 Favourite composers: Geoffrey Goddard and Jerry Lordan.
 Car: M.G.A.
 Miscellaneous likes: Working for

the improvement of my career.
 Miscellaneous dislikes: Getting up in the morning.
 Best friends: Ian Gregory and Geoffrey Goddard.
 Most thrilling experience: Getting into the NME Charts.
 Tastes in music: Traditional jazz and beat ballads.
 Personal ambition: To drive an "E" type Jaguar all the way to South Africa.
 Professional ambition: To make a film for an international film company and to act straight rôles as well as singing.

FRANK SINATRA IN A HURRY; DEAN MARTIN TAKES IT EASIER

FRANK Sinatra arrived at London Airport last Friday afternoon — and by a matter of minutes, missed bumping into one of his closest friends and musical associates, orchestra leader-arranger Nelson Riddle.

Sinatra, accompanied by fellow "Clansman" Dean Martin (see picture on front page), flew here for a brief visit to Shepperton film studios to make a guest appearance in the Bing Crosby-Bob Hope movie "Road to Hong Kong"; Riddle was returning to the U.S. after completing work on the musical score for "Lolita."

Crowds of pressmen awaited Sinatra's arrival at the Airport — and they all left with one question uppermost in their minds: Was our journey really necessary?

After his plane had taxied in, Sinatra — sporting a dark suit and waistcoat, a gay hat and black rolled umbrella — hurried down the steps and strode briskly across the tarmac to the Customs sheds in record time.

His only words — directed at officials — were "Where do we go?" Martin, on the other hand, was in less of a hurry, and found time to sign an autograph book before reaching the customs buildings.

Minutes later, the two stars (who were met by songwriter Jimmy Van Heusen) emerged again — and before anyone had time to open their mouths, were hustled into a chauffeur-driven car and whisked away to Shepperton.

On the film set, Frank and Dean were surprised to find they had to dress up as white-suited spacemen, complete with propellers on their helmets, who fly off from a field where two "Chinese coolies"—Bing and Bob—are working, with leading lady Joan Collins in attendance.

The one-minute sequence, the finale to the film, was shot several times. The lines of dialogue were different each time, but producer Norma Panama didn't seem to mind!

The shot in the can, the occasion was celebrated by a party—with drinks and sandwiches on the set, compensation for the unit working late on Friday to record the event of Sinatra, Martin, Crosby and Hope in one sequence.

At the party the famous foursome swapped jokes and current news until it was time to go home.

Sinatra and Martin flew out to Paris the following day. The plane's departure was delayed some minutes while they finished their drinks at one of the airport's bars.

Of the film, Sinatra is reported as saying: "There are only two fellows we would do it for — Bing and Bob. They would do the same for us."

Of the disappointed pressmen, he said laconically: "They badger. And I need the publicity like I need a tumour."

Sincere thanks to all friends for their good wishes.

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GENE McDANIELS TURNS OUT SPRINGY ROCKER

FACED with a title like "She's Come Back" one wonders if it is going to express rejoicing, trepidation, surprise or sheer stark horror. The way Gene McDaniels sees it, happiness is the order of the day and he puts the feeling across very well on his London waxing.

A thoroughly bright and enjoyable rocker with a springy beat. Full scale orchestra and chorus in the backing. Somewhat on the Lloyd Price kick, but not quite so heavy.

"A Tear" is one of those "sad-since-you-went-away" songs. It doesn't sound quite as doleful as some, and the lyric is so corny that it's downright funny in places.

And I kinda suspect that wasn't the intention! Label is London.



GENE McDANIELS

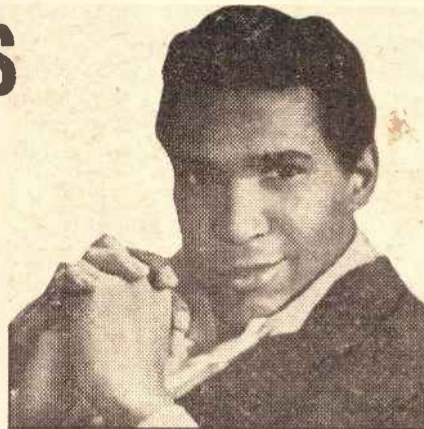
JEFF MILLS

Ember International are trying but the gimmick of issuing a disc with different artists on the two sides.

It's Jeff Mills who sings "Daddy's Home," a slow and sentimental ditty with a subdued rock beat. If you like the song you'll find that it's put over as well and effectively as such a song can be.

But it takes an awful lot of effort to like such a song. On the flipside Timmy Reynolds sings "Lullaby Of Love."

An attractive and catchy song which follows a well-worn pattern — a sort of blend of most Adam Faith and David Mabeth songs.



ADAM WADE

ADAM WADE CHASES STEELE FOR HONOURS

"THE Writing On The Wall" is a ditty that could still be a winner, though it hasn't made a very explosive start. If you don't dig the Tommy Steele version, then have a listen to Adam Wade on HMV, with the George Paxton orchestra and chorus.

The arrangement is particularly attractive and Adam has a voice that is easy on the ear.

"Point Of No Return" is an unusual, semi-dramatic number. Song flows in quite a leisurely fashion, contrasting with the racy rhythm in the background.

Clever and impressive use is made of the chorus. Good two-sided value.

the merit of being unusual and ear-catching.

Bobby gives his all, a female vocal group makes a big contribution and the arrangement is clever and original. Well worth a listen.

"Watch Your Step" is a fast and racy rocker with a long instrumental intro, before Bobby joins in.

Again this is out of the usual rut.

It's an exciting sound and plenty more excitement is generated by the singing of Mr. Parker. He intrigues me enough to make me want to watch out for him in the future.

KEITH FORDYCE reviews NEW SINGLES

Bruce's Penny sings 'Who Does He Think He Is?'

THIS is the time of the year when there are very few releases of "big" records by major recording stars so this week's page is going to contain several unfamiliar names, artistes who have had discs issued in the past week or two.

To start with, Penny is a new name on wax, though in fact, Penny is well-known as Mrs. Bruce Forsyth and as soubrette Penny Calvert in his summer shows.

Penny has got hold of an extremely good number called "Who Does He Think He Is?" A brisk and catchy beat number with a spot-on teenage lyric that gives the strictly feminine point of view. Should be a good seller.

Flipside of this Piccadilly platter is "Sparks," a bright and bouncy, light-hearted ditty about the sparks caused by love.

ROY DRUSKY

"I'd Rather Loan You Out" can't be a very encouraging serenade for a girl friend to hear, but the way Roy Drusky puts it, I guess it all adds up to a compliment. Seems he'd rather have a half-time girl, than none at all.

A pleasant, easy-going c-and-w

number with chorus support. Roy has a clear, masculine voice, uses it in the accepted c-and-w style.

"Three Hearts In A Tangle" is in slow waltz time, has nothing new to offer but is quite appealing in its everyday simplicity.

DELICARDOS

Label is HMV and the group goes under the name of the Delicardos. They sing a rock-beat number called "Hold Back The Tears."

Well put over, reasonably arranged, an adequately commercial lyric. However it doesn't add up to anything unusual or compelling.

We've had it all before so many times.

"Mr. Dillan" is on the comedy kick. Good fun, but the Delicardos sound so much like another, and far more famous, American group that one can't help feeling that this is a deliberate attempt to "get in on the act."

CAPPY LEWIS/ OLYMPICS

"Bull Fight" is a title that will attract the attention of the millions of Britishers who have spent a holiday in Spain in recent years.

As played by the trumpet of Cappy Lewis, with rhythm accompaniment, it does not especially evoke the atmosphere, thrills and excitement of the bull ring.

Instead it is just a pleasant, easily-listened-to spot of Latin-American, slightly serious in mood. Coupling of this Vogue Pop release is called "Little Pedro," featured not by Mr. Lewis, but by the Olympics. Quite a bright rock-beat group number.

Provided you have the time and inclination to listen to the lyric carefully enough to decipher all the words, you'll find that it's neatly written and amusing.

KAY STARR



A star name on Capitol in more senses than one is Kay Starr. Slow but sizzling is the best description for "I'll Never Be Free," in which Kay does quite a lot of self-ducting.

It's good to hear the highly individual tone and style of this singer again, but unfortunately the disc doesn't have a hit sound about it.

Song is good, and grows better with every spin, but it's not right for the record market as it is today.

"Nobody" starts like a slow blues, then slides into a lazy but attractive rhythm. Again Kay's singing earns top marks — she's got a great record personality.

JAN AND DEAN

"Heart And Soul" is a well-known number that gets a semi-novelty rock-beat treatment from Jan and Dean on London. Those who brought that controversial version of "Blue Moon" are pretty certain to go for this one, too.

If you haven't heard it on the air, try this disc out at your record shop — it's got high entertainment value.

I don't suppose Will Shakespeare was responsible for the words of "Midsummer Night's Dream."

They just don't seem to be of the same standard as the words of that similarly-titled opus.

There is one connection — Will Shakespeare wrote about Bottom, this song is the bottom.

BOBBY PARKER

Turn to the London label if you'd like to meet Bobby Parker, a vocalist who offers "Steal Your Heart Away."

Song is a commercial job mainly for the rock enthusiasts but it has

● POTTED POPS ●

THE BELMONTs (Pye International) sing of "Smoke From Your Cigarette." A very slow beat song that only just escapes the dull and doleful category. "Tell Me Why" is medium to fast, has a crisp beat. Quite fun, but Frankie Lyman was doing this sort of thing about five years ago.

SAINTS JAZZ BAND (Parlophone) gets to grips with "Sweet William." Slowish, simple and agreeable. "Five Foot Two, Eyes Of Blue" makes first-class fun, first-class listening and first-class Charlestoning.

CURTIS LEE (London) confesses "Gee How I Wish You Were Here." Slow, soulful rock-beat. "Pretty Little Angel Eyes" moves merrily and catchily without doing anything new. The voice of Mr. Lee sounds right for the job.

HERR LENNIE HASTINGS (Columbia) lends his brilliant pidgin Deutsch to "Auf Wiedersehen, My Dear." Alexbaum Weichbach is also involved. Similar treatment for "One Two Drink Up." Prima und fabulosisch!

LONNIE, DES AD-LIB BATTLE

THEY are still talking in Blackpool show biz circles about the mammoth ad-lib performance by Lonnie Donegan and Des O'Connor the other Sunday night.

Both had been playing in a charity football game and went for dinner afterwards.

It started when Des O'Connor made a cutting remark about Lonnie, sitting opposite him at the table. Donegan responded and quips flew back and forth for a whole hour.

Nobody could get a word in! But they haven't stopped talking about it in Blackpool since!

LPs By ALLEN EVANS LPs

Paul Whiteman stars — including Bing, Dorsey — make top album

★★★★THE GREATEST STARS IN MY LIFE (London) is a 50th anniversary tribute to the monarch of American bandleaders, PAUL WHITEMAN. Some tracks are taken from radio or film tapes — like Bing Crosby in the Original Rhythm Boys (with special comedy dialogue introduction recreating how they got their jobs with Whiteman); and Tommy and Jimmy Dorsey's solos on trombone and sax. But Hoagy Carmichael recorded Washboard Blues specially with Van Alexander's band in Hollywood, and recreated were vocals by Johnny Mercer and Jack Teagarden, including a wonderful duet, Christmas Night in Harlem. Joe Venuti's hot fiddle, with rhythm group backing, is great. All the 11 tunes were made famous by "Pops" Whiteman and the album is a fine one.

★★★MEMORIES SING ALONG WITH MITCH (Philips) is another in the growing series of sing-song albums conducted by MITCH MILLER who has a tenuous gang of singers and musicians — o put over My Blue Heaven, Sleepy Time Gal, Home On The Range, Bill Bailey and various other swinging tunes to get you all vocalising, too. Words on the sleeve.

★★★PARRISH (Warner Bros.). The soundtrack music from the film is on one side, with Max Steiner conducting a symphonic-sized orchestra in his own work. On the flipside, pianist George Greeley plays five noted Steiner themes, accompanied by the orchestra. Three themes come from "Parrish," the other two from "Gone With The Wind" (Tara's Theme) and "A Summer Place." I liked the Greeley side better, specially the sympathetic treatment given to Lucy's Theme from "Parrish."


★★★AMERICA'S GREATEST MUSIC MAKERS (Brunswick) is for those who like collecting a lot of names on one album. Each of the dozen tracks features a different personality — including Carmen Cavallaro (Warsaw Concerto); Liberace (Near You); Guy Lombardo (Exodus Theme), Sammy Kaye (Walkin' To Missouri), and Ralph Flanagan (Malaguena).

long, shaggy dog tales—Bring Back The Cat, The Poy Friend, etc.—two sketches with radio commentator Brian Johnson—The Vegetarian Befearer and Mary Bella Crawfish Ee, (both by Sid Colin)—and a couple of saucy "take-offs," one of Noel Coward, in Mishap In Mayfair (with Penny Morrell aiding him), and Nouvelle Vague, a burlesque of a BBC type interviewing a French director, Terry taking both voices. There's also a couple of catchy songs—Jo The Carrier Lad and Send For Me—to make this a good album to have.


★★★THE MAGIC BEAT (London) puts a strong accent on the rhythm section, with the melody in the background. It's beat music that will get you hand-clapping and swaying as Richard Marino and his orchestra, with vibes, maracas and such like percussion instruments much in evidence, give out with Fever, High Noon, Trolley Song, Seventy-Six Trombones, Poor People Of Paris and other winning tunes.

★★★BEHIND CLOSED DOORS (Warner Bros.) is a most unusual album, featuring the secrets of how a single is put together, with sound illustrations of what contributions the engineers, arrangers, conductors, musicians, producer and electronic experts make towards the finished product. Side one concerns itself with the recording of an orchestra, What Is This Thing Called Love, and side two with Am I Blue, featuring vocalist Joanie Sommers and conductor Carl Brandt. Fluffs are kept in and the whole production is most realistic—well, it is as it happened! — with commentary by Ken Jensen. The disc, too, shows vividly how much recording technique has improved over the last two decades. Sleeve contains a glossary of recording terms.

★★★STRICTLY TT (Decca) could be a welcome addition to your collection of comedy LPs. TERRY-THOMAS produces a mixed bag of



JOANIE SOMMERS
... on unusual LP.



★★★BILL DOGGETT AND HIS COMBO (Warner Bros.) were recorded at a dance where "3,046 people danced 'til 4 am," according to the sleeve. The venue is unnamed, but it seems the event was due to end at 2 am, but it just went on and on, with Doggett (above) swinging out on his electric organ, backed by five saxes and a rhythm section. The recordists went on, too. The result is really quite something, guaranteed to make you dance on and on, as well. I liked best Track 29, Ragtown, Can't Sit Down, and Happy.

TO ALL RECORD RETAILERS

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JOHN LEYTON
Johnny remember me
TOP RANK JAR577

BOBBY LEWIS
Tossin' and turnin'
PARLOPHONE 45-R4794

LAURIE LONDON
Down by the riverside
PARLOPHONE 45-R4801

KENNY LYNCH
The story behind my tears
H.M.V. 45-POP900

VERA LYNN
Adios, my love
(The Song of Athens)
45-MGM1134

JUDD PROCTOR
Nola
PARLOPHONE 45-R4809

PHILIP UPCHURCH COMBO
You can't sit down
(PART II)
H.M.V. 45-POP899

ADAM WADE
The writing on the wall
H.M.V. 45-POP896

Unanimous Hit-
Say **JUKE BOX JURY**

VALERIE MASTERS
SINGS



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OH
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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, August 9, 1961)

- | | |
|-----------------------|--|
| Last This Week | 1 1 YOU DON'T KNOW Helen Shapiro (Columbia) |
| | 2 2 WELL I ASK YOU Eden Kane (Decca) |
| | 12 3 JOHNNY REMEMBER ME John Leyton (Top Rank) |
| | 3 4 TEMPTATION Everly Bros. (Warner Bros.) |
| | 8 5 ROMEO Petula Clark (Pye) |
| | 5 6 HALFWAY TO PARADISE Billy Fury (Decca) |
| | 4 7 PASADENA Temperance Seven (Parlophone) |
| | 6 8 YOU ALWAYS HURT THE ONE YOU LOVE Clarence Henry (Pye Int.) |
| | 9 9 DON'T YOU KNOW IT Adam Faith (Parlophone) |
| | 7 10 RUNAWAY Del Shannon (London) |
| | 11 11 HELLO MARY LOU Ricky Nelson (London) |
| | 10 12 A GIRL LIKE YOU Cliff Richard (Columbia) |
| | 13 13 TIME Craig Douglas (Top Rank) |
| | 14 14 QUARTER TO THREE U.S. Bonds (Top Rank) |
| | 18 15 CLIMB EV'RY MOUNTAIN Shirley Bassey (Columbia) |
| | 20 16 REACH FOR THE STARS Shirley Bassey (Columbia) |
| | 15 17 MARCHETA Karl Denver (Decca) |
| | 22 18 THAT'S MY HOME Acker Bilk (Columbia) |
| | 16 19 BUT I DO Clarence Henry (Pye Int.) |
| | 20 20 MOODY RIVER Pat Boone (London) |
| | — 21 CUPID Sam Cooke (RCA) |
| | 17 22 BABY I DON'T CARE Buddy Holly (Coral) |
| | 24 23 WEEKEND Eddie Cochran (London) |
| | — 24 HOW MANY TEARS Bobby Vee (London) |
| | 23 25 SURRENDER Elvis Presley (RCA) |
| | 28 26 DUM DUM Brenda Lee (Brunswick) |
| | 25 27 QUITE A PARTY Fireballs (Pye Int.) |
| | 19 28 RUNNIN' SCARED Roy Orbison (London) |
| | 30 29 FRIGHTENED CITY Shadows (Columbia) |
| | — 30 SCOTTISH SOLDIER Andy Stewart (Top Rank) |

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, August 8, 1961)

- | | |
|-----------------------|---|
| Last This Week | 2 1 PASADENA (Lawrence Wright) |
| | 4 2 HELLO MARY LOU (Lorna) |
| | 5 3 HALFWAY TO PARADISE (Nevins-Kirshner) |
| | 7 3 BREAKIN' IN A BRAND NEW BROKEN HEART (Nevins-Kirshner) |
| | 1 5 EXODUS (Chappell) |
| | 8 6 ROMEO (Feldman) |
| | 3 7 A GIRL LIKE YOU (F. D. & H.) |
| | 6 8 CLIMB EV'RY MOUNTAIN (Williamson) |
| | 10 9 SCOTTISH SOLDIER (James Kerr) |
| | 11 10 YOU DON'T KNOW (Lorna) |
| | 9 11 WELL I ASK YOU (Essex) |
| | 20 12 TIME (Ed. Morris) |
| | 14 13 WOODEN HEART (West One) |
| | 18 14 HOW WONDERFUL TO KNOW (Macmelodies) |
| | 17 15 ONCE IN EVERY LIFETIME (Imperia) |
| | 12 16 BUT I DO (Jewel) |
| | 13 17 RUNAWAY (Vicki) |
| | 18 18 YOU'LL NEVER KNOW (Bregman, Vocco & Conn) |
| | 23 19 FRIGHTENED CITY (Filmusic) |
| | 19 19 WHEELS (Petford) |
| | 27 21 SOUND OF MUSIC (Williamson) |
| | — 22 REACH FOR THE STARS (Kassner) |
| | — 23 YOU ALWAYS HURT THE ONE YOU LOVE (Pickwick) |
| | 16 24 I'VE TOLD EVERY LITTLE STAR (Chappell) |
| | 30 24 ON THE REBOUND (Acuff-Rose) |
| | 23 26 TEMPTATION (Robbins) |
| | 21 27 SURRENDER (Aberbach) |
| | 26 28 THE BATTLE'S O'ER (Mozart Allan) |
| | — 28 JOHNNY REMEMBER ME (Monique) |
| | — 30 DO RE MI (Williamson) |

BEST SELLING POP RECORDS IN U.S.

(Tuesday, August 8, 1961)

- | | |
|-----------------------|--|
| Last This Week | 1 1 TOSSIN' AND TURNIN' Bobby Lewis |
| | 2 2 I LIKE IT LIKE THAT Chris Kenner |
| | 7 3 LAST NIGHT Mar-Keys |
| | 4 4 DUM DUM Brenda Lee |
| | 5 5 HATS OFF TO LARRY Del Shannon |
| | 8 6 TOGETHER Connie Francis |
| | 16 7 PRETTY LITTLE ANGEL EYES Curtis Lee |
| | 9 8 LET'S TWIST AGAIN Chubby Checker |
| | 13 9 WOODEN HEART Joe Dowell |
| | — 10 MICHAEL Highwaymen |
| | 3 11 BOLL WEEVIL SONG Brook Benton |
| | 6 12 QUARTER TO THREE U.S. Bonds |
| | 14 13 NEVER ON SUNDAY Chordettes |
| | 19 14 I'LL BE THERE Dimita Jo |
| | — 15 YOU DON'T KNOW WHAT YOU'VE GOT Ral Donner |
| | — 16 SCHOOL IS OUT U.S. Bonds |
| | 17 17 CUPID Sam Cooke |
| | 18 18 MY KIND OF GIRL Matt Monro |
| | 11 19 SAN ANTONIO ROSE Floyd Cramer |
| | — 20 HURT Timi Yuro |

The American chart is published by courtesy of "Billboard"

TOP HITS

DOUG SHELDON
BOOK OF LOVE
45-F 11368 Decca

BRENDA LEE
DUM DUM
45-05854 Brunswick

JACKIE WILSON
I'M COMIN' ON BACK TO YOU
45-Q 72434 Coral

THE VELVETS
TONIGHT
45-HLU 9372 London

BEN E. KING
STAND BY ME
45-HLK 9358 *SPIN AT LANTIC*

YOU CAN'T SIT DOWN
BILL DOGGETT
45-WB 46 Warner Bros.

BILL BLACK'S COMBO
OLE BUTTERMILK SKY
45-HLU 9383 London

LUCY'S THEME
from 'PARRISH'
GEORGE GREELEY
45-WB 45 Warner Bros.

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LINDA SCOTT COMING FOR ANKA TV

TEENAGE American singer Linda Scott whose "I Told Every Little Star" was a Top Ten entry on both sides of the Atlantic earlier this summer, flies into Britain later this month.

She will make her British TV debut in the hour-long spectacular Paul Anka is hosting for Granada, cables Nat Hentoff.

Anka is now due in London on Tuesday and the tele-recording takes place a week later.

NEW DISC SIGNINGS

Change of name and manager brings luck

SINGER Johnny Goode, who has toured with Billy Fury and Joe Brown in the Larry Parnes stable of artists, has changed his name, his manager, and has cut his first disc for release by Philips!

As Tony Allen, he made a demonstration disc of "When Love Comes To Call," penned specially for him by his new manager Mike Hawker. Philips a-and-r chief Johnny Franz liked both artist and song. He re-recorded them and the side will be issued early next month.

First single release by Emile Ford's backing group, the Checkmates, is due to be issued next week—on the new Piccadilly label, to which Ford switched in April. The group has waxed "Rockin' Minstrel," coupled with "Pompeii."

Mike Cotton's Jazzmen make their disc debut on Columbia with "The Colonel's Tune" and "Senora" set for release on Friday, August 25.

The same day, HMV introduce a new pianist, Kenny Clayton. His disc, "Penthouse," was recorded by Mills Music and leased to EMI for issue.

Sounds Incorporated, the instrumental group currently accompanying Gene Vincent on his extensive ballroom tour of Britain, has cut two titles for EMI release soon.

Coupled will be "Mogambo"—a number featured in its stage act—and "Emily," named after the converted ambulance which is used for transport. It was written by lead guitarist Johnny St. John.

NEW RECORDING METHOD PRAISED

A NEW recording technique—utilising 35-millimeter film tape instead of conventional devices—was recently introduced in the U.S. by orchestra leader-recording personality Enoch Light, chief of ABC-Paramount's subsidiary Command and Grand Award labels.

Six Command albums, set for autumn release, have already been recorded in this way, and Light claims that the quality of sound reproduction on the albums recorded on 35 mm film is superior to normal taping methods.

The method has also been used in Britain for classical recording by Mercury.

Stars to play for our golf cup

NEXT Wednesday (16), Vaudeville Golfing Society members playing in resident summer shows throughout the country will be competing for the handsome New Musical Express golf cup.

This is the second year the cup has been played for, and a large entry is forecast.

U.S. PROJECT FOR MATT MONRO

A MERICAN bookings for Matt Monro are likely to be finalised within the next month. The Parlophone star's new personal manager, Don Black, flies to New York within ten days to settle dates.

He will also finalise details of Matt's "Ed Sullivan Show" appearance, now due in October.

Black, a former NME staffman, leaves the staff of Filmusic after two years, today (Friday), to join Monro.

Eden Kane for Manchester

E DEN KANE has been signed for a headlining variety appearance at Manchester Palace, opening on Monday. He will co-star with Jimmy Wheeler. The supporting bill also spotlights the Viscounts and the Alan Eisdon Band.

On September 18, Kane begins a week of one-nighters in Ulster. Dates are now being finalised.

Al Saxon waxes—with own band

A L SAXON'S next release will feature him with his own orchestral backing. In addition to singing, he wrote the arrangements as well as booking and conducting the musicians.

At the session last month, Saxon cut four titles including two he had composed. Two standards—"There I've Said It Again" and "You Came A Long Way From St. Louis"—will, however, be released by Piccadilly on Wednesday.

Pye a-and-r manager Tony Hatch took part in the session as a pianist, with the sides being produced by Saxon's manager, Bunny Lewis.



VIC DAMONE

SAMMY DAVIS REHEARSALS

SAMMY DAVIS delayed his visit to Monte Carlo this week to begin rehearsals for his season at London's Prince Of Wales theatre. He has been using the stage of the London Palladium.

Davis was due in Monte Carlo tonight (Friday) where—with Frank Sinatra, Dean Martin and Peter Lawford—he will appear in a charity gala organised by Princess Grace.

He returns to London on Sunday for another week's rehearsal before his August 21 opening.

To deal with the spate of bookings expected for Sammy's week at Manchester Palace, the box office is opening this Sunday for personal applications only.

Leyton puts acting first

DESPITE John Leyton's current disc success, he is unlikely to be seen as a stage singer before November. He intends to concentrate on acting during the next two or three months.

Leyton shortly enters rehearsals for his starring appearance in a play in the ATV Sunday night "Drama 61" series. In October, he commences work on his role in a new film, "Game Of Danger," to be made by John Martin Films.

Leyton has also been approached for a four-week acting role in the "Emergency Ward 10" series, but has declined the offer.

He expects to embark on an extensive one-nighter tour for the Grade Organisation—with whom he has just signed and agency agreement—in November.

RAGTIME FROLIC

A MERICAN screen star Gloria de Haven this week tele-recorded a BBC-TV music drama "Hello Ragtime," based on an incident in the life of two famous show business personalities.

They were Sir Edward Moss, founder of Moss Empires, and producer Albert de Courville. Gloria de Haven plays a Broadway star of the beginning of the century, Shirley Kellogg.

She finished recording the play, which will be transmitted in the autumn, on Monday and was yesterday (Thursday) returning to New York.

David Hughes plans 'back to work'

FOLLOWING his recent heart attack, singer David Hughes is now preparing to resume his show business career next month.

On September 4, he will be interviewed in ABC-TV's "Midland Profile" series from the Birmingham studios.

On September 11, he stars in BBC-TV's "September Song" and is set for a guest spot in "Ask Anne," the Anne Shelton series, on September 17.

After a lightning visit to Holland for TV appearances on September 23, David then returns to Britain to prepare for stage dates.

Dancing to Denver

THE Karl Denver Trio has been signed for four Saturday ballroom appearances next month—at Peterborough Corn Exchange (September 9), Wisbech Corn Exchange (16th), Boston New Gliderdrome (23rd) and Bolton Imperial Ballroom (30th).

More Sunday concert dates are being arranged and on November 20 Denver is set to begin a two-week one-night-stand tour for promoter Arthur Howes.

HIT WRITER DIES

Doree Post, co-composer with her husband Bill of Eddie Cochran's hit "Weekend," died last week in Albuquerque, New Mexico. The Posts, entertainers as well as songwriters, also penned Connie Stevens' hit "Sixteen Reasons."

ATV showcases more American celebrities—

VIC DAMONE RUSHES TO STAR IN VARIE

Connie Stevens confirmed; Cogan, Leyton

VIC DAMONE is the latest American personality booked for an ATV showcase. A Connie Stevens appearance is now confirmed and a new date for Frances Faye, who dropped out of last week's "Sunday Show," is being lined up. British stars set for major appearances include Alma Cogan, John Leyton, and the Acker Bilk band.

Among plans being discussed by the firm for autumn programmes is a new record panel show, and a series for Dave King.

Damone, who was flying to London yesterday (Thursday), is here at the express invitation of ATV to headline its peak-hour variety bill tomorrow (Saturday) night.

He has been visiting Italy and flies back to America as soon as he has completed his television appearance.

SUNDAY STAR

Connie Stevens, whose British TV debut was exclusively forecast in the NME two weeks ago, is now confirmed as a starring attraction in Bernard Delfont's "Sunday Show" on August 20.

Connie, whose "Sixteen Reasons" figured in the NME Charts last year and who plays Edd Byrnes' girl friend in the "77 Sunset Strip" series, may also guest in a tele-recorded "Jo Stafford Show" during her visit to this country.

Frances Faye, whose illness caused her to drop out of last weekend's "Sunday Show" at the last minute, has agreed to play a revised date in this programme before returning to America.

It is possible that she will co-star with Connie Stevens on August 20, but a more likely date is the final "Sunday Show" of the series the following weekend (27th).

WITH EARTHA

John Leyton, whose recording of "Johnny Remember Me" has shot up to No. 3 in the NME Chart, plays his most important TV variety engagement to date this weekend.

Billy Fury: quick return to 'Pops'

BILLY FURY makes a return guest appearance in the Light Programme's "Parade of the Pops" on Wednesday, August 23. It will be his second visit in two months.

An extra date has been added to the tour Billy will be undertaking with Eden Kane this autumn. It is Coventry Theatre on Sunday, November 5.

The Jaywalkers, the group appearing in Billy's Sunday concert series at Gt. Yarmouth Britannia, are also expected to join the autumn tour.

The Yarmouth concerts have proved so successful that they have been extended and will now continue until September 3.

TOP EUROPEAN TV PRODUCTIONS ON BBC

THE BBC is televising five of the programmes entered by European TV networks for the Montreaux Festival last Spring. Most of them featured top music stars.

The first, on August 17, comes from the West German TV organisation. Called "Strictly For Laughter," it features the Kurt Edelhagen Orchestra.

From Thursday, August 31, the programmes will be seen as a weekly feature. The first of these will be "Around The World In 80 Bars" featuring Peter Alexander, Bibi Johns, Gilbert Becaud and the Hazy Osterwald group. Though filmed in Bavaria, it was produced by North-West German television.

The following show (September 7) is "A Thousand Views From The Wings," a Czech production which won the third prize at Montreaux.

English singer Lisa Page, Peter Kraus and Peter Weck are featured in "Let's Make Music," an Austrian production set for September 14.

The final programme (21st)—the Italian "Winter Garden"—features Henri Salvador and the Kessler Twins. It was runner-up to the BBC's prize-winning entry, "The Black And White Minstrel Show."

Princess sees Newley

Princess Margaret and Mr. Antony Armstrong-Jones saw Anthony Newley's "Stop The World" at the Queen's theatre on Tuesday evening and afterwards, with Princess Alexandra, watched Peggy Lee's cabaret performance at the Pigalle.

when he joins the bill of the "Sunday Show"—for which Eartha Kitt and Edmund Hockridge have already been announced.

Alma Cogan and the Dallas Boys travel to London one Sunday later this month from their summer seasons at Bournemouth and Blackpool to tele-record a spectacular.

This will be screened in ATV's principal Saturday evening variety spot on September 2.

The half-hour programme Sophie Tucker recorded during her spring visit, which also featured Kenny Ball's Jazzmen and the Billy Van Four, has been scheduled for transmission on Wednesday, September 6.

The following Saturday (9th) marks the start of the taped "Jo Stafford Show" presentations, which will be transmitted at fortnightly intervals until the New Year.

Today (Friday) Jo records the programme in which Peggy Lee is the main guest. Roy Castle is also on the bill—his second appearance

in the series.

ATV's midweek variety spot switches to Tuesday nights this autumn, with a return of the "All Kinds Of Music" series on September 12. This will be featured at three-weekly intervals, alternating with programmes supplied by Granada and AR-TV.

Mr. Acker Bilk's Paramount Jazz Band leads the bill in the first of the new shows, together with Adele Leigh and American musical comedy star Wilbur Evans.

With the Blackpool Tower Circus occupying the Sunday night variety spot on September 3, the Palladium TV show is set to return the following weekend (10th).

NEW COMPERE

A resident comperer has not yet been announced, although it is confirmed that Don Arrol will not be handling the show this season.

Other ATV news concerns a new

'Gum' revival brings Donegan U.S. offers

THE success of Lonnie Donegan's "Chewing Gum" disc in America—it appeared this week at No. 75 in "Billboard's" Top 100—has brought him renewed offers of major TV appearances. They are currently being discussed by Cyril Berlin and Mannie Greenfield, respectively Donegan's British and American managers.

It is virtually certain that Lonnie will guest on an important U.S. TV show during his journey to New Zealand in October.

Dot Records is already planning to re-issue one of the Pye star's albums in the U.S. Called "Lonnie Donegan," it was originally released there three years ago, but the tracks are being re-arranged to incorporate "Chewing Gum."

Tomorrow (Saturday) night, Donegan records a new single in Blackpool, where he is starring at the Winter Gardens. The stage of the theatre will become a recording studio.

Pye's Alan Freeman will supervise the session and next weekend plans to record Miki and Griff, who appear on the label's "Lonnie Donegan Presents" series, also at the theatre.

Tomorrow's session will be the 11th

time Donegan has recorded outside normal studios. One of his most successful discs cut in this manner was "Chewing Gum."

His Winter Gardens show, "Putting On The Donegan," has proved such an outstanding success, impresarios Georgo and Alfred Black have extended the season to October 7.

THREE-BAN

THE last three editions of BBC-TV's "Trad Fad—And All That Jazz" will be three-band sessions—the Fairweather-Brown All Stars (September 9) and the Ken Colyer Jazzmen (16th) make their debut on the show, while the Dick Charlesworth band returns to the last programme on September 23.

These are in addition to the bookings announced last week. There is still a possibility that the series may be extended still further. Producer Johnnie

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CONRAD**
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**THE EVERLY
BROTHERS**

TEMPTATION

45-WB 42 Warner Bros.

HERE ETY Bilk dates

record show, "Dad You're A Square," which had a trial run on closed circuit this week. Compered by Bill Owen, it is a record-judging programme, with competing panels of adults and teenagers. It has not yet been decided whether the show will be introduced into the schedules.

Discussions are also taking place for the return of Dave King in a series. One suggestion being examined is for specially written musicals.



Gallant TOMMY BRUCE kissed the hand of one of his favourite singers, PEGGY LEE, when they met at EMI headquarters recently to record on "Monday Spectacular," to be heard on 208 on Monday.

MORE CHRISTMAS SHOW NEWS...

Tommy Steele likely panto star at Liverpool again

YANA WITH BRUCE FORSYTH AT MANCHESTER

TOMMY STEELE is scheduled this Christmas to return to Liverpool, scene of his pantomime debut in 1957, to take the name role in "Humpty Dumpty." His co-stars will probably include Eve Boswell and comedian Harry Worth.

Monro, Lotis BBC series

MATT MONRO, Dennis Lotis and David Hughes are among the stars signed for a new BBC-TV series—"September Song"—which begins a three-week run next month. It is being produced from the Birmingham studios, and will feature the BBC Midland Light Orchestra.

The first show—on September 11—stars David Hughes, Rosemary Squires and Joyce Blackham. This programme will be presented live, but the remaining two will be tele-recorded.

Dennis Lotis will comper the September 18 programme, which will also feature singer Julie Shelly, pianist Dill Jones and Latin-American specialists Dorita Y Pepe.

Monro heads the cast on September 25, when he will introduce trumpeter Kenny Baker.

Steele would be heading a specially adapted version of the show staged at the London Palladium two years ago, when it starred Harry Secombe (as "Humpty") and Roy Castle. It would be presented by Tom Arnold.

A pantomime deal for Steele has been under discussion for the past month. Reports from Liverpool indicate that this project has gone through, although contracts have still to be finalised.

Steele's first pantomime, staged at Christmas 1957, was "Goldilocks," presented at the Royal Court theatre, Liverpool. An excerpt was included in ATV's "Sunday Night At The

London Palladium." It will be Eve Boswell's first pantomime for three years. At Christmas, 1959 and 1960, she starred in "Words And Music" revues at Liverpool and Manchester.

Other pantomime news this week includes an important role for Yana in "Turn Again Whittington," being staged by Bernard Delfont and Tom Arnold at Manchester Palace this Christmas.

The pantomime, which stars Bruce Forsyth, is set to open on December 19. Yana appeared in the production at the London Palladium last Christmas.

The Dallas Boys will be the guest stars of Joe Collins production of "Cinderella." It opens at Gloucester Regal on Boxing Day for a three-week run and may afterwards be staged elsewhere.

Billy Daniels sought for Ilford cabaret season

GLORIA DE HAVEN, PETERS, VALENTINE, JOAN REGAN, YANA ALSO APPROACHED

BILLY DANIELS, Gloria de Haven and the Peters Sisters are among the American stars sought for seasons at Room At The Top, the new Ilford night-spot which opened this summer. British stars asked to headline include Dickie Valentine, Joan Regan and Yana.

Matt Monro, whose booking was revealed in the NME last week has now been finalised for a two-week run from Monday, November 13. Roy Castle will play five days at the venue from Boxing Day.

Apart from these, there are no firm bookings after Adam Faith, who begins his fortnight on September 18.

Billy Daniels is currently being sought for several different types of engagements in Britain, but it is not yet known which he will accept.

The Peters were offered an Ilford fortnight next month, but conflicting commitments intervened and they are unlikely to be free until later.

"Negotiations for them and the other artists are in an advance stage," Sydney Grace, of the Grade Organisa-

tion, who is making the bookings, told the NME.

"But the venue's management has definitely decided to continue the big-name policy until next summer."

Another important move is the signing of the Hedley Ward Trio as the resident group. The unit, augmented by a drummer, is expected to play a lengthy resident season from Monday, October 9.

Brook Bros. series

The Brook Brothers get their first Radio Luxembourg series this autumn. It is scheduled to begin in mid-October and run for six weeks.

Their Pye recording manager, Tony Hatch, has formed a special group to back the Brooks for the series.

Freeman 'Trad Tavern' d-j

ALAN FREEMAN has landed the plum disc-jockey role in the ambitious new Saturday Light Programme series, "Trad Tavern," which commences on September 23. "Pick Of The Pops" ends the previous week and an hour's discs will be absorbed into the new 24-hour show.

Freeman takes charge of disc presentation but an overall comper for "Trad Tavern" has to be chosen.

Among the guest bands being lined up are Acker Bilk, Dick Charlesworth, Mick Mulligan, Terry Lightfoot and Kenny Ball.

Producer Eric Miller told the NME: "We are anxious to attract coach parties from clubs. Organisers requiring tickets should contact me at the BBC."

BING SINGS WITH ROSIE AND DAVE

BING CROSBY sprang a surprise last Saturday, when he made an unheralded guest appearance in ATV's "Rosemary Clooney Show."

This was his first live variety appearance on British television. The previous weekend he tele-recorded a show with Peggy Lee for ABC-TV screening on August 26.

In the Clooney show, Bing joined Rosemary for a duet, taken from their "Fancy Meeting You Here" RCA album, and cracked ad-lib gags and sang with Dave King, who was also guesting on the show.

TORME IN BBC'S 'OFF THE CUFF'

MEL TORME returns to BBC-TV after a long absence, when he guests in the second of the new Malcolm Mitchell "Off The Cuff" series on Thursday, August 31.

He is the second top American attraction to be featured in the series. Jazz singer Anita O'Day guests in the first programme, to be screened tonight (Friday). Also appearing is Emile Ford discovery, Patti Brooks.

From August 31, the show will be transmitted weekly. Torme's contribution has already been tele-recorded, as has the edition starring Diana Dors, set for screening on September 7.

208's extra pop postponed

RADIO LUXEMBOURG has put back for two weeks its plan to present pop music until 3 a.m.—details of which were outlined in the NME last week.

The new starting date is now Sunday, September 17, when all the Luxembourg transmitters will remain on the air an extra 24 hours each day.

Three comperes will now be chosen for the extension instead of a single d-j as previously planned. They will broadcast announcements, advertisement spots, news and sport flashes in French, German and English.

Sinatra buys film rights of Broadway musical

FRANK SINATRA has bought the film rights for a forthcoming Broadway musical, "Subways Are For Sleeping." He paid \$1 million and also obtained the stage and film cast LP rights for his own label, Reprise, cables Nat Hentoff.

Conway tour

FOUR concerts in the Midlands and East Anglia have been lined up for Russ Conway, as part of his autumn tour of weekend one-nighters.

Latest dates to be revealed are Derby Gaumont (November 10), Wolverhampton Gaumont (12th), Colchester Regal (18th), and Ipswich Gaumont (19th).

Sinatra will star in the film, which will be made by his Essex Productions. He will be joined by Dean Martin.

"Subways" was written by Betty Comden, Adolph Green and Jules Styne. On Broadway, Sydney Chaplin will star.

Before it opens this autumn, Sinatra and other Reprise artists will record singles of the show's hit tunes. It is the label's first show-film score deal.

In the Los Angeles Superior Court, Capitol Records was granted a temporary injunction restraining Reprise from selling Sinatra's "Swing Along With Me" LP. Capitol claimed that the Reprise album was too similar to its own Sinatra LP, "Come Swing With Me." Both were released last month.

Reprise Records was this week rush-releasing its album under a new title, "Sinatra Swings" to comply with the court order sought by Capitol.

MJQ back next month

America's poll-winning Modern Jazz Quartet will begin its third British concert tour at London's Royal Festival Hall on Saturday, September 23. Other dates are now being arranged.

The quartet—John Lewis (piano), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (drums)—will arrive in Britain a day before its opening engagement.

One-nighter tour planned for Helen Shapiro

NEGOTIATIONS are advanced for Helen Shapiro — youngest girl ever to top the British hit parade — to make her first big one-nighter tour early in 1962. And a Radio Luxembourg series later this year is also being discussed.

Impresario Arthur Howes is already arranging an itinerary which would star Helen with other leading pop music attractions. The projected tour will cover most of Britain.

Helen — who flew to Scandinavia for TV and concerts on Tuesday — will be at school until December 20 and will be unable to undertake few dates except on Saturdays between now and then.

Until she is 15 (on September 28), Helen — who this week maintains her No. 1 position in the charts with "You Don't Know" — must confine her Sunday concert appearances to charity events.

Latest radio bookings for the teenage star include "Parade of the Pops" (August 30) and a return to "Saturday Club" on either 23 or 30.

HEATH MUSICIANS IN CAR CRASH

FOUR members of the Ted Heath band were taken to hospital last week after cars in which they were travelling were involved in a collision in Cornwall.

EDEN, HELEN IN 'EASY BEAT'

EDEN KANE makes a quick return to the Light Programme's "Easy Beat" on Sunday, September 3. He guests with Helen Shapiro and the Galliards.

The following week (10th), Valerie Masters and Johnny Duncan's Blue Grass Boys have been confirmed, while Craig Douglas is a likely visitor to the programme.

On September 10 and 17, Judd Proctor takes over as the show's bandleader from Bert Weedon, who is on holiday.

Latest "Saturday Club" bookings include the Polka Dots (September 2), the Lana Sisters and the Betty Smith Quintet (9th), Bob Foster and the Mick Mulligan Band with George Melly (16th).

A crowd of more than 600 queued for over three hours at Blackpool on Monday, for tickets for tomorrow's "Saturday Club," half of which is broadcast live from the resort.

Saxist Les Gilbert had to have several stitches in his face and has been unable to work with the band during this week with Johnny Mathis.

The others hurt were Henry MacKenzie, Wally Smith and Ken Goldie. All four musicians were taken to a Truro hospital.

The collision occurred when the band was travelling back to its Torquay base after a one-nighter in Bodmin, part of its annual West Country season.

After the final concert with Mathis at Blackpool on Sunday, the band has a week's holiday before flying to Berlin to represent Britain at the big Radio Show there.

Hockridge up North

EDMUND HOCKRIDGE will star with the Kaye Sisters in the special autumn show S. H. Newsome is presenting at Manchester Palace. It opens on Monday, October 23, for a six-week run.

An extra Sunday concert for the Kayes takes them to Blackpool Opera House on September 17.

Keith Fordyce comperes of 'Lucky Stars'

DISC-JOCKEY Keith Fordyce is to comper ABC-TV's "Thank Your Lucky Stars" when it returns to viewing schedules next month.

In the first programme on Saturday, September 9, Eden Kane is joined by "Army Game" characters Harry Fowler and Mario Fabrizi.

Fordyce replaces Pete Murray, who was comper in the initial series which finished in June. Keith stood-in for him in April, when Murray was on holiday.

DAVID JACOBS IS ON 208 AND BBC!

DAVID JACOBS' new Saturday night Radio Luxembourg series for EMI is now set to begin on September 9—the week before he ends his run on BBC's "Pick Of The Pops."

This means that for a fortnight he will be heard almost simultaneously on 208 and the Light Programme! David's new Luxembourg series, which is titled "David Jacobs Presents The Pops," is to be aired weekly between 10 and 10.30 pm.

He begins his new Monday evening Light Programme series, "The D.J. Show," on October 2.

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KARL'S SONGS COME FROM FOUR CORNERS OF THE WORLD

By **DEREK JOHNSON**

WHAT price a Zulu war chant in the hit parade? Or how about a Chinese folk song? Or a traditional Arabic air? If Karl Denver has his way, the idea will be more than a mere flight of fancy. For Karl believes that, given the right treatment, such ditties could become powerful sellers here.

Karl, is of course currently making his Chart impact with an up-to-the-minute revival of the oldie, "Marcheta." But the fact is that this represents a departure from his normal style.

Decca decided to launch Karl with material which would not be too difficult for the average fan to assimilate. They felt that, if he were to creep up on the public gently, he might well be able to attune them to more drastic developments in the future. Hence the relatively mild approach with "Marcheta," which has ensured him an extremely comfortable hit parade placing (this week it's at No. 17).

It was TV producer Jack Good who suggested that "Marcheta" was eminently suited to Karl's style. And Jack is now helping to select the follow-up disc.

Same style

Although, at the time of going to press, the titles of this next release had not been chosen, they are likely to be in much the same vein.

"We don't want to rush the fans" confirmed Karl. "I think the time will soon come when we can give them some of our more outlandish material. But we're playing it safe for a while."

"Lately, we've been enjoying a big success with our interpretation of numbers like 'If I Had My Way' and 'Some Of These Days,' so our next disc is likely to be in that idiom."

Another Denver waxing in the running for his next issue is "Wimoweh," and a decision will be taken within the next few days as to what is released. "Mr. Decca must have the final word. After all, he's done very well by me so far!" says Karl philosophically.

What sort of material can we expect from this startlingly distinctive singer in the future? Well, anyone who listens to the pop music series on the radio, will have an idea of the sort of things that come within his scope.

He is at present in demand by the majority of BBC's Light Entertainment producers, and is appearing regularly in such shows as "Saturday Club," "Easy Beat" and "Bandbox," where he has been able to demonstrate his incredible versatility. The response to highly unorthodox material has been quite outstanding.

Similarly, whenever he appears in a theatre, Karl performs all manner of strange-sounding songs, gathered from the four corners of the earth, and invariably meets with overwhelming acclaim.



In fact, he can proudly boast that he has never yet been a flop, always leaving his audiences shouting for more.

Fans around the country will be particularly pleased this autumn, when he embarks on a long tour of one-nighters with Eden Kane and Billy Fury. It will keep him busy throughout the greater part of October and November—and then, following a short rest, he's off again on another country-wide trek.

One of the highlights of his stage act is a Chinese melody called "Shin Gan Goo"—a song which he hopes to have the opportunity of recording before long.

appropriate because of the Mau-Mau uprisings. It's a real swinger, which I feel would register strongly.

Much the same could also be said about the Zulu folk songs, which he has recently been featuring on radio and stage.

Right now Karl is working on Arabic, Japanese and more Chinese songs. "Though," he jokes, "I hope I don't offend the Red China Copyright Department!"

All these songs were picked up during Karl's world-wide travels as a seaman. They've not been too difficult for him to absorb, for he has a basic knowledge of most of the languages involved. And, besides those we've already mentioned, he speaks Norwegian and Swedish—so, no doubt we can expect some Scandinavian material from him in due course!

Good stock

I asked him whether there was any possibility of the supply of foreign folk material drying up. "No, certainly not," he assured me. "I've got plenty of songs."

One of the most highly individual characteristics of Karl's style is his astoundingly flexible voice, with its multi-octave span.

Many fans have likened him to Yma Sumac, and I asked him about this comparison. "Well, they say Yma Sumac has got a freak voice," he chuckled. "If that's so, what does

it make me?" We started talking about ambitions, and I discovered that one of his is to make enough money to buy a comfortable home, and start a little business.

Does this mean he would consider quitting show business? "Not on your life," he told me. "I want to keep singing just as long as I have breath in my body, because I enjoy doing it." And he went on to say that one of his aims is to play the London Palladium.

Well, if his popularity continues to increase at its present rate, it shouldn't be long before that dream is a reality.

I find it surprising that he has not yet appeared on television.

"Maybe the trouble is that, with my sort of material, TV producers think they need big production sets," said Karl. "You know, rickshaws, pagodas and mandarins! But honestly, it's not at all necessary—the arrangements we use are self-explanatory."

Meanwhile, Karl is busy collecting material for his first EP, planned for later this year. And that will be followed, when sufficient folk material has been found and scored, with an album.

I feel Karl is particularly welcome on the pop music scene now. With a spate of unimaginative performances and carbon-copy artists, it is refreshing to find an artist with a totally different and distinctive approach.

Helen Shapiro's hits bring fame to new British song team

THE recent rise to nation wide prominence of young Helen Shapiro has resulted in the emergence of a talented and extremely successful new British songwriting partnership — composer John Shroeder and lyricist Mike Hawker.

They have already developed into a formidable team, having penned both of Helen's disc hits — "Don't Treat Me Like A Child" and the No. 1 smash "You Don't Know." In addition, they are responsible for her next release, the bright, lively "Walking Back to Happiness."

Their other songs include "Easy To Dream" (waxed by Dave Sampson), "Honey That's All Right" waxed by Sally Kelly and "It Happens That Way" (recorded by newcomer Johnny Shanley). Which isn't bad going when you consider that they've only been writing for 18 months!

But who exactly are these fellows Shroeder and Hawker? Let's deal first with 26-year-old London-born John, an accomplished pianist who was articulated to a firm of chartered accountants prior to breaking into music business some years ago.

John, who has been Columbia recording manager Norrie Parmer's personal assistant for the past three years, was instrumental in discovering Helen Shapiro. How did it happen?

"Last year, I had a phone call from the late Maurice Burman, one of Britain's best singing teachers, asking me to listen to some of his pupils. So I went along to his studios, heard eight or so youngsters, and picked out Helen as a potential star."

"I was so impressed that I coaxed her into making a test record," John went on. "Then I played the record to Norrie who immediately signed her up and asked me to have a go at writing a suitable song for her first recording. You see, we couldn't put a 14-year-old schoolgirl in to big romantic songs."



JOHN SHROEDER (right) writes the music and MIKE HAWKER adds the words.

"Anyway," he continued, "I got down to writing the melody of 'Don't Treat Me Like A Child' and then Mike, with whom I'd worked before, started writing the lyrics. And that, in a nutshell, is how the song was born," John added.

Naturally, John plans to continue his songwriting activities. "But not on a full-time basis," he emphasised. "You see, I have no intention of giving up my position at Columbia."

"I find that songwriting is very satisfying, and I get a big thrill when the public like one of my songs and make it into a hit. Right now," he went on, "I'm working on a musical, which will be presented later this year or early next."

Now let's turn to 24-year-old Mike Hawker, who was born in Bath but has spent almost all his life in London. Formerly promotion manager of the Larry Parnes organisation, L.M.P. Entertainments, he now heads Mike Hawker Promotions, a personal management concern which handles Duffy Power and Tony Allen (previously known as Johnny Good).

Although it's as a lyricist that he's currently hitting the highspots, Mike also writes music and is working on more songs at the moment.

"I want to concentrate on writing as much as possible in the future," he told me, "and I especially want to continue writing songs for Helen. I get a tremendous kick when I hear Helen handling my lyrics — she in-

terprets them so well and with great feeling"

Of his partner, Mike had this to say: "John has a very individual style of writing and I thoroughly enjoy working with him. Usually, he writes the melody first and then I get cracking on the lyrics. We get on well together and it seems that we're making headway."

"Our best song yet?" he echoed. "Well, I'd say it's 'You Don't Know.' Certainly it's the most successful song we've written — after all, it's not often that comparative newcomers like John and myself get a No. 1 hit," he added with justifiable pride.

The team of Shroeder and Hawker have made their mark on the pop music map with a sizeable bang — and it seems certain that we're going to hear a lot more of this talented twosome in years to come! K.G.

Venues Limited

"JET" magazine reports this result of current tension in the South: "Many big-name Negro artists in the rock 'n' roll field, who used to pick up easily \$2,500 nightly guarantee because of their record popularity, now find themselves detouring the Dixie one-night circuits and confining their talents to the safe and welcome stages of theatres in northern cities."

Nat Hentoff's American Airmail

FILM FUN WITH 'THE CLAN'

VISITORS were surprised at the amount of horse play that went on during the filming of "Soldiers Three" with Frank Sinatra, Sammy Davis and Dean Martin.

Director John Sturges didn't mind, however, because Sinatra and his colleagues nearly always know their lines so well that few retakes are necessary.

Plans involving a duo with Tommy Sands and his wife, Nancy Sinatra, have not worked out. Tommy will continue to do a single.

According to advance reports, Noel Coward's music for his new Broadway show, "Sail Away," may contain several potential hits. Gordon MacRae has just recorded the title tune for Capitol.

FILM STAR'S SON

A new pop singer—for 20th-Century-Fox Records — is Jim Mitchum, son of actor Robert Mitchum. His first release is "Lonely Birthday."

There's now a report that Joe Glaser is negotiating with a private promoter for a Louis Armstrong tour of Russia.

Mary Martin's next new musical will be "Blood and Thunder" by Dwight Taylor. She'll play five actresses.

George Shearing is moving his family to Los Angeles. There is some chance he'll do a television series from there.

The School of Jazz — John Lewis, musical director — will not operate this summer. There weren't enough applications.

Frankie Avalon has so far refused to sign an exclusive contract with a film studio. "I'd rather," he says, "do pictures with all the studios."

When Frank Sinatra visits the Riviera home of Joseph P. Kennedy, father of the President, he'll be joined by the Dean Martins, the Peter Lawfords, and Janet Leigh.

Rex Ingram, who has appeared in England, will be one of the featured players in the Broadway musical, "Kwamina," starring Sally Ann Howes.

Capitol Records has expanded in the electronics field by purchasing General Communications, Inc. Two of the largest recording firms in the country are now foreign owned: Capitol by British E.M.I. and Mercury by Holland's Philips.

Peter Duchin, son of the late romantic pianist-leader Eddy Duchin, has signed with American Decca and he'll soon start a nation-wide tour of choice locations.

Ornette Coleman, the controversial alto saxophonist, has a new combo, his best integrated yet. Impressive is trumpeter Bobby Bradford, of Texas.

SNAG FOR RAY

Plans for Ray Charles' tour of England have not yet been definitely completed. He wants to travel with a big band; and his agent, Jack Whittemore, is trying to work out the details.

If you receive a check from Elvis Presley, Inc., the chances are it will have a picture of Elvis on it.

Charles Mingus, just back from England and his appearance in the "All Night Long" film, is completing a book about his life and strong opinions.



HARRY BELAFONTE

Harry Belafonte's two scheduled American TV spectacles for a large American cosmetics firm have been cancelled. He continues to break records on his in-person appearances.

If Judy Garland decides to film "The Lonely Stage" in Britain, Sir Laurence Olivier may be her co-star.

NEW CONTRACT

Gary Crosby has been given a new contract at 20th Century-Fox, at an increased salary. His comeback movie will be "Beardless Warriors," a story of draftees.

"Fantasticks," a highly praised musical in New York, will open at London's Apollo on September 7.

Andy Anka, Jr., Paul's brother, has already performed professionally — on disc jockey Dick Clark's TV show. He'll probably be seen more often soon.

Song writer Sammy Cahn is helping to prepare Tommy Sands' new act.

programme, once again they showed their remarkable ignorance by voting Anthony Newley's "What Kind Of Fool Am I?" a miss.

How can such a disc be a miss? I say this not as a fan, but as one who knows that there are singers these days who just cannot help reaching the charts.

Elvis Presley, the Everlys, Adam Faith and Cliff Richard are just some of the elite few that this applies to.

Anyway, intelligent viewers were consoled by the fact that David Jacobs voted this a "personal" hit.

RONALD PLOUGHMAN writes from Bristol: Nobody seems to have noticed it these days, but isn't Clarence Henry something of a farce? His first hit here was "But I Do," which was, judging by other rhythm and blues efforts, quite good.

But surely one can't be expected to buy "You Always Hurt The One You Love!" This is almost an exact repetition of his first disc.

STUART PEARCE writes from Scotland: It seems that all the top American stars have decided to visit London this year. Frank Sinatra, Sammy Davis, Bing

Crosby, Bob Hope, Jo Stafford, Rosemary Clooney, Dean Martin — all here at one time.

Wouldn't it be great to see all these stars on one show! (Editor's Note: Certainly would — but Sinatra and Martin only stayed 24 hours.)

JEANETTE LAMB writes from Bristol: It seems obvious to anyone that the only star in the vocal world to achieve international recognition is Elvis Presley.

Whether the comments made by anyone are derisive or not, it still points to the fact that Presley is known in countries all over the world.

From YOU to US

CAROL FLETCHER writes from Middlesex: After hearing Anthony Newley's latest release, "What Kind Of A Fool Am I," I consider this to be one of the best songs that he has ever recorded. This type of song certainly shows his true ability, after wasting his vast store of talent on such songs as "Be Bom," "Pop Goes The Weasel," and "Yes, We Have No Bananas."

Whether the singing is described as "fresh," or "off-beat" who cares? It's different!

J. VENABLES writes from Sussex: How stupid can the panel of "Juke Box Jury" get? On the July 29

BRUCE CHARLTON finds out about a remarkable new LP due out in September

HOW would you like to hear Hank Marvin, bespectacled lead guitarist of the Shadows, singing on record? Or Tony Meehan, the group's percussionist, showcasing his talents by means of a lengthy drum solo? Or all four boys playing a number which gets my vote for the most unusual title of the year, "Theme From A Filleted Plaice"?

You'll be able to enjoy all three of these attractions in just three weeks' time — and many more, too. For these are but a few of the tracks on the Shadows' first LP, which is set for release on September 1, after no less than twelve months' preparation.

Take it from me, this album is novel and intriguing in many respects—for it features certain aspects of the boys' talents which you won't have heard, or even suspected, before. Knowing the Shadows' enormous popularity, I reckon there will be quite a demand for this disc next month—and I can assure all prospective buyers that they will certainly be getting their money's worth.

Quite apart from the boys' normal beat style of playing which, of course, is strongly featured on the record, they are also heard indulging in what they enigmatically describe as "a bit of jazz."

But it's probably the individual items which will prove the most fascinating—like Hank's vocal solo, for instance. He's featured on a number titled "Baby My Heart," and as Hank himself jokingly remarks—"Cliff's scared to death as a result of this unexpected competition!"

Revival

Bruce Welch also has a vocal solo. You'll hear him lending his tones to a revival of that delightful oldie, "That's My Desire." Which prompts Hank to comment—"But Cliff's not so worried about this one!"

Additionally, all four of the Shadows transform themselves into a vocal group on the nostalgic "All My Sorrows," and I think you'll be pleasantly surprised by the pleasing effect they achieve with their harmonising.

Another fascinating item on the album underlines Hank Marvin's versatility, for this one features him on piano. What's more, he's play-

HANK MARVIN'S VOCALISING HAS CLIFF SCARED — says Hank!

ing one of his own compositions, to which he has given the somewhat aggressive title of "Stand Up And Say That!"

And to round off the list of solo performances, we have Tony Meehan, whose drums are whisked into the spotlight for a display of skin-bashing with the ambiguous title of "I'll See You In My Drums."

The boys are very enthusiastic about their efforts on this album, as well they might be. Certainly they've taken a long time to select and score suitable material, and I'm sure the fans will signify their approval in a big way.

Coinciding with the release of this LP is the Shadows' next single issue. You know, there's one thing which I particularly admire about the boys' work—they are necessarily restricted to the confines of their rock-group line-up, yet they always seem to ring

the changes in the type of material they record.

Their new disc is no exception. You'll remember that they captivated us with a bayou rhythm for "The Frightened City"—well, now they've turned their attentions to the lilt of the South Seas, and have produced a number with a pronounced Hawaiian flavour.

Next single

It's called "Kon-Tiki," which you may recall as the name of the celebrated raft which undertook the perilous Pacific crossing from America to Australia. The composer is no newcomer to the Shadows, for it's Michael Carr, who was previously connected with the boys when he wrote "Man Of Mystery."

I'm sure you'll be captivated by the hypnotic rhythm of "Kon-

Tiki," which is virtually certain to give the team yet another hit. But for good measure, make a point of giving a listen to the other side, which maintains the boys' flair and reputation for strange titles — it's called "36-24-26!"

With a vitally statistical title of this nature, you might have expected the boys themselves to be responsible. And you'd be right! For the composers' credits are listed as Marvin-Welch-Harris-Meehan!

So much for the boys' recording activities which, as you can see, have been pretty prolific—especially as they've also been waxing their contribution to the soundtrack album from the film "The Young Ones."

During the filming of the picture, the boys have not been required quite so regularly as Cliff, so they have had the opportunity of playing a few one-night stands throughout

the country. And tremendous business they've been doing, too!

And now that the Shadows are recognised as a top-of-the-bill attraction in their own right, I was prompted to ask how this situation affects their relationship with Cliff Richard. Fans are still speculating about a possible break in the partnership, and I quizzed them on this subject.

"Don't you believe it!", they assured me. "Just because we've been doing well in our own shows, it doesn't mean that there is the slightest chance of our ties with Cliff being broken."

"We believe, and so does Cliff, that we both work better on stage together than singly. And we think that the act will have much more of a lasting impact this way, than if we were to separate — and this is particularly applicable with our activities now being extended on an international basis."

The boys pointed out that it was extremely desirable to have a personality associated with a group. There have been very few examples, if any, of a group called merely "The So-and-So's" having any sort of lasting value, when they have not had the benefit of personality appeal.

"What is even more important is the personal angle," they told me. "We've been working together for so long, it would be a real wrench if anyone was to leave. And in any case—let's be honest—why should we break up?"

So that completely eliminates any possibility of a split, which I'm sure will be a profound relief to thousands of fans.

But it occurred to me that, with both Cliff and the Shadows accepted as bill-toppers, a combination of the two attractions on one bill would now prove too expensive for many promoters.

"Oh, we don't think so!" they chorused—and their joint manager agreed. "There's been no lack of

A hitherto unpublished picture of the SHADOWS, taken in New York, when they were touring America with Cliff Richard. Seen are (l. to r.) BRUCE WELCH, CLIFF RICHARD, TONY MEEHAN, GEORGIA WINTERS (editor of the U.S. magazine "16," who sent NME the picture), JET HARRIS and HANK B. MARVIN. Writes Miss Winters to the editor of the NME: "Cliff and the boys are terrific. We want them back in the States — any time they can make it."

offers!" And as they explained, most bookers would rather have a full house for an expensive bill, than a poor attendance for a second-rate line-up.

The Shadows are thankful that their work on "The Young Ones" is now virtually at an end. They, of course, have had to hang around doing nothing for infinitely longer periods than Cliff. So they developed a tendency for wandering off to a nearby café for a cup of tea—and were seldom on hand when they were wanted!

Besieged

When I called to see them recently at Finsbury Park Empire, where they were filming, they immediately led me out of the theatre and into the café — which, as you can imagine, has never had it so good. For besides all the film company, the place is invariably besieged by children and autograph hunters.

And while a large crowd of sightseers gathered around the entrance staring at the Shadows, the boys unconcernedly sipped their tea and spent about five shillings in the juke box.

I remember that they were unanimous in their praise of the feminine chorus backing to the Everlys' "Temptation," but divided in their opinion of the merits of U.S. Bonds. In fact, they were still heatedly arguing this latter point when I left them!

Like Cliff, they are looking forward to a lengthy spell back on stage, and particularly to their forthcoming Blackpool season. And you can bet your boots that, by the time they set out for Australia, they'll be riding high on a "Kon-Tiki" raft!

Tommy Sands still hopes that he will make good in Britain

YOUNG Tommy Sands may not exactly be hitting the hit spots at the moment, from the recording point of view, but at least he has his head screwed on the right way, and is fully aware of what show business is all about.

For Tommy is one of the few Americans who is not anxious to come dashing across the Atlantic, to entertain us here in Britain. You see, although he is a strong box-office attraction in the States, he is deeply conscious of the fact that he has never caught on to any marked degree in this country. And he is determined not to tempt providence by coming over before he has a smash hit record here.

"You know, I'd really love a trip to Britain," he reflects. "But I have a feeling that it wouldn't be too wise a move right now. None of the records I've made in America have been really big hits in Europe."

Even in the States, Tommy is not selling quite as many singles these days as he was a couple of years back. However, compensation is derived from the fact that his album sales are continually on the increase, and he has become a significant influence in the LP market.

Right now, Tommy is busy working on an album of folk material—an idiom of which he is particularly fond. Yet in Britain, he hasn't had an album released for over a year, his last LP issue being "When I'm Thinking Of You," at the beginning of 1960.

When Tommy first started in the business, he set out as a strictly rock 'n' roll singer and his recent attempts to tone down his style may well have cost him some fans' loyalty.

Then there was his recent marriage to Nancy Sinatra, which gained him extensive publicity, but inevitably cost him dearly in fan worship. And, of course, there's also the possibility that his disc material hasn't been quite up to scratch—after all, his recent release of "The Old Oaken Bucket" would have been a dead cert for the Charts, if only Bobby Darin hadn't adopted the style before him!

Still considering the relative merits of a British visit, Tommy says: "I want to keep my fans—and I'd love to meet some of my fans in Britain."

"But are there enough of them? And it would be awful if I made the trip, and then things didn't go well. But I can promise you this—the minute I have a big disc hit in Britain, I'll be right over."

Meanwhile, Tommy is being much sought after for movie roles, following his success in "Sing Boy Sing" and "Mardi Gras." The only trouble is that producers seem intent upon casting him as a rock singer, and Tommy is refusing to play ball.

"I've turned down no fewer than eight movies in as many months," he recalls. "Each one has been pretty much the same sort of thing—you know, rock 'n' roll kid becomes star! Quite apart from the fact that I don't now consider myself a rock singer, this sort of silly story can only be done once. But if an original story with a good acting part comes up, I'll grab it, believe me!"

One of Tommy's dearest ambitions is to undertake a straight acting role in a Broadway play. But if that fails to materialise, his more generalised aim is "to be as good as I can at the things I attempt."

Well, he's certainly proved that

point in New York for, even though his Broadway acting debut has yet to be realised, he has succeeded in setting the town alight with his cabaret act. For when he appeared for a season at the famed Waldorf Astoria Hotel recently, backed by the great Count Basie Band, he drew rave notices from all the critics.

Still only 21, Tommy is wise enough to realise that show business is a precarious occupation. A few weeks ago, columnist Joe Hyams suggested to Tommy that the majority of the world's teenagers would welcome the opportunity of being in his shoes.

"I suppose you're right," conceded Tommy. "But they are not with me when I get up in the morning, and have to face that terrible insecurity. I look in the mirror and say to myself 'You aren't the greatest actor or singer in the world. What are you? Nothing.'"

says
JIM RICH



Tommy realises only too well that stardom is unlikely to last for ever. "I've got to learn to act and become a good singer," he declares.

"I'm the only person in the world who knows what I want to accomplish. Yet everyone else has their own ideas for me. I'm growing tired of people telling me what I ought to do—after all, I'm the only one who can establish the pattern by which I'm going to live."

Quite a philosopher is Tommy Sands! And he produced more interesting theories, when he launched on to the subject of fans.

"Fans help"

"My fan following has helped me as much as, if not much more than, anything else," he said. "Most of my fan club members are, I would say, aged between eight and 15. As you go into the higher ages—the upper teens—they get scarcer, and that's how it should be. I think it's a normal thing for a youngster to be a fan, but as they get older, they should become more interested in their own lives."

Discussing the current trends in pop music, Tommy is quite adamant when he says, "I reckon Elvis will last for ever!" He also speaks highly of Frankie Avalon and Fabian. He is particularly enthusiastic about Avalon, with whom he toured Australia, maintaining that he has a wonderful future.

Tommy's principal failing, so I understand, is his extreme generosity. He thinks nothing of giving away gold cigarette lighters, and has even given away cars to friends! At the moment, Tommy is still in the development process. He has some excellent basic material, and possesses all the ingredients of star quality. So maybe it won't be so very long before we see him in this country!

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Two-sided winner shakes—and delights—Shirley

WHEN the time comes to survey the present year in retrospect, I'm sure that in the recording field we shall have to single out as one of the biggest surprises of 1961—Shirley Bassey's hit parade success with "Climb Ev'ry Mountain."

There's nothing unusual, of course, about Shirley attaining best-selling status with a ballad. Indeed, she seems the only disc star of the moment who is capable of doing this consistently.

No, the unexpected aspect of this record is that it was the "B" side which first attracted attention. And furthermore, this was a song which Shirley recorded long, long after several other versions of the same number had been released.

By any standard, "Climb Ev'ry Mountain" is a beautiful song, being one of the highlights of "The Sound of Music," by that masterly partnership of Rodgers and Hammerstein. And the incredible thing is that everyone who has recorded this tune has made a jolly fine job of it.

In other words, there was no reason why the song should not have been a hit before now. It has been played constantly on the air for many weeks, and is high in the list of sheet music sellers. Tony Bennett's disc almost became a hit, but not quite (it achieved No. 30 position)—and a few weeks later it looked as though the Dickie Valentine interpretation might hit the high spots, when Pye announced their decision to take it from the EP and release it as a single.

But we have had to wait until this late stage for any waxing to make a really effective impact.

And, of course, in Shirley's case the disc has now developed into a double-sided hit, for the "A" side of the record — "Reach For The Stars" — has now assumed its rightful position in the charts.

Good news

I telephoned Shirley at Blackpool last week to break the news to her that both sides of her current release were in the top table.

"That's marvellous," she exclaimed excitedly. "You've really made my day for me. I'm so thrilled that both titles have proved successful."

DEREK JOHNSON'S phone call to Blackpool almost made Shirley miss her stage entrance!

And Shirley, who has a dislike of speaking on the telephone just before going on stage, nevertheless was so delighted by the news that she took time out to chat to me at length—and almost missed the cue for her act!

I asked Shirley how she felt about "Climb Ev'ry Mountain" making its presence felt more quickly than the logical "A" side.

"I must say it shook me when I heard the news," she told me. "And I can hardly believe that it has done so well, bearing in mind that there are so many fine recordings of the song already on the market."

"If you felt that way about it, why did you record it at all?" was my next question.

"I actually covered the title for an LP," Shirley explained. "And

my recording manager, Norman Newell, commented that he thought it was so good it should be released as a single.

"Even so, he wouldn't have dreamed of putting it out as an 'A' side. But then we recorded 'Reach For The Stars,' and were looking for something to fill the other side, so we decided to use it. I was very dubious about it ever becoming a hit, though!"

Shirley, on reflection, attributes the success of this title to her performance of the number on "Sunday Night At The London Palladium" on June 18. This aroused great interest, and prompted many fans to request a Bassey recording of the number.

I agree with her that this important TV exposure certainly sowed the seeds, from which the record's success grew. But I think an equally significant reason is that the song is so attractive and Shirley is such a magnificent exponent of quality ballads, the public have simply been unable to resist the sincerity of her interpretation — despite all the previously issued versions.

And, of course, being a brand new number, potential buyers needed a little time to get used to "Reach For The Stars," before deciding that they liked it. Hence its delay in making a hit parade appearance.

Optimistic

As you will probably realise, when record dealers make their top table returns to the NME, they always list the titles for which the public ask. So evidently, immediately after the disc was released, the fans in the shops were asking for "Climb Ev'ry Mountain"—because this was the song with which they were familiar. But now they've had time to become acquainted with the new title, and this has accordingly come into its own.

"I was optimistic that 'Reach For The Stars' would become a hit," Shirley told me. "It was composed by the writers of 'Portrait Of My Love,' you know. And with such valuable raw material upon which to work, it's difficult to go wrong."

Surprisingly, Shirley is not yet featuring "Reach For The Stars" in her stage act, although she is singing the reverse side of the disc every night.

"I've had a lot of requests for the new song," said Shirley. "But I



must confess that I'm still a little nervous of it. I did ask for an arrangement to be sent up to me in Blackpool, and inadvertently they sent the recording score, which is unsuitable for use here. So now I'm having another arrangement done and, when it comes, no doubt I shall start including it." Shirley was most enthusiastic about her audiences at the Opera House. "The show is going splendidly," she assured me. "And we're playing to packed houses—which is very reassuring! I suppose the weather helps, too. For it's continuing rather doubtful — raining one minute and fine the next." Shortly after her Blackpool season ends, Shirley flies off to America

for her five weeks' cabaret engagement at the celebrated Persian Room in New York. I asked her reactions to this forthcoming trip.

"In a nutshell, I'm very nervous," she replied. "Of course, I've appeared in the States before, but this will be the first time I've worked in New York. That's like playing the top, and it's quite an ordeal."

"You know how in this country, if you make a success in London, then you're virtually all set for anywhere else in the land? Well, it's just the same in America. If I go over all right in New York, then I'm all set!"

Another reason why Shirley is keeping her fingers crossed about her American trip is the possible TV offers which may materialise.

"If I am a success in cabaret, the chances are that I shall get some pretty good television offers," she went on. "And it's impossible to get very far in the States without worthwhile TV appearances."

Her motto

Despite Shirley's aspirations with regard to American television, however, it is extremely unlikely that British viewers will see her before the New Year. As she points out, she is going to be kept very busy until then and, in any case, she doesn't want to run the risk of doing too much TV here. A little rather than a lot, is her very sensible motto.

At any rate, I am certain that Shirley can feel confident of receiving a warm welcome when she reaches the States, for she is rapidly gaining an army of followers over there. Indeed, it is pleasing to know that a British artist has such a widespread and far-reaching appeal abroad.

Shirley's comment? "I'm very, very happy about the way my career is shaping," she said.

And at this point—with a little gasp of horror, which meant that she had suddenly realised she was due on stage in 20 seconds—Shirley breathed down the phone: "Give my love to all the NME readers, and thank them for their wonderful help on my new record."

Then she was gone. And I was left with the realisation that in Shirley Bassey we have an artist, who is not only capable of reaching for the stars, but has in fact attained them.

BACK to the best sellers this week comes talented 25-year-old Chicago-born singer-composer Sam Cooke, who hit the highspots here a while ago with his top-selling version of the unusual, fascinating "Chain Gang."

Sam, who recently made his dramatic acting debut in a TV play with Sammy Davis Jr., is currently climbing the charts with "Cupid" (No. 21 this week), and to celebrate the occasion—

SAM COOKE WRITES AN EXCLUSIVE ARTICLE FOR YOU

TO BE A SUCCESS, YOU'VE GOT TO COMBINE 'SHOW' WITH 'BUSINESS'

IN show business there are two types of people — those who merely "show," and those who combine "show" with "business."

There are a lot of "show" artists and performers who suddenly got "hot" with one recording, and then completely fade from the scene.

Why? Possibly because they had no real talent to begin with, and undoubtedly because they did not understand that show business is a business.

A performer who has made money and achieved a certain degree of "name" value must prepare himself for the inevitable day when his record sales take a sudden drop.

I have no way of knowing how other performers have fortified themselves against sinking into oblivion. I can only tell you of the things I have done to insure that Sam Cooke will still be saleable and solvent if none of his records are in the charts.

Three years ago, when my first hit, "You Send Me," overnight brought me into demand for personal appearances in clubs, vaudeville and TV, I was determined I would not be a "one-shotter." I re-invested my entire earnings from that record into building an act.

My conviction is that a performer with hot recordings must impress talent buyers with his ability as an in-person performer while the recordings are still hot. So, I invested in tailor-made arrangements of show tunes, standard hits and spirituals, and in proper clothes.

Some TV producers and nightclub owners frowned when I, a young fellow no one had ever heard of, insisted that my appearances must not be limited to my record hit, or to currently popular songs.

"I'll sing my record hit, but you also must let me sing a show tune or a spiritual" was my demand. I lost some jobs that way, but



with the jobs I got I began to build a solid foundation for my future.

My goal is someday to be in the same singing league with Harry Belafonte, Dean Martin and Frank Sinatra.

But, whether I achieve my goal or not, I have organised my career on a business-like basis and I know there will be well-paying jobs waiting for me, even if my

recordings stop selling.

In addition, I have formed a music publishing company which is showing handsome profits, and I own a record company, SAR Records, with a great potential. If,

'SHOW' WITH 'BUSINESS'

in the future, I can't find anyone who will pay me to sing, I'll still be in a position of getting paid when others sing.

People often ask me why I don't perform out-and-out rock 'n' roll either on records or during my stage act. The answer to that is simple.

In the first place, let's get it straight that it's not that I don't like rock 'n' roll songs.

The point is I started out as a gospel singer, and when I switched to pop tunes, I decided to stick to singing blues and ballads. That's all there is to it.

I was appearing with a gospel group known as the Soul Stirrers at a concert at Los Angeles Shrine Auditorium when I was first approached to record some popular songs. I didn't quite know what to say, so I sought advice from my father, who is a minister in Chicago.

He told me to go ahead, and added: "It isn't what you sing that is so important, but rather the fact that God gave you a good voice to use. He must want you to make people happy by singing, so go ahead and do it."

I've been singing pop songs ever since, but there was a time a little while ago when I thought I'd have

to stop. You see, I was involved in a road accident in Arkansas — a crash in which one of my closest friends was killed.

The accident set me back for a while. God in His infinite wisdom, saw fit to let me stay around a bit longer — but I think I'm a wiser person as a result of my brush with death.

There's a rhyme about "Little Tommy Tucker, sing for your supper"...well, I sang for mine a lot of times. But today, I'm singing for breakfast, lunch, and dinner for the rest of my life, and for all material things that go with this type of quantity.

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MONDAY
11.30 Request Show; 1.05 Joy Boys; 2.05 Outpost Concert; 3.05 Five String Concert; 4.50 American Music Hall; 10.30 Songs, Sinatra And Strings; 11.05 Late Request Show.
TUESDAY
11.30 Request Show; 2.05 Outpost Concert; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 10.15 Serenade In Blue; 11.05 Late Request Show.
WEDNESDAY
11.30 Request Show; 1.05 Joy Boys; 2.05 Outpost Concert; 3.05 Country Music Jamboree; 3.45 Five Star Matinee; 5.30 Request Show; 7.05 Music In The Air; 8.05 Life Of Riley; 10.30 Lawrence Welk; 11.05 Late Request Show.
THURSDAY
11.30 Request Show; 1.05 Talk Of The Town; 2.05 Outpost Concert; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 10.30 Musician And His Story; 11.05 Late Request Show.
FRIDAY
11.30 Request Show; 1.05 Joy Boys; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 10.30 Echoes Of Bourbon Street.
SATURDAY
11.30 Request Show; 1.30 Resort Review; 2.05 Saturday Salute In Music; 4.30 Word Play; 8.05 Grand Ole Opry; 11.05 Dancing On Two Continents.

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7 Jack Jackson; 7.30 Film Time; 7.45 Star Of The Week; 8.00 Sheila Southern; 8.15 Favourites Old And New; 8.30 A Date With Perry Como; 8.45 Pete Murray's Caramac Show; 9 Top Tunes Of Our Time; 9.30 Time For A Song; 10 Sunday Requests; 10.30 The Magic Of Sinatra; 11 Top Twenty; 12 Top Of The Shop.
MONDAY
7 Non-Stop Pops; 7.45 Latin-American Time; 8 Monday Spectacular; 9 Honey Hit Parade; 9.15 The Bing Crosby Show; 9.45 Monday Spin; 10 Top Pops; 10.30 Jack Jackson; 11 Spin With The Stars; 11.15 Your Record Date; 11.30 The World Tomorrow; 12 Search The Scriptures; 12.15 Music At Bedtime.
TUESDAY
7 Non-Stop Pops; 7.45 Sporting Challenge; 8 Elvis Presley; 8.15 Honey Hit Parade; 8.30 Tuesday's Requests; 9 Ronnie Carroll; 9.15 Spin Around; 9.30 Jimmy Young; 10 A Record Crop; 10.30 The Jimmy Savile Record Show; 11 Playalong Player; 11.30 The World Tomorrow; 12 Midnight On Luxembourg.
WEDNESDAY
7 Non-Stop Pops; 7.45 New Songs For Old; 8 Honey Hit Parade; 8.15 In The Groove; 8.30 Wednesday's Requests; 9 Internationalities; 9.30 Stop Pressings;

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TAIL-PIECES by THE ALLEY CAT

Yes, Helen is youngest girl to top charts

IN reply to many letters, Helen Shapiro is youngest girl to top charts here—only younger artist was boy singer Frankie Lymon Starring rôle for Vic Damone in screen version of "Lou Lenart Story" On Rosemary Clooney's ATV show last Saturday, Bing Crosby told Dave King: "They tell me I sing like you!"

Is it romance for Elvis Presley and latest screen co-star, Anne Helm? Filming delayed Bobby Darin's Las Vegas opening, so Mitzl Gaynor was held over U.S. Columbia expected to lose Tony Bennett—but capture Andy Williams from Archie Bleyer's Cadence label

Impresario Bernard Delfont joins brother Leslie Grade as Leyton Orient F.C. director. Lyn Cornell and drummer Andy White are close friends. Broadway star Anna Maria Alberghetti collapsed from exhaustion.

Executive post with Noel Gay agency for Ramon Subba Row, noted test cricketer. Last Monday, Russ Conway in opposition at Brighton to Johnny Mathis, his favourite singer. Harry Secombe's wife infanticipating.

Possible series for Roy Castle and King Brothers (BBC Light). More mature Emile Ford on Sunday's ATV Bernard Delfont show. These days, Phil Everly escorting actress Jacqueline Bleyer.

World tour for Brenda Lee starts next month. Will they title Peter Lawford's album with Frank Sinatra "Peter and the Wolf"? Connie Stevens tossed birthday party for actor Ralph Taeger.

Offer to televise in Jo Stafford series here refused by Andy Williams Holidaymaking in Spain, Georgia Brown absent three weeks from

Lionel Bart's "Oliver!" cast. While filming here, Bing Crosby shares a house with Bob Hope in Berkshire.

Hollywood screen star Charlton Heston enjoyed performance by Frances Faye at Talk Of The Town Matt Monro's wife, formerly Mickey Schuler, once music publisher Fred Jackson's secretary. In current ATV series, Dickie Valentine singing better than ever.

Memo to Bernard Delfont: for Royal Variety Show, Shirley Bassey should not be overlooked—not Anthony Newley this time. £8,500 weekly for Eddie Fisher's Miami season. On faster numbers, Karl Denver comparable to Lonnie Donegan.

Brilliantly produced by Alan Morris, AR-TV "Summersong" last Thursday—with Dennis Lotis outstanding; he sang Duke Ellington-Peggy Lee composition "Gone With A Wind" besides first-ever Doris Day hit "Sentimental Journey" World sales of Andy Stewart's "Scottish Soldier" nearing half-million. Frances Faye's first cousin is Danny Kaye.

Among most-played tunes this year, Tony Hatch's "Messing About On The River" Johnny Mathis' albums outsell Frank Sinatra's in



GENE VINCENT got a big surprise when he appeared at Torquay's Princes Theatre—a huge cake, featuring a 3-foot long chocolate guitar and Gene's name in marzipan, made by a local fan. Gene and his road manager, HENRY HELROID, later sent it to a local children's hospital.

America. Brighton "Evening Argus" quotes Russ Conway: "My name has been linked with Marion Ryan and Janie Marden in the past." "Spot The Tune" TV (starring Marion Ryan and Billy Raymond) not returning next season. Christmas Day Jeannie Carson-Biff McGuire show planned by BBC-TV Issued in U.S., Eddie Calvert's "Latin Carnival" LP.

Jack Good and NME critic Keith Fordyce shine on ATV "Tell The Truth" panel. Johnnie Ray's "Little White Cloud" revived by Jan Holland for Parlophone August 25 issue; Norman Newell supervised recording. Same time as Adam Faith in same Spanish town, impresario Arthur Howes on holiday this month.

In South of France, Bunny Lewis rented a villa—Jack Jackson now house-guesting there. "Paradise" success delayed Billy Fury's next release until August 25. Russ Garcia penned majority of Frances Faye's exciting arrangements.

Next Guy Mitchell LP, "Songs For The Roving Kind" Bobby Darin's name often confused with James Darren; new U.S. singer is Diana Darrin! Asked if he would like some rum cake, Dean Martin replied: "Pour me a slice!"

During Mort Sahl's recent visit, dates with Joan Collins were frequent. Hospitalised with ulcers — Joanie Sommers. Company owned by Rock Hudson titled Gibraltar Productions!

In "Touch Of Mink" film, Doris Day wears £3,500 mink coat. Frank De Vol conducted for Ella Fitzgerald's "An Evening With Irving Berlin" in Hollywood Bowl At Los Angeles Greek Theatre, Harry Belafonte broke box-office record.

When Pat Boone completes "State Fair" film, manager Jack Spina says he will televise here. Michael Barclay and Philip Wadillove hosted champagne dinner-party when Eden

Kane's record hit No. 1 spot. Is Ron Parry best compere available to Bernard Delfont for his ATV Sunday shows?

David Whitfield annoyed he could not record Andy Stewart's hit "Scottish Soldier" Tito Burns huddling with John Kennedy; will he become Roy Tierney's agent? Can 1955 feat of Ruby Murray be repeated by Helen Shapiro—five successive hits?

Pressure of Shirley Bassey's business arrangements forced Michael Sullivan to quit managing Shani Wallis. Continental hit waxed by Joan Regan has British lyrics by Jack Fishman. Before returning to U.S., Rosemary Clooney visiting Paris this week.

In "All Night Long" film, Patrick McGeehan plays drums — coached by Allan Ganley. Longest run this year, Del Shannon's "Runaway" — sixteen weeks in charts. Revived by Marcell, "You Are My Sunshine"



There were plenty of fans on the look-out for CLIFF RICHARD at the wedding of his 18-year-old sister DONELLA to tall, 21-year-old PAUL STEVENS at Waltham Abbey, Essex, on Saturday. Donella, who is said to have fainted while fighting a way through the crowds, said later: "I'll never forget my wedding day." Among the guests were Norrie Paramor, the Shadows, impresario Arthur Howes, Ray Mackender, Jerry Lordan, Lionel Blair and Peter Gornley.

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DEREK JOHNSON AT THE PICTURES

Paramor's 'Tansy' musical highlight

NORRIE PARAMOR'S second film score (his first was "The Frightened City") is featured strongly in the light-hearted comedy "No, My Darling Daughter!", which opened at the Leicester Square Odeon yesterday (Thursday).

One of the musical highlights is the whimsical "Tansy," named after the leading lady in the picture, delightfully played by Juliet Mills in her first screen rôle. This melody, which is largely clarinet solo with a trad-style beat, has already been recorded by the Alex Welsh Band.

The title song, in the form of a novelty duet which is heard over the opening credits, has been waxed by the two stars of the picture—Michael Redgrave and Miss Mills.

I think the film is perhaps best described as a charming romp. It will certainly guarantee you many a chuckle, besides effectively underlining Norrie's sudden impact upon the film world.

After the disc comes the film

AT long last, with sales on the Shadows' recording of "The Frightened City" practically exhausted, the film of the same name has arrived in town. It opened at the Marble Arch Odeon this week. And it could be that the Shadows' disc will be given a renewed lease of life, with the advent of the picture.

The intriguing score has been written and directed by Norrie Paramor and, indeed, the actual performance of the title music sounds as though it might have been played by the Shadows themselves—although it wasn't.

The music is as tensely vibrating as the film itself, which is actually a first-rate thriller about the protection racket, with Alfred Marks starring in his first straight rôle, reminiscent of Peter Sellers' rogue in "Never Let Go."

Other notable parts are played by the stolid John Gregson, the suave Herbert Lom, and the lovely Yvonne Romain—wife of song-writer Leslie Bricusse.

There's also an attractive little song titled "Marvellous Lie," which Helen Shapiro features on the other side of her current No. 1 hit.

JAZZ by KEITH GOODWIN

POSSIBLY the most adventurous and futuristic tenor saxist on today's jazz scene is John Coltrane, whose hard-toned, angular and often extremely intense blowing is showcased on two absorbing, provocative new albums this month.

COLTRANE JAZZ (London LTZ-K 15219) combines a trio of standards with five Coltrane originals, and is important on two counts—first, it gives us an opportunity to hear the leader on soprano as well as tenor sax; secondly, it spotlights his experimental use of harmonics on the tenor. With sound rhythm support, Coltrane's sensitive playing makes for rewarding listening on this recommended album.

Equally worth while, but somewhat more conventional in concept, is Esquire's **LUSH LIFE** (32-129), which finds Coltrane playing alternately with a trio, quartet and quintet. There's some really beautiful tenor work on this set, highspots of which include the long title tune, the easily flowing "Slow Train Blues" and

a neat L-A version of Cole Porter's "I Love You." Hear this album, it's one of Coltrane's best yet.

THE excitement that greeted pianist Mose Allison's appearance on the jazz scene a few years ago has died down, but his playing is still as fluent and fascinating as ever, and his latest release — **AUTUMN SONG** (Esquire 32-131) — shouldn't be missed. Allison's folksy, deep-rooted style is, to my mind, one of the nicest sounds in jazz today, and his bluesy singing is worth noting, too, on this tasty, incessantly swinging recital.

ANOTHER fine pianist who rarely fails to please is ex-Miles Davis sideman Red Garland, an imaginative, thoughtful soloist whose ability to swing mightily at the drop of a hat can't be questioned. With bassist Sam Jones and drummer Art Taylor in support, Garland turns in a succession of constructive, authoritative solos on **RED IN BLUESVILLE** (Esquire 32-116).

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