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exclusive interview

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writes to you

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listen-in on their first meeting

SHAPIRO
surprise new disc

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45 rpm record



EDEN KANE continues at the top of the NME Charts again this week with his "Well I Ask You."



ADAM FAITH is enjoying his present tour of Britain. He's at Cleethorpes this week and goes on to Southend next week.



RICKY NELSON'S "Hello Mary Lou" still finds favour well up in the Top Ten again this week.

CYRIL STAPLETON

Plays

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and

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PAT BOONE writes: **Am I glad you all liked my 'Moody River'!**

BETTER late than never! At last I've recorded a number of which the fans in Britain seem to approve and, after an absence which seemed like an eternity, I have finally found my way back into the British best-seller lists. Funny how things happen in the music business, isn't it? In my own estimation, several of the records I have waxed in the past couple of years, have been just as good as some of my earlier hits—yet nothing has happened to them!

You may think I had no cause for concern, since my career in the movies is developing very satisfactorily, and I've also been kept pretty busy on television. So what did I have to worry about? Only that singing is my first love, and because I made my name through the medium of records, I naturally regard the disc industry as one of the most important aspects of my life.

And when my discs failed to register, I felt some apprehension. Oh, I admit they were still selling reasonably well—and, in fact, my album sales had increased. But the drop out of the hit parade meant that I had lost a certain element of my teenage following—and since the youngsters are particularly important to any artist, especially a singer, I was most anxious to recapture them.

That's why I recorded "Moody River," which is rather different from anything I have done before, and not the sort of number usually associated with me. But it appears to have done the trick, and needless to say I am very grateful to all of you who have made it possible.

This record success is certainly very gratifying, bearing in mind the period of time I have been waiting for it. But you know, I guess it's kind of appropriate, because I have an unfortunate habit of keeping people waiting—in fact, I think I've developed quite a reputation for it—and this elusive disc hit has been giving me a taste of my own medicine.

Of course, it does have its funnier side. Like, for instance, the time



and lateness, or sheer forgetfulness, is the principal reason folks have for grumbling about me. I agree that it's a bad characteristic, but like any habit, it's difficult to break. I've been late on the studio set, missed planes, kept friends waiting, and sometimes not turned up at all. I guess it all harks back to my school days, when I was persistently late for class, and consequently always in trouble!

But in all seriousness, this unpunctuality is a habit I must break

when I was appearing on an Arthur Godfrey TV programme. I was sitting way off the set, thumping through the script and eating a pastry, when I suddenly realised I'd practically missed my cue. I dashed in front of the cameras, throwing away what I thought was my pastry, only to find that I had mistakenly ditched my script. And there I was stranded on television—clutching a French pastry!

But in all seriousness, this unpunctuality is a habit I must break

at all costs. This is even more important now that I'm doing so much film work, because split second timing and promptness is so very important in this field. If I were just five minutes late, I guess the delay could cost my company a few thousand dollars.

You know, I figure I'm very lucky to have any friends at all, when I think about the way I've treated them—keeping them waiting, or just not showing up. It certainly hasn't been deliberate, and I honestly think that I'm now improving to some extent. Anyway, fortunately for me, I do have a large number of friends.

Criticism

And I can assure you that I am always glad to receive advice and criticism from any of them. I remember one occasion two or three years ago, when I was out with a very close friend of mine, and I was called upon to sign a batch of autographs. Well, sir, I signed them—and immediately afterwards my pal Don, really cut me down to size.

He pointed out that my whole attitude, despite the fact that I had signed the fans' books, was one of annoyance at having been pestered. Well, that is very unlike me, for normally I love people—and I'm specially conscious of the debt I owe my fans. That's why I go out of my way to make friends with them, and chat with them while I'm signing their books.

But in this one case, Don was right. For some small reason—maybe I'd had some difficulties at the studio—I was off colour, and obviously I didn't show any interest in the youngsters who clustered around me. Don noticed this right away, and because he noticed it, he made me realise that I must never act like that again. And I always remember that incident whenever I feel indifferent or disinterested.

Actually, I am very thrilled at the

manner in which my screen career is developing, and I hope that I am able to maintain this degree of progress. Of course, I have some difficulty in trying to persuade fans and executives alike that I am not really a living saint—which is the sort of publicity picture that has been painted of me, and which has had the effect of typing me. But I hope, with the aid of subsequent roles and records like "Moody River," to widen my range.

I'll give you an example of the way in which some factions of the Press have been playing up this angle. Remember when I was making the film "April Love," considerable publicity was given to the fact that I had refused to kiss my co-star Shirley Jones—on religious grounds?

Well, it just wasn't true. What happened was that the director asked me if I would kiss Shirley, and I told him I would think about it. And the only reason I wanted to ponder on it was that it wasn't in the script. Yet some bright guy wanted to make a production out of it!

Of course you have to expect kissing sequences, if you're going to concentrate to any extent on films. I realise that, and so does my wife, Shirley. We just regard it as a job of work.

World tour

As you probably know, right now I'm taking time out from filming to undertake a lightning round-the-world concert trip, stopping off at South Africa, the Philippines, Hawaii and Canada. Then it's back to the States on August 6, to begin work the following day on the new 20th Century-Fox production "State Fair."

I'm hoping to arrange for another visit to Britain in the near future, and when that happens, I hope I shall have the opportunity of saying "thank you" in person to all of you for your invaluable support.

19 EARLIER VERSIONS — BUT STILL 'HURT' SONG IS A HIT!

By DEREK JOHNSON

THERE'S a certain amount of surprise in the music business, as our Alley Cat pointed out last week, that Clarence Henry's new release, "You Always Hurt The One You Love," should have registered so effectively in the top table (No. 6 this week).

A fortnight ago, it arrived on the scene at the extraordinarily high position of No. 11—and by last week it had moved up one slot, to give "Frogman" Henry the rare distinction of two simultaneous Top Ten entries.

Although Clarence is to be congratulated on such a remarkable feat, for someone who is relatively unknown in this country, one is still prompted to ask—what has this new disc got to make it such an enormous seller?

First and foremost, it has the benefit of Henry's reputation. Despite this artist being a newcomer in the recording field, the fans wasted no time in latching on to his "But I Do." And with such a strong hit as this behind him, it's not really surprising that the disc-buyers should be eagerly awaiting his next release.

My own opinion is that "You Always Hurt" is not nearly as good as "But I Do." But, of course, the fans weren't to know that when they placed their advance orders. And in any case, this new issue has plenty in it to be recommended.

Arrangement

So the first item in my three-part explanation is—he is cashing in on his previous big hit. And the second reason is to be found, I believe, in the type of arrangement with which Clarence Henry is associated.

He has tended to get away from the perpetual sound of twanging guitars, reverting to the full, brassy sound of a big-band accompaniment.

It was just this sort of backing which boosted Bobby Darin with his version of "Mack The Knife," and subsequently "Beyond The Sea" and "Clementine." My theory is that the fans love this punchy, powerhouse type of scoring, as a refreshing change from the incessant small groups.

The third element in this disc's success story is to be found in the song itself, which is exceptionally strong

material for any artist. It's basically a plaintive, sentimental ballad, but its construction is such that it lends itself admirably to a slow rock treatment.

This is by no means the first recording of this number, of course—for it was first written 17 years ago by the celebrated American team of Doris Fisher and Allan Roberts, who were also responsible for such melodies as "Into Each Life Some Rain Must Fall," "Put The Blame On Me" and "Amado Mio."



Real name: Clarence Henry.
Age: 24.
Birthplace: Algiers, Louisiana.
Height: 5ft. 10ins.
Weight: 151 lb.
Colour of eyes: Dark brown.
Colour of hair: Black.
Brothers and sisters: Four sisters, two brothers.
Present home: Algiers, Louisiana.
Instruments played: Piano and trombone.
Where educated: Algiers High School.
Musical education: Self-taught.
Age at which entered show business: 18.
First professional appearances: Touring with the Bobby Mitchell Band as a singer and pianist, in 1955.
Million-selling disc: "But I Do."
Discs which appeared in best-sellers: "But I Do" and "You Always Hurt The One You Love" (latest release).
Disc label: Pye International.
Recording manager: Paul Gayten.
Musical director: Bobby Charles (who wrote "But I Do").

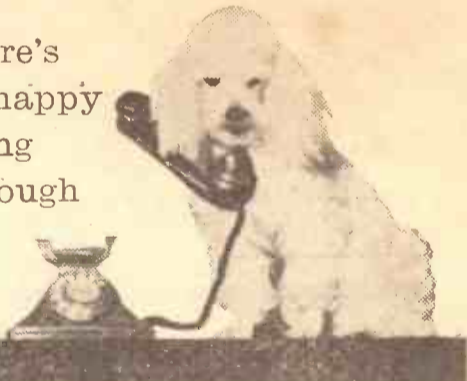
Originally a hit for the Ink Spots, in the days before the publication of best-selling lists, the song also became a showcase for the novelty comic treatment of Spike Jones' City Slickers.

Altogether there have been no fewer than 19 different recordings of this song, one of the most noteworthy being the version which Connie Francis carried into the NME Charts a little over two years ago.

Life-lines of CLARENCE HENRY

- Biggest influence on career:** Fats Domino.
- Former occupation before show business:** Student.
- Hobbies:** Gardening and watching football.
- Favourite colour:** Light blue.
- Favourite singers:** Fats Domino and Professor Longhair (a New Orleans "character").
- Favourite actor:** Marlon Brando.
- Favourite actress:** Sophia Loren.
- Favourite food:** Steak.
- Favourite drink:** Milk.
- Favourite clothes:** Casual.
- Favourite band:** Nelson Riddle.
- Favourite composers:** Bobby Charles and Otis Blackwell.
- Likes:** Listening to early Fats Domino recordings.
- Dislikes:** People who say rhythm-and-blues is dying out.
- Best friend:** Bobby Charles.
- Most thrilling experience:** Seeing "But I Do" reach the American and British Top Tens.
- Tastes in music:** Rhythm-and-blues and big band sound.
- Forthcoming disc projects:** New single soon to be released in America.
- Origin of stage name:** Called "Frogman" because his first disc release "Ain't Got No Home" made his voice sound like a croaking frog!
- Personal ambition:** To have more time to spend with his family, and also to do more gardening.
- Professional ambition:** To be as great an exponent of rhythm-and-blues as Fats Domino.

There's a happy ending even though



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RECORDS



NMExclusive from Hollywood correspondent **BOB DAY**

interview with

ELVIS: I WEAR FOUR LIFE JACKETS WHEN I GO WATER SKIING!



Curt remark about Sinatra

STAR QUOTE
GARY CROSBY was asked by columnist Hy Gardner if he wished his name wasn't Crosby: "Yes, I went through that stage. I wanted to change my name to Pat Evans... Mother, bless her, sighed when I told her my plans. 'Why don't you just do that, son,' she needed. 'Then you'll be a nobody!'"

KEITH GOODWIN makes an exciting discovery

ELVIS has definitely changed. He's much more mature. He must be — he no longer calls me "sir." As I hadn't talked with the affable and personable Mr. Presley for some time I was prepared for a change in this man when I went to meet him again recently.

I was greeted at the door of Elvis' movie lot dressing room by the portly, popular Colonel Parker. In the outer reception room, lolling around in easy chairs, were Elvis' several Memphis pals who also serve as his bodyguards.

They eyed me suspiciously, I thought. But maybe I was just scared that one of them might try some of their much publicised judo on me!

In the inner sanctum Elvis was as charming, frank and polite as ever. And, as I noted earlier, he no longer punctuates all his answers with "sir."

My immediate reaction was that he still has the same ingratiating humility and friendliness, yet he is even more self-assured.

Elvis didn't have to spell out for me the fact that he doesn't like Frank Sinatra personally — possibly because of his reported quarrel with Frank over the affections of dancer Juliet Prowse.

"Let's just say that I admire Frank Sinatra's success," he said curtly and pointedly. He wouldn't tell me his favourite

singers this time. "I might offend someone," he explained.

"Actually, I think I have every kind of record, from Caruso to hill-billy," he informed me. "Spirituals seem to interest me most. I like Mahalia Jackson and spiritual quartets especially. I was raised up around this sort of thing. Every morning, when I get up, I sing spirituals." ("And how I hate to get up in the morning!" he added, as an aside.)

"While we're on the subject then, what other weaknesses do you have, Elvis?" I questioned. "Well, when I have a lot on my mind, I bite my nails. "Also, I'm always afraid of water. I swim very little. When I water-ski, I have three or four life jackets on." "What are Elvis's outside interests?" "At first, I just wanted to be a truck driver. Really, though, if I wasn't in show business, I'd like to be a football player. "All I do at weekends is watch football games on TV. And, you

know, every year, in the autumn I have a desire to go back to school to play football.

"I'm a 'nut on movies, too. I always see most of the movies that come out. I hire them to show at my home. I think that 'Psycho' was my favourite in the last year.

"I study films for the acting, too. I am always particularly impressed with James Dean—remember 'Rebel Without Cause'—and Spencer Tracy."

I queried Elvis about his study of Karate, a form of judo.

"Yes, I'm very keen on it," he agreed. "I took private lessons in Germany, while I was in the army. Later I studied with some Japanese masters in Paris."

What did Elvis think of Paris? "I can't imagine any man not liking Paris," he replied. And how about the Lido night club? "That's what I mean," he countered, with a smile.

Which led us, naturally, to the subject of girls.

Elvis' name has been linked, most recently, with a girl disc jockey from his home town of Memphis, a Los Angeles secretary and the wardrobe girl at 20th Century-Fox film studios, but he made no comment.

Elvis suffers terribly from a complete lack of privacy on his dates. Fans won't let him alone, specially when he's with a girl. But he doesn't resent this in the slightest.

"Anytime I want privacy I can always get out of the business and go back to driving a truck," he grinned philosophically.

With me, at this interview with Elvis, was an attractive young lady who had dated both Frankie Avalon and Paul Anka. Her impression, in the romantic vein, of the new Elvis: "He's just as pretty, but now more of a man."

Elvis didn't agree that he was forsaking his out-and-out rock style, so beloved by teen fans.

"I'll always be loyal to the younger people," he insisted. "But I do want to earn the respect, too, of older people. I doubt if I'll ever work in night clubs though. I just don't like

'em." An amusing sidelight happened when Elvis drove up in his Rolls Royce to call on his neighbour Pat Boone. Pat's 6-year-old daughter Cherry thought he was Fabian!

After meeting the Boones' four daughters, Elvis turned to Pat's wife, Shirley, and said: "You know, I've got to get married and get me some kids!" Maybe his visit to the Boones will have far reaching effects!

JAZZ

By KEITH GOODWIN

SINCE his emergence as a major talent on the jazz scene in the early 'fifties, Gerry Mulligan has become something of a legend in his own time. Today, he is widely recognised as the world's foremost exponent of the baritone saxophone, and his ability as a composer and arranger has also won him much acclaim.

This month, under the title of THE GENIUS OF GERRY MULLIGAN (LAE 12268), Vogue take a backward look at some of the milestones in Gerry's rise to international prominence via an album that features some of the earliest recordings by his historic pianoles quartet, as well as some of the more recent waxings.

The period covered spans the years between 1952-57, and the titles on this excellent, highly recommended set include such Mulligan favourites as "Bernie's Tune" and "Darn That Dream." Gerry blows consistently well, and there's also useful solos from Chet Baker and Bob Brookmeyer, plus one tasty vocal contribution by Annie Ross.

A must for your collection—and so, too, is THE GERRY MULLIGAN CONCERT JAZZ BAND (HMV CLP 1432), which sort of brings the story up-to-date. Recorded in May and July last year, this features Gerry's fiery, exciting big band, which includes such soloists as Broadmeyer, Zoot Sims, Don Ferrara, Nick Travis, etc. Highspot is the roaring interpretation of Duke Ellington's "I'm Gonna Go Fishin'," a real bagwaver.

You ain't heard nothin' yet

SO you've heard "Don't Treat Me Like A Child" and "You Don't Know," and you've reached the obvious conclusion that young Helen Shapiro is a good singer. But just how good? If I may borrow a phrase from the great Jimmy Durante — you ain't heard nothin' yet!



HELEN SHAPIRO interrupts her final practice for her school sports to make an interview-appointment with KEITH GOODWIN.

Wait till you hear her forthcoming Columbia EP, on which she tackles a set of standards for the first time. It's guaranteed to set you rocking on your heels and clapping your hands with delight. And in no time at all, you'll be calling her a great singer!

"I like singing current pop songs, but the good old swinging standards are more my cup of tea really," Helen explained when we met on Tuesday. "I can really get my teeth into these songs, and they allow me to let my hair down and have a ball."

The "swinging standards" on Helen's EP include "Goody Goody," "After You've Gone" and "Birth Of The Blues," all with brassy, big band accompaniment arranged and directed by Martin Slavin.

Norrie Paramor, Helen's recording manager, beamed with justifiable pride as he played the tracks to me in his London house. Helen smiled and tapped her feet as her rich, vibrant voice boomed out of the loudspeakers.

And me? Well, I was lost for words — it was unbelievable that a 14-year-old schoolgirl could sing and swing with such dynamic power and poise.

On this showing, I have no hesitation in stating that in the years to come, Helen could easily emerge as Britain's greatest-ever big band jazz singer!

"When I sing pops, I'm a little restrained and I'm conscious of, my singing all the time," said Helen. "But with standards, it's different. I'm more relaxed and I seem to feel the music."

"Yes, I'd like to make a jazz album but not just yet, because I'm not ready for it. And anyway, I don't want to concentrate on jazz exclusively."

"Like I said, I like pops, and although I shall do mostly standards on LPs and EPs, I shall continue singing pops on singles."

"My aim, you see, is to develop as an all-round singer. In that way, I hope, my appeal won't be restricted to just one section of the public."

Norrie Paramor nodded agreement as she added: "Early next year, I'm hoping to make an LP on which I'll do all sorts of different things, including some ballads with string backing."

How does Helen feel about the success of "You Don't Know," which climbed five places to No. 3 in the charts this week?

"Well, it's just great — I couldn't be happier. It's all the more pleasing

because it's a totally different song from 'Don't Treat Me Like A Child.' "The lyrics allow me to put more feeling into my singing, and in terms of performance, I can do much more with it."

Both Helen's hits were original songs penned by Norrie Paramor's assistant, John Shroeder (the current best seller in association with Mike Hawker). And Shroeder has also written the topside of another forthcoming Shapiro single, "Walkin' Back To Happiness."

The disc (backed by the Norrie Paramor song "Kiss 'n' Run") will probably be released in September, to coincide with the screening of a "Look At Life" documentary film in which Helen will be extensively featured. Filming started yesterday (Thursday) and continues today.

The picture will spotlight the birth of a disc—from the time it is recorded, through the mastering and pressing stages until it reaches the stores.

It will be seen in cinemas throughout Britain, and should give a tremendous boost to the sales of "Walkin' Back To Happiness."

"I've never seen the inside of a film studio, and unfortunately, the

from **HELEN SHAPIRO**

for instance, we met not once, but twice.

The first occasion was during the afternoon, when she was wearing plimsolls, shorts and blouse in readiness for her school's annual sports day (she won a medal for netball and also took part in the winning relay team, by the way).

The second was at Norrie's home the same evening. This time, Helen (who was there for rehearsals) was wearing high heels, nylons, a smart grey sleeveless dress and the faintest trace of make-up.

"It's a little confusing sometimes, and I suppose my life has been a bit disorganised since I made 'Don't Treat Me Like A Child'," she laughed, "but I'll be leaving school at Christmas and then I'll devote all my time to singing."

Ambitious, eager to learn and extremely talented, Helen certainly has a bright future.

One other thing. When she first arrived on the pop scene, she was inevitably compared with America's 16-year-old Brenda Lee. You can forget the comparison. Helen doesn't copy anybody — she has a voice and style all her own, and, in her particular field, she's second to none!

'ROSE MARIE' SOMETHING DIFFERENT

EXCEPTING, of course, its star, David Whitfield, "Rose Marie" opened for a 12-week stay at the Hippodrome, Blackpool, recently with a vastly different cast to the production which was seen at the Victoria Palace, London, 12 months ago, and which has since been touring the country to capacity business.

Among the 10 other live shows which are currently running in Blackpool, "Rose Marie" which Tom Arnold is presenting by arrangement with Leslie Grade, stands out as something entirely different.

Judging by the ovation which it received on opening night, the show should have a very good season.

The lead might have been tailored for David Whitfield. He fits the part of a virile, romantic fur-trapper to perfection and is in fine voice for all his numbers. A special word of congratulations must go to crystal-clear, melodious-voiced Julia McKenzie who joined the cast as an understudy when the show was in Manchester recently and was given the title-role within a few days. The production is sprightly and colourful and the singing and dancing excellent.

EDWARD MICHAELS



SHIRLEY BASSEY

REACH FOR THE STARS

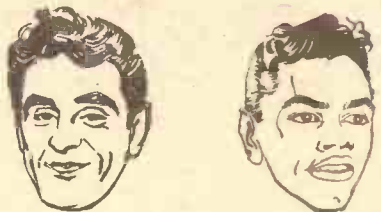
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c/w CLIMB EV'RY MOUNTAIN (from "The Sound of Music")

COLUMBIA RECORDS

KEITH FORDYCE passes judgment on the latest POPS

The best disc Tony Newley's ever made! Johnny Mathis song poses vital question



THE latest Decca disc from Tony Newley features two of the songs from his new stage musical "Stop The World—I Want To Get Off." Topside is "What Kind Of Fool Am I," a sort of self-analysis by a man who wants to fall in love, but can't.

Ballad-style, this is an excellent song, both in words and music. Tony gives it considerable dramatic impact, making this disc a "must" for everyone.

Easily the best he's done! "Once In A Lifetime" is an optimistic looking-forward song; looking forward to adventure, discovery, indeed to life itself.

Again this is first-class material. Throbbing tempo comes through the impressive orchestra-and-chorus arrangement, directed by Ian Fraser.

SPRINGFIELDS

That highly talented British trio, the Springfields, have their second Philips release this week. Written by Tom Springfield, it's "Breakaway," which again highlights the originality of their ear-catching vocal arrangements.

Brisk and energetic, with an easy-to-follow tune, giving the group every chance of chart entry.

"Good News" is from the famous songwriting team of De Sylvia, Brown and Henderson. Fast, bright and thoroughly entertaining.

Apart from that, it gets my approval for a gorgeous line spoken in a sardonic George Sanders type of voice.

But you'll have to hear the disc to find out just what that line is!

CHUBBY CHECKER

Though that "Twist" dance didn't make a big impression, Chubby Checker ain't giving in all that easily. On Columbia he pleads "Let's Twist Again."

Adds up to a spot of good lively rock, well put over by Mr. Checker. Vocal group is well used to give the disc "atmosphere."

Recommended for jive sessions and juke boxes.

"Everything's Gonna Be All Right" is casual and easy-paced by comparison. Pleasing tune and presentation.

A few lines are slightly reminiscent of the great Fats Waller. There's humour in the lyric, too.

PETER ELLIOTT

A British singer with considerable personality and versatility who has not so far had the success he deserves in the charts is Peter Elliott, who now turns up on the Fontana label with "Three Little Peggies."

A medium-pace beat number, catchy and amusing, which has Peter comparing the merits of three girlfriends, all of them called Peggy.

Listen to the disc and you'll find out how he solves the problem of which to choose. Yes, do listen, because it's good!

"The Devil's Workshop" opens somewhat in the "Fever" idiom, turns into a light swinger.

JOHNNIE RAY

For the latest from Johnnie Ray, you must turn to the HMV label. Song is "How Many Nights How Many Days." To a brassy, fast-beat accompaniment, Johnnie punches out a bright and bouncy number with a straightforward and enjoyable tune.

Nothing very special or different about this production but no matter, because it gets top rating for entertainment value.

Much the same applies to "I'll Bring Along My Banjo."

If you hadn't seen the label you might guess that this was a bright Paul Anka composition sung by Tommy Steele to a Mitch Miller accompaniment! That's an intriguing thought!

Anyhow, treat yourself to this happy blues-chaser—it's good two-sided value.

SHANI WALLIS

I'm delighted to give top marks to Shani Wallis for her new Philips waxing. Shani has not recently been blessed with the most suitable songs on her discs, but "Something In The Air" is spot-on the target.

Loaded with pop appeal this is an exuberant, skipping-on-the-clouds, I'm-in-love-and-I-love-it-kind of song. Comes over perfectly, tune is first-class, and Ivor Raymonde has produced just the right backing.

"Let Me Go Lover" is good, too. A ballad with a heavy beat, strong support for Shani coming from the chorus.

Makes a good contrast with the top side and has lots impact. Bouquets all round for this platter.

WHO'S WHERE

(Week commencing July 31, 1961)

- ADAM FAITH, HONEYS, RED PRICE Southend Odeon
- KAYE SISTERS Torquay Pavilion
- JOAN REGAN, EDMUND HOCKRIDGE Torquay Princess
- PEARL CARR, TEDDY JOHNSON Weymouth Pavilion
- JOE HENDERSON, RAINDROPS Bournemouth Pier Theatre
- MICHAEL HOLLIDAY, ALLISONS, DES O'CONNOR Blackpool North Pier
- EVE BOSWELL Glasgow Alhambra
- BRUCE FORSYTH, GARY MILLER Gt. Yarmouth Wellington Pier
- YANA, DON ARBOL Blackpool Queens
- ANDY STEWART Glasgow Empire
- HARRY SCOMBE, ROY CASTLE, MARION RYAN, KING BROTHERS, EDDIE CALVERT, AUDREY JEANS London Palladium
- LONNIE DONEGAN, SUZIE MILLER, MIKI AND GRIFF Blackpool Winter Gardens
- EMILE FORD, CHECKMATES, JIMMY LLOYD Gt. Yarmouth Royal Aquarium
- ALMA COGAN, KEN DODD Bournemouth Pavilion
- FRANKIE VAUGHAN Blackpool Palace
- MUDLARKS Blackpool South Pier
- DAVID WHITFIELD Blackpool Hippodrome
- JILL DAY Gt. Yarmouth Britannia
- TOMMY STEELE Gt. Yarmouth Windmill
- KEN MORRIS and JOAN SAVAGE Gt. Yarmouth Regal
- THE AVONS Bridlington Grand
- HEDLEY WARD TRIO Morecambe Winter Gardens
- SHIRLEY BASSEY Blackpool Opera House
- RUSS CONWAY, BROOK BROTHERS, JANIE MARDEN Brighton Hippodrome
- BEVERLEY SISTERS, DICKIE HENDERSON, THREE MONARCHS Bournemouth Winter Gardens
- BILLY COTTON, MARK WYNTER Southsea South Parade Pier
- NIGHT SPOTS
- FRANCES FAYE London Talk Of The Town
- PEGGY LEE London Pigalle
- HUTCH Ilford Room At The Top

JOHN LEYTON COULD SPRING A SURPRISE

COULD be a very big winner for John Leyton on Top Rank with "Johnny Remember Me."

Slightly Frankie Lalne-ish with it's galloping rhythm and considerable echo, this is a song that makes you sit up and listen right from the start.

Strong melody, first-class performance from John and an excellent arrangement.

I feel so confident about this one that I can recommend you to go out and buy it without even hearing it first!

"There Must Be" is a slowish beat number.

Bobby Rydell puts big beat in his "Fish"



LEADING the field in the big beat department this week is Bobby Rydell on Columbia with "The Fish." Medium-pace, crisp and punchy, with the title turning out to be a dance step which Bobby is teaching to his girl-friend.

These new American dance "crazes" hardly ever make any impression over here but that needn't stop the record being a hit. Stands a good chance.

"The Third House In From The Right" is the location for a big, big party.

And if the music's anything to go by it's a wild and swingin' session.

RAY ELLIS is baton man for Johnny Mathis as he sings "Should I Wait." A slow, lingering ballad with a strongly appealing melody. I need hardly add that the lyric is richly romantic.

Johnny thinks of the lost girl-friend and asks himself if he should run to find her or if he should wait for her to come back.

First-class Mathis, all set for a big sale, though perhaps not a fast one—which means he may not make the charts, although such quality material certainly deserves to do so.

Flip of this Fontana release is "Laurie My Love." Very slow and almost hymn-like, but turned into something special by the quality of Johnny's singing.

POTTED POPS

CLINTON FORD (Orlone) laments that there are "Too Many Beautiful Girls And Not Enough Time." Sung to a ragtime backing, this is first-class fun. Lively and very amusing. Coupling is the Berlin oldie, "Everybody's Doing It." Loaded with zest, zing and humour.

COLIN DAY (Parlophone) is accompanied by Tony Osborne's orchestra as he sings "Angelique," a smooth-flowing and most appealing ballad. Very good in every way. Both Colin and Tony excel themselves in their vivacious treatment of "Brazil."

DAVID LISBON (Phillips) is at the piano for two of his own compositions. The more hit-worthy of the two is "Swiss Miss," a fast, tuneful, tinkling and tumbling number. No reason why this shouldn't be a winner, given enough airings. "Joy Ride" is more leisurely.

CHRIS AND THE STUDENTS (Parlophone) take the well-known "Lass Of Richmond Hill," open up sedately, then slip into a neat and restrained trad interpretation. Enjoyable and easy to listen to. "Ducks Away From My Fishin'" is faster, has a vocal.

THE STRING-A-LONGS (London) use again the sound which gave them a hit with "Wheels," applying it to "Should I." Pleasant but not inclusive enough to be a hit. "Take A Minute" merits the same description.

FRANCES FAYE (Vogue Pop) lets fly with her considerable personality giving the benefit thereof to a couple of oldies, "I Wish I Could Shimmy Like My Sister Kate" and Cole Porter's "Night And Day." The latter is a red-hot tear-up. It's great!

JOAN REGAN

An English version of the winning song from the Eurovision Song Contest, ("Nous Les Amoureux") has been recorded on Pye by Joan Regan, under the title "We Who Are In Love."

This is a very good melody, the English lyric is good enough and Joan sings delightfully but... I confess I may be prejudiced by having enjoyed the original so much, but I can't help feeling that this is a man's song.

I also find Tony Hatch's arrangement to be on the tame side, not making the most of the dramatic qualities of the melody.

On the other hand, "My Foolish Heart" is excellently interpreted. There's enjoyment in every line of this version, which can't be faulted.

TONY BENNETT, JOSH WHITE SHARE ALBUM HONOUR



LPs by Allen Evans

★★★★ TONY SINGS FOR TWO (Phillips). When TONY BENNETT was in London earlier this year he surprised—and delighted—everyone at a Press conference by singing two tracks from his forthcoming album, with Ralph Sharon at the piano. I remember thinking this would be worth waiting for—and now it has arrived. This is Bennett in quiet, sentimental mood, accompanied only by pianist Sharon. Excellent intimate listening material, with songs like "The Man That Got Away," "Street Of Dreams, Where Or When, Bewitched, and Just Friends."

★★★★ JOSH AT MIDNIGHT (Electra). Wonderfully sensitive folk singing, soft and smoothly delivered by JOSH WHITE, who even makes a thing of beauty out of the usually rocked One Meat Ball. Other highlights on this folk album are "St. James Infirmary," "Scandalised My Name, and Don't Lie Buddy." Spirituals are not forgotten, and there's a lively male group behind him in Peter, while Joshua Fit De Battle Of Jericho

gets top treatment, too. Sleeve tells how Josh strips to the waist and takes his shoes off to record. That's what we call getting down to it; the result proves it is worth it.

★★★★ PRESENTING JOYCE GRENFELL (Electra) adds another album to the comedy section, with Miss Grenfell burlesquing such things as small American radio stations, committee meetings, telling a story to children, and surrealistic literature. She also sings extremely well several of her own lyrics, with music by Richard Addinsell, including Hello Song, I Like Life, and Three Brothers.

★★★★ VAQUERO: THE FIRE-BALLS (Top Rank) certainly pack a lot of tantalising rhythm into their Tex-Mex music (a mixture of New Mexican and Texas) on the border of which these four young American men live. Like their current hit, "Quite A Party," they win your approval with a driving sound which must get your toes

moving. Norman Petty, former manager of Buddy Holly, has put this album together with his customary skill. Titles are mostly Spanish, but you'll recognise—and enjoy—Tequila again.

★★★★ JONES THE JAZZ (Columbia) brings trad pianist DILL JONES to the fore with his Dixieland All Stars, which include Vic Ash on clarinet and Keith Christie on trombone. Whether they are enjoying an all-out free-for-all as in "Struttin' With Some Barbecue" (by Armstrong) or playing low-down, smoochy stuff in "Gone Tomorrow," this set of nine long tracks is always interesting and enjoyable.

★★★★ IT'S ALL HAPPENING HERE! (Orlone) have a real go-go-go album here, with various singers connected with "Saturday Club" (Dick Jordan, Johnny Worth and the Ted Taylor Four); "Easy Beat" (Maureen Evans, Clinton Ford); "Go Man Go" (Ray Pilgrim); and "Parade Of The Pops" (Raindrops). The numbers are varied—from

Don't Bring Lulu, to Granada—and the singing good class throughout. Tommy Sanderson and Ted Taylor combo excel in solos and accompany other numbers. Ideal teen-party stuff.

★★★★ LOVE LETTERS IN LATIN (Starlite). Conventional L-A rhythm from a sophisticated, background music quartet, headed by pianist BUDDY MILTON and including flute, played by Ray Rose. Milton has arranged for big American bands, played ten seasons at Detroit Athletic Club and is now resident in Phoenix, Arizona. His music is soft and relaxing.

★★★★ MINSTREL SHOW (RCA Camden) strings together dozens of Dixie choral songs with a liberal sprinkling of cross-talk jokes, tenor and bass solos, banjo instrumentals, and the barber-shop quartet—in other words a whole show, well put over by FRANK SIMMS and his Minstrels, noted American entertainers.

POP PARS

- Peggy Lee will star on Broadway next season, if plans work out, in a musical version of "The Twenty-Seventh Wife," a book about the 27th wife of Mormon leader Brigham Young.
- The mail order record clubs being operated by the major American labels are being investigated by the Federal Trade Commission to determine if they are unfair to the smaller labels.
- In a television press conference, Harry Belafonte suggested that rock 'n' roll be excluded from American cultural exchange programmes.
- According to columnist Earl Wilson, "Tony Martin signed a

new two-year Las Vegas Desert Inn contract: 16 weeks for \$400,000.

● A Laurence Harvey vocal album on Columbia brought from critic ATRA BAER "British movie star has no notes at the top. Or bottom."

● Frank Sinatra rented a ghost town in Utah for the shooting of his picture, "Badlands." Nobody will be allowed within 20 miles of it while the picture is being made.

● Columnist Leonard Lyons writes: "Jule Styne, the composer, will move to Europe for a year, write a musical there and open it in London before bringing it to Broadway."

● There's a report that Cole Porter is now feeling well enough again to start composing. Walter Winchell has reported one of Porter's tips: "I can tell a bad line by watching audiences. The minute they look at a programme, I know the line's got to be thrown out. Pretty often though, you've got to have a bad line so that the next one will look good. It's planting, you know."

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U.S. BONDS
Quarter to three

TOP RANK JAR575

BOBBY LEWIS
Tossin' and Turnin'

PARLOPHONE 45-R4794

LAURIE LONDON

Down by
the Riverside

PARLOPHONE 45-R4081

KENNY LYNCH

The story
behind my tears

H.M.V. 45-POP900

VERA LYNN

Adios, my love

(Song of Athens)
(from film 'Dreamland of Desire')

45-MGM1134

JUDD PROCTOR

Nola

PARLOPHONE 45-R4809

JOHNNIE RAY

I'll bring along
my banjo

H.M.V. 45-POP902

RICKY VALANCE

Bobby

COLUMBIA 45-DB4680

SHOULD I WAIT

(OR SHOULD I RUN TO HER)



JOHNNY MATHIS

H 328



NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, July 26, 1961)

Last Week	This Week	Artist	Label
1	1	WELL I ASK YOU	Eden Kane (Decca)
2	2	TEMPTATION	Everly Bros. (Warner Bros.)
8	3	YOU DON'T KNOW	Helen Shapiro (Columbia)
3	4	RUNAWAY	Del Shannon (London)
5	5	A GIRL LIKE YOU	Cliff Richard (Columbia)
9	6	YOU ALWAYS HURT THE ONE YOU LOVE	Clarence Henry (Pye Int.)
4	7	HELLO MARY LOU	Ricky Nelson (London)
7	8	HALFWAY TO PARADISE	Billy Fury (Decca)
6	9	PASADENA	Temperance Seven (Parlophone)
12	10	ROMEO	Petula Clark (Pye)
29	11	DON'T YOU KNOW IT	Adam Faith (Parlophone)
11	12	RUNNIN' SCARED	Roy Orbison (London)
10	13	BUT I DO	Clarence Henry (Pye Int.)
16	14	MOODY RIVER	Pat Boone (London)
15	14	TIME	Craig Douglas (Top Rank)
—	16	MARCHETA	Karl Denver (Decca)
16	17	WEEKEND	Eddie Cochran (London)
22	18	BABY I DON'T CARE	Buddy Holly (Coral)
13	18	SURRENDER	Elvis Presley (RCA)
20	20	QUARTER TO THREE	U.S. Bonds (Top Rank)
—	21	CLIMB EV'RY MOUNTAIN	Shirley Bassey (Columbia)
26	22	BREAKIN' IN A BRAND NEW BROKEN HEART	Connie Francis (MGM)
23	23	THAT'S MY HOME	Acker Bilk (Columbia)
24	24	QUITE A PARTY	Fireballs (Pye Int.)
20	25	DUM DUM	Brenda Lee (Brunswick)
18	26	FRIGHTENED CITY	Shadows (Columbia)
14	27	POP GOES THE WEASEL	Anthony Newley (Decca)
25	27	OLD SMOKIE	Johnny and the Hurricanes (London)
30	29	NATURE BOY	Bobby Darin (London)
30	30	BOLL WEEVIL SONG	Brook Benton (Mercury)

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, July 25, 1961)

Last Week	This Week	Artist	Label
3	1	PASADENA	(Lawrence Wright)
2	2	A GIRL LIKE YOU (F.D. & H.)	
5	3	HALFWAY TO PARADISE	(Nevins-Kirshner)
1	4	EXODUS	(Chappell)
4	5	HELLO MARY LOU	(Bron)
5	6	CLIMB EV'RY MOUNTAIN	(Williamson)
11	7	BREAKIN' IN A BRAND NEW BROKEN HEART	(Nevins-Kirshner)
7	8	I'VE TOLD EVERY LITTLE STAR	(Chappell)
13	9	SCOTTISH SOLDIER	(James Kerr)
9	10	BUT I DO	(Jewel)
12	11	RUNAWAY	(Vicki)
9	12	YOU'LL NEVER KNOW	(Bregman, Vocco & Conn)
10	13	ONCE IN EVERY LIFETIME	(Imperia)
19	13	WELL I ASK YOU	(Essex)
14	15	HOW WONDERFUL TO KNOW	(Macmelodies)
21	16	ROMEO	(Feldman)
24	17	YOU DON'T KNOW	(Lorna)
15	18	WOODEN HEART	(West One)
27	19	TIME	(Ed. Morris)
16	20	SURRENDER	(Aberbach)
17	21	FRIGHTENED CITY	(Filmusic)
26	22	TEMPTATION	(Robbins)
20	23	HAVE A DRINK ON ME	(Cromwell)
22	24	SOUND OF MUSIC	(Williamson)
25	25	THE BATTLE'S O'ER	(Mozart Allan)
18	26	ON THE REBOUND	(Acuff-Rose)
28	27	BINGO	(Ivy)
—	28	BABY I DON'T CARE	(Bellinda)
—	29	WHAT'D I SAY	(Progressive)
23	30	WHEELS	(Petford)

BEST SELLING POP RECORDS IN U.S.

(Tuesday, July 25, 1961)

Last Week	This Week	Artist	Label
1	1	TOSSIN' AND TURNIN'	Bobby Lewis
2	2	BOLL WEEVIL SONG	Brook Benton
3	3	QUARTER TO THREE	U.S. Bonds
5	4	YELLOW BIRD	Arthur Lyman
9	5	I LIKE IT LIKE THAT	Chris Kenner
6	6	HATS OFF TO LARRY	Del Shannon
4	7	RAINDROPS	Dee Clark
10	8	DUM DUM	Brenda Lee
14	9	TOGETHER	Connie Francis
15	10	LET'S TWIST AGAIN	Chubby Checker
8	11	SAN ANTONIO ROSE	Floyd Cramer
—	12	LAST NIGHT	Mar-Keys
7	13	EVERY BEAT OF MY HEART	Pips
16	14	PLEASE STAY	Drifters
19	15	NEVER ON SUNDAY	Chordettes
12	16	MOODY RIVER	Pat Boone
—	17	CUPID	Sam Cooke
—	18	WOODEN HEART	Joe Dowell
17	19	TRAVELLIN' MAN	Ricky Nelson
—	20	SACRED	Castells

The American chart is published by courtesy of "Billboard"

NEW HITS

ANTHONY NEWLEY

WHAT KIND OF FOOL AM I

45-F 11376 Decca

SACRED

THE CASTELLS

45-HLN 9392 London

GENE MCDANIELS

A TEAR

45-HLG 9396 London

PRETTY LITTLE ANGEL EYES

CURTIS LEE

45-HLX 9397 London

HEART AND SOUL

JAN and DEAN

45-HLH 9395 London

STEADY KIND

MICKEY DENTON

45-HLX 9398 London

STRING-A-LONGS

SHOULD I

45-HLU 9394 London



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STAR SINGLE



ADAM WADE

The writing on the wall

H.M.V. 45-POP896



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Proprietors: NEW MUSICAL EXPRESS LTD.

Managing Director: MAURICE KINN

Editorial & Advertisement Offices:

23 DENMARK STREET, LONDON, W.C.2

Circulation & Accounts Offices:

5 DENMARK STREET, LONDON, W.C.2

Phone (for all Depts.) COVENT Garden 2266 (5 lines)

Editor: ANDY GRAY

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EMI LAUNCHES CHEAPER LP LABEL NEXT WEEK

EMI's low-priced pop LP series will be launched next Friday. Called *Encore*, it is planned as a star-studded collection of reissues of discs at present unavailable to British record buyers.

Each album will cost 23s. 3d. The series will draw on the output of British, American and other artists represented by EMI in this country.

Dealers will be told the first titles this weekend in preparation for next Friday's debut.

Rumours reaching the NME suggested that the first batch will consist of 12 discs. Of these, four would be pops and include albums by Frank Sinatra and Nat Cole. Another star mentioned was Dean Martin.

Kenny Ball band stole festival honours

KENNY BALL'S Jazzmen flew back to Britain last weekend after being acclaimed the hit of the Antibes Festival, where they stole honours from an all-star bill of European and American favourites, including the celebrated Ray Charles!

On Sunday, the band stars at another jazz festival—at Beaulieu. Tonight (Friday), Kenny appears at Southsea's Savoy Ballroom, followed by Buxton Spa Pavilion tomorrow and Broadstairs Grand Ballroom on Monday.

The jazzmen's itinerary for August includes several concerts at coastal resorts, as well as an eight-day Scottish tour.

Dates are as follows:

Reading (August 1), St. Albans (2nd), Birmingham (3rd), Prestatyn and Liverpool (5th), Blackpool (6th), Banbury (7th), Surbiton (9th), Lake, Isle of Wight (11th), Plymouth (12th), Exeter (13th), Bath (14th), Margate (16th), Workington (17th), Windermere (18th), Kendal (19th), Redcar (20th), Dundee (21st), Glasgow (22nd), Aberdeen (23rd), Elgin (24th), Hamilton (25th), Clarkston (26th), Glasgow (27th), Ayr (28th) and Folkestone (31st).

Mr. Acker Bilk's Paramount Jazz Band, which was beginning a tour of Irish dance halls at Derry yesterday (Thursday), will televise from Belfast on Monday.

Acker has been asked to write, and play, an opening theme tune for a forthcoming BBC-TV children's series. His best-known composition to date is "Summer Set," which he wrote with Dave Collette.

● A forthcoming Columbia EP featuring blues singer George Melly is titled "Psychological Significance Of Animal Symbolism In American Negro Folk Music . . . And All That."

EVERLYS' 'DREAM' HIT AGAIN!

A THREE-YEAR-OLD Everly Brothers' hit "All I Have To Do Is Dream," has developed into a best-seller again in the U.S.—thanks to extensive air-play by Cleveland disc-jockey Neil McIntyre.

Backed by "Claudette," the disc was a tremendous hit in Britain during the summer of 1958, when it topped the charts.

It is handled in the U.S. by Cadence, the Everly's first label, issued here on London.

Frances Faye may stay longer

FOLLOWING her colossal opening night success at London Talk Of The Town on Monday, American entertainer Frances Faye has been asked to extend her month-long residence at the venue.

She is due to close on August 19, but—if previously arranged American commitments can be altered—will remain at the theatre-restaurant for a further month.

Though relatively unknown here, the piano-playing singer has won tremendous press acclaim on this, her first visit to Britain. Important TV appearances are now being negotiated.

PERRY COMO LOST VIEWERS

FALLING audiences was one of the reasons why BBC-TV decided to drop tele recordings of the "Perry Como Music Hall" from its schedules.

This has been revealed in a statement by BBC-TV's new programme controller, Stuart Hood.

He said that in the later weeks of the recent series, the audience fell from seven million to about five million at the end.

BBC's future television policy is being changed to concentrate more on occasional major productions designed to create great impact, with less emphasis on regular variety-type series.

Examples of the change—the recent Mort Sahl show and the forthcoming special programmes featuring Kay Starr and Shelley Berman.

Names in the News

■ PETER KNIGHT will direct the accompanying orchestra in Bernard Delfont's ATV "Sunday Show" from the Prince Of Wales next month, starting on August 6.

■ MIKE PRESTON has been signed for concert appearances at Morecambe (August 19) and Llandudno the following day.

In addition to more purchase tax—

EXTRA COSTS FORCE FIRMS TO RAISE RECORD PRICES

RECORDS will cost more this weekend. In addition to increased purchase tax, manufacturers have also slightly raised prices of most series. These are the first major disc cost changes in three years.

Most singles will now cost 6s. 9d. (instead of 6s. 4d.). The increase of 5d. is created equally by the tax and manufacturers.

LP prices vary considerably. A Cliff Richard Columbia album or an Adam Faith Parlophone LP, for instance, formerly costing 34s. 1½d., will now cost 35s. 3d. A Frank Sinatra Capitol album costing 37s. 9½d. is now up to 39s.

In both cases, the increase added by EMI is only 2½d., the same as on a single, the rest being extra tax.

There are similar increases by other firms. A Philips 12-inch pop LP, formerly costing 35s. 9½d., is now 37s. 2d.

Decca's low-priced Ace Of Clubs series, originally 21s., has been increased by a total of 1s.

Ember LPs have also been raised by 1s. and now cost 26s. There is a similar increase on the Fontana Fortuna series, now costing 23s. 6d.

One lesser increase in this week's price changes is Pye's Golden Guinea album series. This will only cost 21s. 6d., the extra 6d. being solely tax.

"We introduced this low-priced

range for family buyers and people who could not normally afford LPs. We are trying to adhere to our original policy and do not think it fair to ask people to pay more than the tax increase," explained Pye's joint general manager Louis Benjamin.

Prices for other Pye albums have not yet been announced.

Why have the manufacturers put up their prices? "The main reason is a substantial wage increase affecting virtually everyone connected with

the physical manufacture of records," explained EMI sales manager Ron White.

There has been an increase, too, in session rates for musicians. This week's increases in postage rates and the added petrol tax will also mean higher costs for the record firms.

"However, we had planned a slight price increase some weeks ago to meet our extra costs," White added, "but when it seemed likely that the Chancellor would add to the tax, we delayed any move so that the two would coincide."

The Gramophone Record Retailers' Association recommended on Wednesday that dealer members charge the new prices immediately.

In addition to the changes in disc prices, record fans will also be hit by the extra tax payable on record players, radios, and the like. The additional cost of hire purchase may also inhibit sales of such equipment.

FARNON 'HONG KONG' MD

Robert Farnon has been signed as musical director for the Bob Hope-Bing Crosby film "Road To Hong Kong." He has already started work on the incidental music which will supplement the songs by Sammy Cahn and Jimmy Van Heusen.

HELEN SHAPIRO YOUNGEST JUROR

HELEN SHAPIRO becomes the youngest personality ever to appear on BBC-TV's "Juke Box Jury," when she guests on the panel on Saturday, August 5.

This follows her successful appearance on the panel of sound radio's "Easy Beat" show two weeks ago.

Joining her on the show will be celebrated American songwriter Sammy Cahn and disc-jockey Jack Payne.



ACKER BILK sings "That's My Home"—in his hometown of Pensford, Somerset, where he appeared at an open-air charity dance in aid of the local church hall, breaking into his holiday to do so.

EMILE FORD MAY DO SUNDAY SHOWS

EMILE FORD may join the parade of stars Arthur Howes is booking for Sunday concert appearances in Blackpool and Morecambe.

Present tentative dates depend on Ford being able to arrange to fly between Great Yarmouth, where he is starring in his own summer show at the Aquarium, and the Lancashire resorts.

The closing date of the Yarmouth show has not yet been settled, but if as expected, he is free, Ford will return to provincial variety for a week at Newcastle Empire from September 18.

Royal preview

Princess Marina of Kent will attend a special charity preview of Max Bygraves' forthcoming musical "Do Re Mi" at the Prince Of Wales theatre on October 11.

Light's invitation to 'Brunch With Braden'

A NEW-STYLE Saturday morning Light Programme series, combining records with comedy, is to be introduced into the BBC's autumn schedules. Titled "Brunch With Braden," it stars Bernard Braden and Barbara Kelly and starts on September 16.

The show will run for an hour, from noon until 1 pm, following "Saturday Club." It will occupy the place now filled by "Cool Spot" and part of the "Ted Heath Show."

Although most of the musical content will consist of records, there will also be songs supplied by June Marlow, who will be resident on the show.

Guests booked for the Wednesday evening "Sweet Corn" series include Jean Campbell and Wilf Todd and his Trio (August 9), Joan Small and the Mike McKenzie Quartet (16th).

Among other sound radio bookings are Bryan Johnson and Clinton Ford

October start likely for Kane-Fury tour

A TENTATIVE starting date of Sunday, October 15, has been set for the proposed concert tour Billy Fury and Eden Kane will make this autumn. Dates and venues are now being negotiated.

Tito Burns and Larry Parnes, Fury's agent and manager respectively, are to present the tour. One possibility still being examined is that Eden and Billy may head separate packages, although it is more likely they will appear together.

Fury makes an unusual appearance on Saturday, September 2, when he heads a special show being presented on Stevenage Football Ground.

Dance hall dates in Southport (September 19), Barrow (21st), Whitehaven (22nd), and Spennymoor (23rd) are extra appearances added under an old contract. Fury then has two weeks holiday before preparing for the concert tour.

When he returns to the Light Programme's "Saturday Club" on August 19, Billy will be accompanied by his current group, the Blue Flames.

VALENTINE HEADS CLACTON VARIETY

DICKIE VALENTINE returns to variety at Clacton Savoy during August Bank Holiday week. That Wednesday's show in his ATV series has already been tele-recorded, leaving him free to accept the theatre booking.

Also booked for the venue are the Southlanders (August 14), and Bert Weedon with the Wilf Todd Trio (28th).

Valentine has been signed for a return appearance in AR-TV's "Something Old, Something New" on September 5. Another new booking for the series is Lyn Cornell, who joins star guest Stubby Kaye in the show on August 8.

DAVIS DATE IN NORTH

PROVINCIAL dates for Sammy Davis will be confined to a week's appearance at Manchester Palace.

He will star at the venue from Monday, October 9, after his London season at the Prince Of Wales.

Already two of the six night's shows in Manchester—the Tuesday and Wednesday performances—have been sold to local charities.

Three performances in the seven-week London season have also been bought by charities.

Cliff, Shado

CLIFF RICHARD and the Shadows are to record a Columbia album of songs and music featured in their film "The Young Ones." Sessions have been arranged for August 9 and 10.

Cliff will be accompanied on the LP both by the Shadows and the big Associated - British orchestra and chorus, under the direction of the film's MD Stanley Black.

TO
ST

THE WRITING

45-F

PE
LOS MA

46-F



JO STAFFORD with the POLKA DOTS vocal group, which is featured in all her tele-recordings pictured after their "Sunday Show" from the Prince Of Wales theatre.

ON THE ATV FRONT—

Palladium featured in Jo Stafford telefilm

THE London Palladium will be the setting for one of the spectacular shows Jo Stafford is currently tele-recording in this country. The world's most famous variety theatre will thus receive another boost when the Stafford series is distributed internationally.

The Palladium show is being taped this Sunday. Veteran music hall star Stanley Holloway heads Jo's list of guests.

It will be screened in Britain by ATV, with the remainder of the ten Jo Stafford programmes during Saturday night viewing in the autumn. The other programmes are being tele-recorded at ATV's Elstree studios.

The spectacular which Steve Lawrence and Eydie Gormé taped on July 8, is now set for transmission in the Saturday variety spot on August 19.

Among other ATV bookings are Valerie Masters and Ray Ellington, both of whom pay return visits to "Calling Dickie Valentine" for the final show on August 30.

Alfred Marks and Beryl Reid are featured in the Prince Of Wales theatre's "Sunday Show" this weekend (30th), on a bill topped by Rosemary Clooney.

PIAF HOME AGAIN

Edith Piaf returned to her Paris home last weekend after recovering from a serious operation early last month.

Jo to wax 'Young Ones' album

Although a Decca artist, Black has been given permission to wax the album for a rival company.

In addition to Cliff's songs, there will be at least two instrumental tracks featuring the Shadows. However, Cliff's lead-

ing lady, Carole Gray, is not expected to appear on the disc. Shooting of "The Young Ones" is now due to be completed on August 3, and ten days later, Cliff and the group will leave for Scandinavia. After their Blackpool Opera House summer season, all five are scheduled to leave for Australasia about October 14 for a tentative opening date of October 19.

NEWLEY STILL HOPES TO FILM WITH ADAM FAITH

Plans to make 'Boy On A Wall'

ANTHONY NEWLEY's next film project is to star in "Boy On A Wall." It is the picture he wrote during the Spring, which includes a special role for Adam Faith. The score, written by the hit partnership of Tony and Leslie Bricusse, has also been completed.

Adam's participation would depend on his availability at the time, although he is known to be enthusiastic about the project.

"Boy On A Wall," with Tony in the title role, is a modern adaptation of John Bunyan's "A Pilgrim's Progress."

The central character (renamed Chris, instead of Christian) sits on a wall throughout the action, watching life pass by. The greater part of the musical is set in a fairground.

His current London stage success is likely to advance the plans of the major film production companies bidding for the screen rights.

Tony told the NME that he would be in a position to undertake any filming commitments for which he was required, while still starring at London's Queen's theatre in "Stop The World"—which he also wrote with Bricusse.

Today (Friday), Decca release Newley's recording of two of the hit songs from the show, "What Kind Of Fool Am I?" and "Once In A Lifetime," reviewed on page 4 by Keith Fordyce.

Also issued today by Decca is Beatrice Lillie's "Typically English," one of the show's comedy numbers. The London company recorded the original cast LP for Decca last weekend. It will be released early next month.

Cyril Ornelo to wed in Israel

ORCHESTRA leader - arranger - composer Cyril Ornelo—who wrote the Ivor Novello award-winning "Portrait Of My Love" with Norman Newell—announced his engagement this week to 25-year-old Israeli teacher Shoshana Shapira. They plan to wed in Tel Aviv in three weeks time.

Cyril, 36, met his fiancée (who works in the Israeli Embassy in Paris) during a trip to Israel this month, where he was seeking background music for forthcoming "Readings From The Bible" LPs by Sir Laurence Olivier.

Miss Shapira was on holiday in Tel Aviv when the couple met. Apart from "Portrait Of My Love" (a hit here for Matt Mono and in the U.S. for Steve Lawrence) Cyril has also penned such songs as "Miracle Of Love," "Lonely," "Where You Are," and the current Alma Cogan release "With You In Mind." He is also conductor on ATV's "Sunday Night At The London Palladium."

MATHIS IN ITALY

DURING the two-week break in his British tour, Johnny Mathis is spending his time on the continent. This week he has been making cabaret appearances in Viareggio on the Italian Riviera.

Last week he paid a short visit to Copenhagen, returning for weekend dates here before flying to Italy.

Mathis resumes his British appearances at Bristol's Colston Hall on Sunday, August 6.

RUSS CONWAY: WEEKEND TOUR

RUSS CONWAY undertakes an unusual series of one-nighters throughout the autumn. They will occupy Friday, Saturday and Sunday nights each week until early December.

His tour starts with the weekend of September 29-October 1 which, as previously announced, involves visits to Plymouth, Taunton and Bristol.

Another booking is for Portsmouth Guildhall on Sunday, November 5.

The rest of his schedule is now being worked out, but it is planned that the three venues each weekend will all be in close proximity.

The only supporting act so far confirmed for the dates is the Reg Wale Four, which is featured with Russ in his new BBC-TV series, which starts next Friday (August 4).

Swedish singer for Anka TV

ANN-MARGARET, young Swedish singer signed by RCA and due to co-star with Bobby Darin and Pat Boone in the re-make of "State Fair," may join Paul Anka in the show he is tele-recording next month for Granada-TV, cables Lance Fielding from New York.

American comedian Johnny Carson is also expected to take part in the programme, to be recorded on Thursday, August 24, for later showing.

Paul Anka is now expected to arrive in London a week before, after his dates in Spain.

Two-week stay

Dates for the tour which the Springfielders are to make with comedy star Charlie Drake have been revised.

The show is now scheduled for three fortnightly bookings at leading Moss Empire theatres.

New dates are Manchester Palace (August 21), Liverpool Empire (September 4) and Birmingham Hippodrome (18th).

CONNIE STEVENS IN LONDON NEXT MONTH

CONNIE STEVENS visits London for the first time next month. Negotiations are taking place for her to star in ATV's "Sunday Show" and also be one of the many international guest attractions in the series Jo Stafford is currently tele-recording here.

Connie, the singing star of Warner Brothers filmed TV series, "Hawaiian Eye," is visiting Britain on the way to Berlin.

Her original plan was to call into London on August 20 for a stay of only a few hours. When ATV heard that she was coming they asked if she could arrive the previous day to rehearse and star in their "Sunday Show" on August 20.

They also invited her to return to London after her Berlin date to take part in the Jo Stafford show being tele-recorded on Friday, August 25.

Connie will be one of the attractions in the gala concert being staged by Radio Free Berlin on August 26, as part of a big exhibition. Ted Heath and his Music and Mantovani will be among British representatives at the event. The Heath band will accompany the Warner star.

While in Berlin, Connie, who also records for Warner Bros., will wax an LP with a leading German band—the Werner Muller Orchestra.

Minstrel tour covers London

THE touring stage version of the award-winning BBC-TV "Black And White Minstrel Show" will play dates in London and the provinces later this year.

The tour begins with a fortnight at Bradford Alhambra, opening on September 18, followed by a further two weeks at Nottingham Theatre Royal from October 2.

Weekly engagements include Stockton Globe (opening October 23), Brighton Hippodrome (30th), Bournemouth Pavilion (November 6), Streatham Hill Theatre (13th) and Golders Green Hippodrome (20th).

As previously announced, the "Black And White Minstrel Show" begins a six-and-a-half-week Christmas season at Liverpool Royal Court Theatre on December 22.

ANITA O'DAY BRITISH DEBUT THIS WEEKEND

AMERICAN jazz singer Anita O'Day arrived in Britain on Tuesday—and 24 hours later tele-recorded a guest spot in the first of a new BBC-TV series titled "Off The Cuff."

Hit songstress for Stockholm

HELEN SHAPIRO's projected continental debut in Scandinavia next month will be a concert appearance at the mammoth open-air Gronalunds Tivolij in Stockholm on August 8. She will also televise from the venue.

On August 11, she will tele-record two shows in Copenhagen, and further stage appearances—at Stockholm's famous China theatre and also in Oslo—are now being discussed.

Helen will return to Britain on August 13.

Elvis returns to stage

ELVIS PRESLEY plans to resume stage dates in January, as soon as he gets a respite from film commitments. Dates are already being negotiated, cables Dane Marlow from Hollywood.

It will be more than four years since Elvis undertook extensive stage work. His last dates in 1957 were prior to receiving notice of call-up for U.S. Army service.

Since then he has been busy with a TV show—with Frank Sinatra—and films. His two concert bookings, at Memphis and Honolulu, were special charity presentations.

Presley is currently making "What A Wonderful Life," his fifth film since leaving the army, and will do one or two more before appearing on the stage again.

Cleo signed

SINGER Cleo Laine has been signed for cabaret, concert, TV and radio dates next month, including a guest appearance on ATV's "Something Old, Something New" on August 29.

On August 9, she appears in the BBC Light Programme's "Commonwealth Of Song" and between August 13-19, plays cabaret dates in Manchester.

A concert date is set for Llandudno on August 27.

KARL DENVER'S 8 BBC DATES

KARL DENVER—whose Decca recording of "Marcheta" jumped back into the hit lists this week at No. 16—has been signed for eight BBC radio appearances with his trio within the next six weeks.

Tomorrow (Saturday), he appears in "Saturday Club," followed by "Sweet Corn" on Tuesday, "Music With A Beat" the next day and the Matt Monro series, "Matt's Kind Of Music," on August 8.

Other bookings include "Band-box" (August 14), "Blackpool Nights" (20th), "Saturday Club" again on September 2 and a return to "Music With A Beat" on September 14.

On August 13, Karl begins a nine-day series of dates on the Manchester cabaret circuit.

Carole Carr 'At Seven'

Carole Carr guests on TWW's "Songs At Seven" for three weeks commencing Thursday, August 24.

Other bookings for this series include Scott Peters (24th), June Marlow and Gary Marshall (31st), Valerie Masters and Mike Preston (Sept. 7).



TONY NEWLEY with ANNA QUAYLE as they appear throughout "Stop The World."

CONNIE FRANCIS IN SEPTEMBER?

A NEW plan for Connie Francis to visit Britain at the end of September is being discussed by her manager, George Scheck, cables Nat Hentoff.

Connie is now booked for a week's tour of Italy beginning on Friday, September 15.

Negotiations are taking place for her to return to America via London. She would televise for ATV and probably appear in concerts.

Pearl, Teddy with Tommy Steele

PEARL CARR and Teddy Johnson are to star with Tommy Steele in Coventry Theatre's ambitious "Birthday Show" this autumn.

It opens for a seven-week run on Monday, October 16.

Teddy and Pearl, currently appearing in summer season at Weymouth Pavilion, have added extra concerts to their schedule.

They play Sandown and Shanklin on Sunday, August 27. The Johnsons appeared at the venues last weekend and were immediately booked for the return date.

JERRY KELLER JOINS CAPITOL

JERRY KELLER has signed for a new label—British-owned Capitol. His first release, due in September, will be a song he wrote in Britain during his tour last year.

Called "My Year Of Love," it is published by a London firm, Tin Pan Alley Music.

Keller, who left London to join the U.S. Army, has now been demobbed.

Gene MacVincent

GENE VINCENT will visit Stirling, Dundee, Aberdeen, Inverness and several other big towns during his 16-one-night-stands tour of Scotland, set to begin on August 3.

Following his success there last weekend, Vincent has been rebooked for Morcambe Floral Hall tomorrow (Saturday). Another new venue is Slough's Carlton ballroom next Thursday.

KEN, JOAN TO TOUR

KEN MORRIS and Joan Savage are to play some provincial variety dates with comedian Arthur Haynes after the end of their current summer season together at Great Yarmouth Regal.

Tentative bookings will take the show for weeks to Birmingham Hippodrome (from September 11), Stockton Globe (18th), and possibly Liverpool Empire (25th).

3 Kayes but only 2 voices

THOUGH suffering from a severe attack of laryngitis and unable to speak, Shan Palmer—one of the singing Kaye Sisters—did not miss a performance with the group at Torquay Pavilion last week.

She appeared on stage with her "sisters," Sheila and Carole, and mimed the words of the songs without singing a note. The trio's arrangements were hastily re-arranged, and Sheila sang lead for the week.

BBC ASK FOR MORE

Janie Marden, whose BBC-TV series begins its weekly run next Wednesday, has been asked to do another in October. The present shows were tele-recorded before her current Brighton Hippodrome season and feature the Billy Van Four.

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U.S. BONDS EITHER THRILLS OR CHILLS YOU

IF I were asked to name the most controversial disc star of the moment, I don't think I should go very far wrong if I picked on U.S. Bonds. For here we have an artist about whom it is impossible to be indifferent. You either like his work immensely, or you detest the sound of it—there is no in-between!

The reason is, of course, that his singing is so highly individual and distinctive, and there's no doubt that this 21-year-old from Jacksonville, in Florida, is capable of producing extremely original and different-sounding discs. His "New Orleans" caused many an eyebrow to be raised, and now he's come up with an even more unusual recording in the shape of "Quarter To Three."

For this is the disc which rocketed to the very top of the American hit parade, and which has now entered the NME Chart in quite a flurry. And the very nature of this rather odd, one might almost say unique, record has no doubt helped to promote its sales to some considerable extent.

Opinion is sharply divided on the merits of this record. My colleague, Keith Goodwin, regards it as a great disc, and rates Bonds as an outstanding rhythm-and-blues singer, falling not far short of the Ray Charles standard. For my part, I must confess that it jars sharply upon the nerves—although I give top marks to the pounding rhythmic backing, and to Bonds himself for attempting such an unusual approach.

The strange thing about U.S. Bonds is that, despite his best-selling status on both sides of the Atlantic, precious little is known about him. For weeks, Top Rank have been trying to secure some background information regarding this artist—over and above the stock biographical facts about his early experience as a singer in the local church choir, and his subsequent club work around Norfolk, Virginia, which was the district to which his family moved.

Mystery man

But their efforts have so far fallen upon barren ground. For Mr. Bonds remains something of a mystery man. Even the few photographs of him which are available are of a strangely poor quality for publicity hand-outs.

But here's something I can tell you about Ulysses Samuel Bonds. He's greatly in demand in the States right now, for appearances in one-nighter packages, as well as on teatime TV shows. Yes, he's certainly come back in a big way—for when his follow-up disc to "New Orleans," which was called "But Not Me," failed to register, it looked as though he was going to join the ranks of the one-hit-only merchants. But "Quarter To Three" has changed all that!

It has also prompted Bonds to do something about his name. For whereas U.S. Bonds was a huge novelty at first—indeed, his name helped to boost the sale of Government Bonds in the States—he is obviously under the impression that the gimmick value is now in the process of wearing off.



And although we are assured that Ulysses Samuel Bonds is in fact his real name, he is now billing himself in America as Gary (U.S.) Bonds. Presumably this is a step towards dropping the initials altogether—and I assume that, when the public are fully aware that the change has taken place, he will be known purely and simply as Gary Bonds.

Further news from the States, where the demand for "Quarter To Three" has now practically subsided, is that his next release is already on the market there. Titled "School Is Out," it's a wild, tear-up rocker, which is virtually certain to set the hit parade alight when it reaches this country. The coupling is slightly slower-paced—described as a rock-ballad, it's called "One Million Tears."

Bonds also has his first album in the American shops, and here we notice yet another name peculiarity. For it's titled "Dance 'Til Quarter To Three With The U.S. Bonds." Included on the disc are the various numbers he has had released as singles, together with his interpretation of a few standards, among them the oldie "Cecilia," and Cab Calloway's speciality "Minnie The Moocher." No doubt this LP will be reaching us in due course, too.

Yes, one way and another, I think we're destined to hear a great deal of this artist in the months to come—irrespective of what he may choose to call himself!

DEREK JOHNSON.



At the European Singing Contest

←KEN KIRKHAM, CARMITA→ ARE TALK OF KNOCKE



KEN KIRKHAM and Carmita had large cosmopolitan audiences at Belgium's luxurious Knokke Casino cheering their singing this week. With Dick Francis, Kathy Kirby and Tino Valdi, they were representing England in a six-nation singing contest.

All sang well, but Ken and Carmita completely won over the international audiences with their inspired performances. ex-Squadronaires Ken with his crisp, fresh approach, and Fiji-born Carmita with a vocal range and delivery that won them top star acclaim.

"Except for some of the major artists, I have never heard applause at my Casino to equal that given Ken Kirkham," director Jack Nelhens, who books all the top names in Europe during the summer, told me.

The English team stands to win almost £1,500 if they get first place, £750 for second, and £350 as one of the four runners-up—plus all expenses paid.

Each team sings twice in six days, 12 judges awarding points, which send the two sides with the highest points into the last night final.

England sang against Belgium on Saturday and won by 325 to 324 points! A remarkable achievement when you think there were 7 Belgian judges and one English (bandleader Bert Ambrose)! But actually the result mirrored accurately the performance.

On Monday, England met Holland and the result was a resounding win for England by 357 to 252, ensuring the team a place in the final, decided too late to report this week.

Apart from the prize money, our up-and-coming singers were seen on television or heard on radio in Belgium, Holland, Germany, Italy and France during the contest—and have, as a result, received offers of other contracts. Only Britain refused to televise or broadcast the event, which gets a top rating in Europe.



U.S. composer Sammy Cahn praises Bart →



by Lionel. for Cahn is without doubt one of the most gifted tunesmiths in the world today.

Older readers, incidentally, will recall that Cahn himself hit the highspots in the stage musical field some years ago via "High Button Shoes."

"I enjoy writing musicals very much, but unfortunately I've been so busy in recent years that I just haven't had time to do anything in that line," he explained. "It seems that I'm always just about to start work on a musical when a film comes up and I have to switch plans."

Collaborators

With his partner Jimmy Van Heusen (they've been collaborating for six years), Sammy spends most of his time these days writing songs for pictures. "But I haven't forgotten about musicals altogether. In fact, Jimmy and I are discussing a couple of ideas at the moment."

Sammy and Jimmy (who joined us briefly en route to his hotel room) are in Britain primarily for a holiday—and not, as so many people seem to think, to work on the forthcoming "Road To Hong Kong" film with Bing Crosby and Bob Hope.

"We wrote five songs for the film over a year ago so our visit here has no special significance," Sammy told me. "It's the first time I've written for a 'Road' movie, but Jimmy, of course, did all the others with Johnny Burke." Cahn, three times an Academy Award winner, wrote the title song for "By Love Possessed" (now showing in London) and before leaving America completed work on 14 new songs with Van Heusen. All of them will be featured in "Here Come The Brides," a musical specially written for the cinema.

It took a lot of prompting to get Sammy to talk about his early career. Finally, he said: "Let's put it this way. I'm 48 now and I started writing when I was 16. Yes, I've turned out an awful lot of songs. And I'll tell you this—I may not be the best songwriter in the world but I'm probably the fastest."

Cahn songs include such standards as "Bei Mir Bist Du Schoon" (a hit several years ago for the Andrews Sisters), "Shoe Shine Boy," "Until The Real Thing Comes Along," "Saturday Night Is The Loneliest Night: Of The Week," "Day By Day," "Let It Snow," and Doris Day's smash hit "It's Magic."

"Teach Me Tonight" (written with Gene de Paul) and "Be My Love" (with Nicholas Brodsky) number among Sammy's many other song successes, in addition to "I'll Walk Alone," of which he's especially proud.

"It's the only song I ever wrote that topped the million mark in sheet music sales," he explained.

Academy winners

Sammy's three Academy Award-winning songs have all become hits in the hands of Frank Sinatra for whom, he says, he has been writing songs for 20 years.

The first Oscar-winning song was the memorable "Three Coins In The Fountain." Then, after teaming with Jimmy Van Heusen (an Oscar-winner in his own right via "Swinging On A Star"), Sammy won similar awards for "All The Way" and "High Hopes."

A coveted Emmy award came the way of Cahn and Van Heusen for "Love And Marriage," another Sinatra smash.

More Sinatra hits penned by the team include "The Tender Trap," "The Second Time Around" (which just failed to win an Oscar this year) and the title songs for such best selling albums as "Come Fly With Me" and "Come Dance With Me."

KEITH GOODWIN.

FROM YOU TO US

are people who could make Hank's trip to this country successful.

ROGER PREISNER writes from Hull: Rarely do we hear of the British singers reaching the American Top Ten, yet almost any week of the year the British list is filled with American artists.

Duane Eddy recently recorded "Theme From Dixie," which again entered our charts, yet a similar version by British group Dee and the Dynamites didn't even get off the ground!

Is the reason possibly that the public are used to poor quality British discs, and consequently buy the American ones?

Come on Britain! Pull your socks up! It's quality that sells quantity!

DAVID MORTON writes from Surrey: Once again Brenda Lee has made the charts, this time with her

disc "Dum Dum." But I have just bought a record of hers that knocks "Dum Dum," "Let's Jump, The Broomstick," "Sweet Nothin's" and her other hits for six!

Titled "Bill Bailey, Won't You Please Come Home," it was first recorded by Brenda in 1958, when she was 13 and is a tremendous version of the popular standard.

If the record company responsible ever take the step of re-releasing this disc here, young Miss Lee will probably find she has her biggest hit on her hands.

ROBERT McGRAE writes from Liverpool: I read with much interest the fact that "I Feel So Bad" is Elvis' least-successful post-army release in the U.S.

It makes me wonder if his American fans have now decided that his ballads are better than his rock records.

The basis for this comment is to be found in the fact that "I Feel So Bad" is his first r'n'r disc to be released after a number of very big hits that were notched with ballads.

If the same happens in the British charts, it will prove once and for all that the record-buying public prefer Elvis singing straight.

JANE WISDOM of Hayling Island, writes: The BBC should bring back Pete Murray to brighten up our late-night Sunday listening.

To cut "Pete's Party" from listening schedules was a stupid thing to do in the first place, but it's driven me to Radio Luxembourg and I'll stay on that waveband until our Pete returns!

STAR QUOTE

RUSS CONWAY on his new BBC-TV series, which starts next Friday (August 4): "You'll notice a lot of new ideas. There are a lot of things that I've wanted to try for some time, but didn't think I could do them. Yvonne Littlewood, the producer, talked me into having a go."

"I'll be participating a great deal with the guests—more than ever before—and there will be new musical ideas, too."

"The programmes were tele-recorded before my Brighton Hippodrome summer show opened. I've seen them all and liked them. I hope you do, too."

ELVIS PRESLEY

• JERRY WALD •

WILD IN THE COUNTRY

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HEAR ELVIS SING... "Wild in The Country" "I Slipped, I Stumbled, I Fell" "In My Way"

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Produced by PHILIP QUINN • Directed by CLIFFORD BRUETS

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BING ARRIVES TO TAKE ROAD TO HONG KONG

IT'S perhaps a little strange that London should be regarded as the ideal location for a film titled "Road To Hong Kong." But that's the way the movie mind works and certainly I have no complaints. For this decision means that resident in town for a few months will be the most prolific recording artist of all time, Bing Crosby.

Bing is probably the only singer who makes a fallacy of the hit parade. For although his name seldom appears in the top table (his last major Chart entry was his "True Love" duet with Grace Kelly), every record he makes is a potential hit on the basis of world-wide sales. The Old Groaner is the only genuinely international artist in the entire pop field. You can find places on this globe—plenty of 'em—where they've never even heard of Presley or Sinatra. But I doubt of you could find a solitary spot in the civilised world where they don't know Crosby.

Yes, even in Russia and China, the Crosby magic has been holding them spellbound for years. And it is because he is so universally popular, that his sales on individual discs reach such astronomic proportions. Some of his records have themselves sold more copies than many of today's stars will sell in a lifetime. "White Christmas," for instance, has sold umpteen millions—and there are many other Crosby tracks which are only a short head behind in sales figures.

No wonder that Bing has sold more than twice as many records as any other artist in the pop music firmament. Over a year ago he passed the 200 million mark, and with this total being increased daily, I imagine that his aggregate figure is now somewhere in the 215 million region!

Indeed, Bing's record royalties alone would be quite sufficient to keep him in absolute luxury for the rest of his life, without him having to lift another finger. This being so, why does he bother to continue working?

Well, the fact is that Bing has been easing down very considerably over the past year or so. His recording sessions are down to a minimum—he's only just completed the album which he started in London last October, his television appearances are confined to two or three per year, and the number of films which he is making continue to dwindle.

But Bing doesn't want to retire. He's perfectly happy to devote a large amount of his time to golfing and fishing, but sooner or later he has to step back into the limelight again, for he finds the call of the entertainment world irresistible.

Being a real trouper, Bing has show business in his blood, and frankly I can't see him washing his hands of it completely—now or at any time. And, as he went to great lengths to tell me, he has a large staff who are completely dependent upon him—and he has to work occasionally to keep them occupied!



Quite apart from the vast fund of Crosby material in the various disc catalogues, there is also an enormous number of Bing's recordings still to be released.

Today he records independently, and his work appears on a range of different labels, but until recently he had long been associated with American Decca.

This company has an extensive stock of unissued Crosby waxings.

STAR QUOTE

EDWARD PADULA, producer of "Bye Bye Birdie" had this to say about the London production of his show: "The only place I think 'Birdie' lost a little is with the English kids. They are not as strong and blatantly vulgar as ours. They're cultivated. When they were rehearsing the rock 'n' roll numbers, they were doing the Charleston and the Big Apple. We had to yell at 'em—'No! rock!'"

By DEREK JOHNSON

while also available for release is a lengthy string of Bing's CBS recordings. So it looks as though the various companies could maintain a regular Crosby output for many years to come. But will they?—for there are already many who believe that considerably more Crosby discs should be issued than the current slow trickle.

Bing himself still visits the recording studios occasionally, and his latest LP has just been issued here by Warner Brothers. It's Volume 1 of the happy-go-lucky community-singing "101 Gang Songs," which is assured of good sales, particularly as the Christmas season approaches.

There is no doubt that Bing Crosby is one of the outstanding pop music figures of this century. No one will deny that, and personally, I would go a stage further and rate him the most outstanding. To future generations his name will hold an almost legendary quality. That's why it's specially pleasing to have him in our midst at the moment.

NAT HENTOFF'S American Airmail

SINATRA KEEPS VEGAS AUDIENCE GUESSING

SAID a Las Vegas reviewer: "Sinatra's shows at the Sands are the most exciting in Vegas because nobody ever knows what's going to happen."

Now that the legal squabbles about "My Fair Lady" are over, a picture deal for the property should be signed soon. Estimated price is over two million dollars.

Frankie Avalon becomes 21 on September 18. On that day, he will collect the \$250,000 he has saved during the past four years. His current spending money is \$35 a week.

Diahann Carroll has a major show business break. Richard Rodgers has chosen her for the lead in the new musical he's writing with Samuel Taylor. It will open on Broadway next February.

Starring with Doris Day in the movie version of "Jumbo" will be Jimmy Durante.

According to columnist Sheila Graham, Frank Sinatra plans to visit England for pleasure, but only after Sammy Davis opens so that "he won't steal the spotlight."

Sandra Dee (Mrs. Bobby Darin) has signed a new seven-year contract with Universal-International.

Boxer Archie Moore has put a lot of money into a new jazz monthly, "Jazz Day." Initial print run will be 100,000. Among the contributor-reviewers are Coleman Hawkins and Dizzy Gillespie. Gillespie will be in charge of the humour department.

PATTI PAGE PRAISES RYDELL

IN a column complaining that most of today's hit singers are unprepared for stardom, Patti Page made an exception of Bobby Rydell.

"The boy," she explained, "was performing since he was three years old, so it's obvious he came on stage with a polished example of talent."

In addition to his repertoire of pop tunes, ranging from the nostalgic to the current, Bobby proved his versatility as a comic.

Vic Feldman's replacement in the Cannonball Adderley band is a New Zealander, Joe Zawinul.

The British revue, "Beyond The Fringe," is due on Broadway in October, 1962.

Signs of the times: Ray Charles, the rhythm-and-blues singer-pianist-composer is on the cover of the new "Modern Screen" magazine.

Quincey Jones, the new musical director for Mercury Records, will record extensively in Europe as well as in America. He will also continue to lead his band.

Doris Day and husband Marty Melcher are investing in five Broadway shows.

"King Kong" will come to Broadway next February. There will be a "native" cast of sixty.

Singer Jackie Wilson is eager to find new tunes. He's planning a Christmas album, for example, and hopes to use mostly the work of unknown writers.

Frances Faye — shouting spellbinder

THE artist they call "the darling of Hollywood and Las Vegas"—the exciting Frances Faye—became the darling of London cabaret-goers when she began her month's residency at the plush, roomy Talk Of The Town on Monday evening.

Her wild, frenzied performance will linger long in my memory after most other opening night shows have been forgotten. Frances generates a fiery, shouting brand of vocal excitement that makes your ears tingle and your heart pound. No wonder they call her "the wildest gal in town."

Frances is no glamour girl; and she certainly lets you know it as she heaps abuse on her own head. But in her case, looks matter nothing at all. It's the voice—rich, resonant, powerful and compelling—that matters.

Seated at a piano, she pounds out song after song—most of them surging, scorching up-tempo affairs like "The Man I Love," "Dark Town Strutters Ball," "Sometimes I'm Happy," "Toreador," "Love For Sale," "I Wish That I Could Shimmy Like My Sister Kate" and the explosive "Night And Day."

Her voice rises above the sear-

ing brass punctuations provided by Sidney Simone's supporting orchestra and the incredibly fast, swinging honcho drumming of her American accompanist, ex-Stan Kenton star Jack Costanzo.

Between songs, she keeps up a stream of pithy, pointed wisecracks, mainly directed at her age and looks.

The climax of her act—which builds to a wild, frantic crescendo of sound as she sings her name over and over—leaves her audience limp. The curtains close, but the noise continues—this time in the form of enthusiastic applause for a great artist. K.G.

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date of this exciting project

DEREK JOHNSON introduced them and within three minutes — EDEN KANE AND BILLY FURY BECAME GREAT PALS

THE two young men whom many consider the brightest prospects in the pop music firmament today, Billy Fury and Eden Kane, met each other for the first time this week and I was there to introduce them. Scarcely had they shaken hands before they were chatting away about all manner of things, as though they had been acquainted for years!

Certainly they have a lot in common. Both are nestling very comfortably in the Top Ten right now, with Eden in the coveted No. 1 spot and Billy a resident in the top half of the Charts since May.

What's more, they both record for the same label—and they'll be touring together as top names in a big package during the autumn. But let's listen-in to them...

"Hi there, Eden!" said Billy. "Say, that's a great record of yours. You know, it doesn't even sound like a British song. It's got that strong American flavour. It's the type of

number I'd like to have recorded myself."

"Thanks, Billy," Eden replied. "And I must say I enjoy your disc, too. I have to be honest, though, and admit that it's not the sort of song I would expect to record, simply because I don't think it's my type of disc material."

"But it's certainly the kind of number I'd like to sing on stage. Maybe I will!"

I asked the two lads whether it was a hindrance or a help for them both to be distributed on the Decca label.

"I don't see that it does any harm," Eden told me. "After all, EMI have both Adam and Cliff, don't they? They're on separate labels, it's true—but they are both part of the same organisation."

Word taken

"Well, I'll take your word for it," chuckled Billy. "You seem to know more about that side of things than I do."

"But the way I look at it is this—if we both have the same outlet, we shan't be cutting each other's throats, shall we?"

"Our records won't be released at exactly the same time and there's no danger of the two of us each covering the same song."

Billy then turned his attention away from me and asked Eden: "Hey, what sort of records do you like? Are there any numbers in the hit parade now which you'd like to try your hand at, or even wish you had recorded yourself?"

"That's difficult to answer, Bill," came the reply. "I must say I enjoy the songs with a strong rhythm-and-



EDEN KANE (left) and BILLY FURY meet for the first time.

blues influence—like the U.S. Bonds recordings. And there's another new release in the same sort of vein, by a group called the Marathons—'Peanut Butter.'

"Oh sure, I've heard it—it's great," agreed Billy. "But would you perhaps include any of these numbers in your stage act?"

Said Eden: "I doubt it. It would be terribly difficult to do them as well as the original disc versions. And in any case, I'm anxious to build up my own material. But how about you—who are your favourites?"

"Oh, I've got dozens of favourite artists," answered Billy. "And most of them are in the modern jazz field like Annie Ross and Dakota Staton, or in the r-and-b territory like Ray Charles."

"Ah, Ray Charles—now you're talking!" enthused Eden. At which point, Billy eagerly jumped to his feet and produced a Ray Charles recording, which he proceeded to play for us.

The two young artists listened to "Tell The Truth," and it was easy to see how much they were enjoying it—after which Billy flipped it over to play "You Be My Baby," a number which he told us he is going to include in his act, but give it a

slightly different treatment from the Charles original.

"I heard you do Ray Charles' 'What'd I Say' on the radio last Sunday, Eden," I volunteered.

Billy looked up with interest. "Did you, Eden?" he asked. "I'd like to have heard that. It isn't an easy number to sing, is it?"

I then asked the two lads if they considered their singing had been influenced by any of the established stars of the music business.

"Yes, of course it has," Eden told me. "I've been influenced by all the big stars. You don't just come into the business, you know—you listen to a lot of other people first, and learn from them. I think everyone has been influenced by someone else. But that doesn't necessarily mean that you copy them."

"That's right," agreed Billy. "Though I suppose it goes without saying that Elvis is a particularly big influence. What ever you may say, I still think he's the greatest, don't you?" Eden nodded.

"Well, Elvis is doing a lot of ballads these days," I pointed out. "How do you think this is affecting the hit parade? Is rock on the way out?"

"I think that if some really good,

NMExclusive

fast-moving rock songs were brought out, they'd sell like hot cakes, extra tax or no extra tax!" Billy suggested. "But they just don't seem to be writing them any more. Certainly the pace is slowing down."

"Quite true," added Eden. "In fact, I don't think of myself as a rock singer, because that expression has slipped a bit. A beat singer is more like it."

"Of course, I enjoy it best when I have a big swinging band behind me—someone like Bob Miller. Now there's a great band for you!"

I asked the two stars when their next records are due for release. It seems that Billy's, which has already been out, is scheduled for August 16. Eden will be getting around to his next session in a day or two and he's likely to find his next disc on the market about August 25, although that could be varied according to the lasting power of "Well I Ask You."

New album

Billy also has an LP in the shops at the end of August—it's on Decca's cheap-price "Ace Of Clubs" label and, appropriately enough, is titled "Half Way To Paradise."

Any prospects of an Eden Kane LP? "No, not yet," he explained. "It's a little too soon, I guess. But I'd like to make one in due course."

"I'd like to make an album of my own choice, more in the modern jazz sort of style," Billy joined in. "I don't suppose it would sell, but I'd love to have a go. You know, oldies like 'I May Be Wrong' with a modern treatment."

"I admire you for wanting to sing modern jazz," said Eden. "I think

one of my main ambitions is to do a musical show. At one time I was in the running for the Marty Wilde part in 'Bye Bye Birdie.'

"Now that I've seen the show, I'm rather glad I didn't get it, because I don't think I would have been quite suited to it. But for all that, I'd still like to do a musical!" "I don't know what I'd do if I wasn't in show business," Billy mused, scratching his head. "A labourer's job, I suppose—that's about all I'm good for! What about you, Eden?"

"I think maybe I'd be a salesman," he replied. "I've always felt perhaps I could do well at selling. I thought once I'd like to be an architect, but it didn't work out."

The boys then started talking about their entry into the business and the effect it had had upon their lives.

"I suppose it's changed my life to some extent," admitted Eden. "But not too much, I don't think. Of course, beforehand I was never really aware of show business, and now it's something of an obsession. But there wasn't too much readjustment needed."

"I must say it took me quite a while to get adjusted," said Billy. "To tell the truth, I don't think I am fully adjusted, even to this day."

"I still like to do all the things I used to do before I was in the business—swimming, fishing, driving, and so on. What do you do in your spare time?"

"Mostly think about what I'm going to do when I'm working," Eden laughed. "But I like to do ordinary things—you know, going out with girls, going to the pictures, playing records."

"Yeah! Say, Eden, what do you think about...?" But by this time I decided that the boys were fully acquainted, and had already become firm friends.

So while they were still talking, I slipped out of the room—knowing that I was leaving behind two stars who will certainly enjoy touring together.



After their chat, a game of snooker. Or rather a knock-about, for neither bothered to score.

controversy poses another topical question

DOES BANNING DEATH POP SONGS MAKE THEM TOO IMPORTANT?

asks Bruce Charlton

EVER since Laura's boy friend uttered those famous last words after his fateful smash-up, everybody's been trying to get in on the act. During the past year or so, we have been inundated with a succession of pop songs which relate either to death or to a similarly morbid theme.

Probably the most tasteless of all was Ruby Wright's "Three Stars," which was a sort of hymn of praise to the memory of three singers killed in an air crash two years ago.

Among other compositions in this idiom have been Mark Dinning's "Teen Angel" and the Everly Brothers' "Ebony Eyes," though probably still the best-known of the batch is that song Ricky Valance took to the top of the sellers—"Tell Laura I Love Her."

Now Ricky is attempting to climb back into public favour, for he is one of several artists who have waxed a number called "Bobby."

This is slightly different from the others, in that it does have a happy ending—but its general theme of the (unconscious) girl in hospital, not expected to live, puts it beyond doubt in the "morbid" category.

Youth associations maintain they have a bad influence on youngsters, purists have been proclaiming that such items are obnoxious from the musical point of view, and songs about car crashes have even provoked protests from the various motoring organisations!

But still the spate continues. Besides "Bobby," another similar tune has recently been inflicted upon us—titled "Cold, White And Beautiful," and sung by Keith Kelly, it tells a cheerful little story about a fellow coming home and finding his loved one dead!

Yet another number which we must include in this idiom is Pat Boone's "Moody River," in which Pat relates how the river has claimed his sweetheart's life.

It's a song which is entirely out-of-character for Pat — yet it's had the remarkable effect of restoring him to the hit parade on both sides of the Atlantic.

The greater the controversy stirred up by this latest trend, the



RICKY VALANCE

more morbid the songs produced. And from one section of the public, there goes up the cry... "Ban them!" Which is precisely the point I'm putting to you today. Let me hasten to say that, so far as artists and publishers are concerned, they are not unduly worried if their records are banned from being broadcast.

In fact, I have frequently heard publishers say they hope their songs will be banned by the BBC, because it stimulates interest and encourages the public to buy the records.

Disc firms?

What about the record companies? Well, of course, they are all business concerns with financial gain as their main object, and I suppose one really can't blame them for going along with the tide.

On one occasion, when the Decca group had pangs of conscience about issuing the American hit version of "Tell Laura I Love Her," Columbia jumped in and scooped the pool with Ricky Valance, while their rivals were still making up their minds. And the disc concerns don't intend to be caught out in this manner again.

However, to the principal issue of whether or not these discs should be banned from broadcast, I say—no, they should not.

This is because I am completely and utterly against any form of censorship. Once you start banning things, there's no end to the matter, and I feel that producers and disc-

jockeys should have complete freedom to play exactly what they want. I spoke to Douglas Lawrence of the BBC Gramophone Department and found that his opinions largely coincided with my own.

"We have to ban some things, such as advertising on records, which are against the Charter's edict," he told me. "But when it's simply a matter of controversy, as in the case of these death discs, we don't actually impose a ban."

"It's true they don't get played very often. But this is because we leave the responsibility to the people concerned, to sort out for themselves. If disc-jockeys like these records, they are at liberty to play them."

Which is understandable. For, if I were currently running a record programme, I'm sure I wouldn't include any such numbers, on the grounds that they would interfere with the whole balance and tone of the show.

So, having said that the BBC should NOT ban the discs, and having made allowances for the record companies, what action could—or should—be taken?

Well, personally, I think the biggest culprits are the composers, for writing such insipid nonsense. I simply can't find any excuse for them at all.

Obviously nobody can prevent them from writing what they want to write, but I feel there must be a very large question-mark against the policy of using such themes for pop songs. - Now, from this distance, I can already hear some of the teenagers calling out in protest.

"Why don't you leave us alone?" they are saying. "After all, these sordid happenings occur just as frequently in opera, but nobody queries the operatic blood and gore. Let's face it, songs are intended for the telling of stories, and that's exactly what these particular numbers are doing."

Yes, I agree there's a lot of blood-

shed in opera. Even in latter-day opera, as in the case of "Mack The Knife" from "The Threepenny Opera."

And many other facets of music are also ridden with death, especially music having its roots in the folk idiom.

Jazz, of course, is a notable example, with such songs as "Frankie And Johnnie" and "St. James Infirmary" striking an extremely depressing note.

Quite alike

It's interesting to observe, by the way, that the new composition "Cold, White And Beautiful" bears a certain resemblance to "St. James Infirmary," in that both describe the appearance of the singer's lover—after her death!

Country-and-western also delves into these realms on many occasions, as in Marty Robbins' account of the events at "El Paso," or several of Frankie Laine's country-styled offerings.

But there is a good excuse for both jazz and country music. For this is essentially folk music, stemming from the soil, a stark reflection on many of the hardships encountered and experienced by those who created the music.

My outcry is against death themes in pop songs, where there is absolutely no call for them, and where they are completely lacking in taste.

This is a relatively new development in pop music. There have been isolated instances in the past, notably Artie Shaw's notorious recording of two decades ago, "Gloomy Sunday."

But there has never previously been anything to compare with the current glut. The sooner this trend is over, the better I shall like it. And you are the only ones who can do anything about that!

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RADIO LUXEMBOURG FULL PROGRAMMES 208 METRES

SUNDAY 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 Caramee 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 Hits And Misses; 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 Warner Bros. Record Show; 11 Playalong Player; 1.30 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

Helen may follow Eden at the top

STRONG likelihood a British disc will succeed Eden Kane at top of charts; your Alley Cat's forecast is Helen Shapiro's "You Don't Know" . . . Fiona Bentley produced HMV "Bye Bye Birdie" LP, with Dean Rogers singing Conrad Birdie's numbers. . . Austin Healey is Phil Everly's latest car . . .

After his concert, Johnny Mathis watched cabaret performance by Deep River Boys in Manchester on Saturday . . . From Anthony Newley's "Stop The World" show, Lonnie Donegan may wax "Lumbered" . . . Sales nearly 250,000 for Clarence Henry's "But I Do" here . . .

Peggy Lee's press agent here is the Earl of Kimberley . . . "Jazz Life," title of Nat Hentoff's latest book . . . Decca plan a Georgia Brown LP—with Ted Heath's band co-starring. NME front cover Eden Kane picture last week resembled Dickie Valentine . . . Previous owner of David Gell's Thunderbird car was Harry Secombe . . . Cabaret season for Alma Cogan at Ilford likely . . .

London-born composer Irving Cohn died in New York . . . Jess Conrad co-stars with Lord Moynihan's daughter in "Boomerang" play . . . Russ Conway and Norman Newell dedicated "Jeannie" to Jeannie Carson—featured on new Matt Monro LP . . .

Capitol are hopeful Vic Damone will take over where Frank Sinatra left off . . . In America, Judy Garland hospitalised with kidney complaint, Josh White from heart attack . . . Janie Marden signed by Leslie Grade's agency . . .

Cyril Stapleton entertained Lawrence Welk's musical adviser George Cates in London . . . A hit here for Bob Azzam last year, "Mustapha" waxed by Louis Prima and Keely Smith for American market . . . Pat

Boone's night club act hailed by Hedda Hopper as sensational . . . Brilliant Donald Zee article spotlighted Billy Fury in "Daily Mirror" . . . Starring role for Shirley Maclaine in "Bye Bye Birdie" film? . . . Three hits by Paul Anka in Spain's Top 10 . . .

Louis Armstrong first recorded new Acker Bilk hit, "That's My Home" . . . Sales exceed 300,000 for Del Shannon's "Runaway" . . . Only once has Jo Stafford written a fan letter—to Steve Lawrence and Eydie Gorme . . .

Rapidly climbing U.S. charts, Frank Sinatra's "Granada" . . . When he returns to America, Johnnie Ray expects to marry Bonnie Boswell in Las Vegas . . . At Russian pianist Richter's Festival Hall concert, Nelson Riddle was guest of Cyril Stapleton . . .

Once-close buddies, Dickie Valentine's friendship with Eddie Calvert has strained . . . Big provincial business by David Whitfield in "Rose Marie" . . . U.S. trip for Vic Lewis in September—also Tito Burns same month . . .

According to "Billboard," Lonnie Donegan's "Have A Drink On Me" was an Eden Kane hit here! . . . Will "Yes We Have No Bananas" be Anthony Newley's next single release? . . . Mel Tormé thinks highly of Matt Monro's singing . . .

Other commitments prevented Ted Heath's band accepting date in Jo



Winners in the National Deaf Children's Society film script competition won a visit to Elstree studios to see "The Young Ones" shot. They were introduced to their favourite, CLIFF RICHARD, whom they can hear via deaf aids. The star met ROBERT HOFSCHEIDER (under 11 years winner) and KEVIN SPARROW (over 11 winner), whose script will be filmed.

Stafford's TV series . . . Back from U.S., Billy Marsh was seeking attractions on Bernard Delfont's behalf for Talk Of The Town . . . Bobby Vee guest role in Robert Lippert's "Swingin' Along" film . . .

Before Granada TV's Eddie Pola returns to U.S., Moss Empires' chief Leslie Macdonnell hosts farewell party . . . Manager Helen Noga thinks her recent discovery Mike Clifford will become as big as Johnny Mathis . . . Could it be serious for Lionel Bart and singer Georgia Brown? . . .

In U.S. sellers, Matt Monro's "Girl" No. 21 and Lonnie Donegan's "Chewing Gum" No. 84 . . . Another disc by Nancy Spain, a title from new Anthony Newley West End show; record produced by Eden Kane's personal managers, Michael Barclay and Philip Waddilove . . . "Tracey" penned by Jule Styne—at request of her father, Sammy Davis . . .

"Runaway" earns Del Shannon a Gold Disc . . . Waxed instrumentally by Jorgen Ingmann, "Milord"—recent vocal hit for Edith Piaf and Frankie Vaughan . . . "Without You," Johnny Tillotson's next hit, parade attempt . . .

Penned by Brook Benton, "Hurtin' Inside" LaVern Baker's latest disc . . . It won't sound like Temperance Seven's but "You're Driving Me Crazy" is Ella Fitzgerald's new single! . . . Now Judy Garland's manager-agent, Freddie Fields, married to singer Polly Bergen . . .

Same title, different song—Fabian has waxed "A Girl Like You," not Cliff Richard's current hit here penned by Jerry Lordan . . . "Soldiers 3," new Frank Sinatra film, has Billy May's music . . . For Monday's opening by Frances Faye at Talk Of The Town, Larry Parnes' party included Billy Fury . . .

On his 17th birthday recently, Bobby Vee presented with cake by Connie Francis at an Australian concert . . . From Warner Bros., Bill Haley's Comets switched to Gone label; no comment . . . Johnny Mathis on same Blackop—London plane as Mark Wynter last Monday . . .

On August 5, Keith Hamshere

leaves cast of Lionel Bart's "Oliver!" . . . Childhood ambition of Shirley Bassey was to be a model . . . Tony Hatch and singer Jim Dale have joined Songwriters' Guild—also Arthur Coppersmith ("Marry Me" composer) . . .

Richard Rodgers-Lorenz Hart music score for "Jumbo" film, starring Doris Day and comedian Jimmy Durante . . . Wedding bells next

No chart hits—but Eddie's not worried!

MANY pop music fans, it seems, are labouring under the misapprehension that an artist's popularity can only be gauged by his hit parade consistency. But it just isn't so.

Consider the case of Eddie Calvert for example. "The Man With The Golden Trumpet" hasn't figured in the charts since 1958—but to suggest that his career is in the doldrums is just plain laughable!

Right now, the suave, showmanly Mr. Calvert is delighting audiences at the London Palladium, where he is one of the stars of the summer revue "Let Yourself Go." Eye-witness reports of his slick, colourful act tend to suggest that he's playing better now than ever before!

But why no hits since 1958, when he notched a couple of major chart successes in the shape of "Mandy" and "Little Serenade"? Well, it's not strictly true.

Admittedly, Eddie's name hasn't been showcased in the charts, but let's not forget that all his single releases—including his recent "Penny Points Polka"/"I Need You" coupling—have sold consistently well over a period of time.

In the LP field, it's important to note, Eddie always does extremely brisk trade with his records, and he's hit the highspots with such fine albums as "Latin Carnival," "My Horn Goes Around The World," "Gabriel And The Twelve Ages Of Man" plus three LPs in the Columbia "Man With The Golden Trumpet" series.

A new Calvert album, "Vive La Piaf," is, as the title suggests, a collection of songs associated with that great continental entertainer

RACING TO THE TOP! HELEN SHAPIRO'S "YOU DON'T KNOW"

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month for Rosemary Clooney's manager, Joe Shribman . . . Traveling to Birmingham, Johnny Mathis' Rolls-Royce broke down last Friday. Rosemary Clooney's talented husband Jose Ferrer remained in Hollywood to direct Pat Boone in "State Fair" film, with Bobby Darin co-starring . . . "Tightrope" TV star Mike Connors sings, dances and plays trumpet . . . Johnny Burnette penned "My One Desire" for Ricky Nelson.

Newell to write "This Will Go On" . . . Most of Johnnie Ray's arrangements penned by Joe Reisman . . . French Simca is Jess Conrad's new car . . . U.S. Columbia signed Neil Sedaka's personal managers Al Nevins and Don Kirshner as independent disc producers . . . Pet Clark bought station wagon for her French musicians . . .

Strictly for publicity, Brenda Lee's "romance" with Bobby Vee . . . "Runaway With Del Shannon" his first LP . . . U.S. Cadence chief Archie Bleyer has re-issued Everly Brothers' "All I Have To Do Is Dream" . . .

Next release from U.S. Bonds, "School Is Out" . . . Tillman Franks, manager of late Johnny Horton, building up Claude King as his successor . . . New York Copacabana season for Adam Wade in September.

In London, Lyn Cornell wants to buy a house . . . U.S. columnist Army Archerd reveals £2,500 was Ed Byrnes' fee (plus expenses) for Jo Stafford TV programme here . . . If Bobby marries Laura, Ricky Valance can be best man! . . .

On "Juke Box Jury" Eydie Gorme claimed her "Frenesi" disc was better than Frances Faye's version! . . . Writers of Billy Fury's "Half Way To Paradise" hit Gerry Goffin and Carol King penned "How Many Tears"—Bobby Vee's new issue . . . Programmes at Johnny Mathis concerts 2/6d. each!
Disc comedian Shelley Berman once an Arthur Murray dance instructor . . . "Pepo" composer Hans Wittstatt combined with Britain's Norman



Edith Piaf, hit recorder of the infectious "Milord" (which is included on the LP).

An aspect of Eddie's career that hasn't been widely publicised is the tremendous popularity which the Preston-born trumpet virtuoso enjoys on the continent, especially in Italy, where he enjoyed a lengthy residency in the charts with "Morgen" (otherwise known as "One More Sunrise") and "Gabbie" last year.

A former brass band musician (he was playing principal cornet with the Preston Silver Band when he was only 11 years old!), Eddie appeared

with the Billy Ternent, Oscar Rabin and Geraldine bands before launching his own band for West End night club engagements in the late 'forties.

Success as a soloist on the "Top Score" air series set him on the road to national—and later, international—fame, and by the middle 'fifties, he was established as Britain's foremost instrumental star, with hits like "Midnight," "John And Julie," "Zambesi," "Mystery Street," "Stranger In Paradise" and the No. 1 smash "Cherry Pink And Apple Blossom White" to his credit.

His greatest hit of all, of course, was "Oh Mein Papa," the first British instrumental disc to top the million sales mark.

In addition to topping the British charts, it also climbed into the Top Ten in America, and Eddie flew there to receive his Gold Disc at a special ceremony in March, 1954.

Apart from playing trumpet, Eddie is also active as a music publisher and has made his mark as a composer, too. Remember the Vera Lynn No. 1 hit "My Son, My Son"? It was written, don't forget, by Eddie!
JAMES WYNN.

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Untold secrets of the stars

— in August HIT PARADE

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The answers to these untold secrets and to many other fascinating questions are to be found in the 32 glamour-packed pages of your August HIT PARADE, on sale next Tuesday!

The Shadows, Johnny Mathis, and Johnnie Ray all make personal contributions to next month's edition. And among the host of sparkling features are articles on the Temperance Seven, Anthony Newley, Buddy Holly, Peggy Lee and Fats Domino, quizzes, disc and film reviews, news from Hollywood and New York and scores of wonderful pin-up photographs.

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