

In this issue

Boone, Hyland, Faith, Eddy, Bassey

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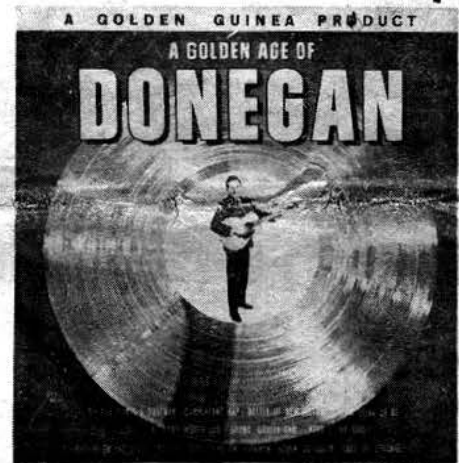
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'Bashful blond' Brian in Top Ten again!

AFTER a lean two years, Brian Hyland, the "bashful blond" who scored a huge success with "Yellow Polka Dot Bikini" in 1960, looks likely to become one of 1962's most successful hit paraders!

Vehicle of his chart-comeback was "Ginny Come Lately," but even after a hit of this magnitude, there were still plenty of pessimists who insisted that like "Bikini," "Ginny" was just a flash on the turntable, and that Brian would soon fade once more into obscurity.

Brian has now shown conclusively that this is not to be! "Sealed With A Kiss" is now No. 8 in the NME Chart.

Not bad progress for the lad who was turned down for a school concert because the teachers said he couldn't sing in tune! Of course, this happened several years ago, but it helped give Brian the determination to persevere in show business.

"They were auditioning kids to appear in the school assembly concert," relates Brian, "and I got up to sing a tune—"Mona Lisa." I think it was—and I thought it didn't sound too bad. I sang it kind of fast, and snapped my fingers a little to the rhythm.

"It was a real surprise to me when they turned me down. I thought I was pretty good. I guess it made me mighty angry at the time.

"Maybe it was true and I wasn't singing in tune, but it made me determined to prove to them that I really could sing, although I didn't quite see it that way at the time."

Finally, after weeks of tramping round New York's show business quarter trying to interest agencies and publishers in his singing, Brian decided to change his tactics and joined a neighbourhood vocal group called the Adolphs.

Two weeks, and a hundred or so agents later, he began to realise that the only way he was going to draw attention to the group was doing something really spectacular. He talked the rest of the members of the group round to his way of thinking, and one afternoon during their summer vacation, he and his friends set themselves up in the lobby of the Brill Buildings, one of New York's music centres, and started to put on a show!



By CHRIS WILLIAMS

Scared stiff

Asstounded office workers crowded round, and Brian, always an extremely shy youngster, found himself almost rooted to the spot as two uniformed doormen approached! Just as he was wondering how to get out of this jam, a young woman from the crowd surrounding them introduced herself as talent manager for American bandleader Sammy Kaye, who is noted for

helping young American talent. By this time, Brian was shaking at the knees, but he plucked up courage and told her what he wanted—a fair hearing. She led him upstairs, and he and his group gave an audition in Sammy Kaye's office. Although no offer was immediately forthcoming, Brian kept his hopes up and made it a habit to drop in once or twice a week at the office, until he was finally put on the payroll as a part-time office-boy. Sammy Kaye recalls how Brian

would travel across New York after school, just to work for an hour or so in the music business.

"I always called him a young Bobby Darin," says Sammy. "Darin was really beginning to break big at that time, and I always thought Brian had something exceptional about him, like Bobby."

Later after much persuasion from Sammy, Brian decided to go solo and almost immediately got a recording contract with Kapp records. This put him well on the way to his "Bikini" hit—and a Gold Disc.

Says Brian now, looking back on "Bikini" and the subsequent failure of his other discs: "It was very disappointing that 'Four Little

Heels' didn't do better. I kept hoping my next disc would be a hit."

However, in the two years between "Bikini" and his come-back disc "Ginny," Brian really had little time to fret. He was kept busy studying at school and only in the holidays could he find the opportunity to sing.

Then, some months ago, he got a new recording contract with ABC-Paramount (HMM here). The outcome was "Ginny Come Lately," a big winner in America and later in Britain.

Meanwhile, in spite of his changing fortunes, Brian has remained refreshingly unspoiled and has much the same interests as most 18-year-olds—dancing, swimming and hiking among them.

Currently he is making a series of personal appearances, including one recently at Palisades Park, New Jersey, where he was in company with Bobby Vinton, Neil Sedaka and Dion.

Brian is still an avid fan, and after the show insisted on seeking out his fellow guest artists and asking for their autographs! "You know, you stand out there in front and sing," he says, "but

although you know all those people are listening to you, at the same time it's difficult to really accept it. In a way, I hope I never do. It's the feeling of adventure and doing something really different that gives me a kick when I go on stage."

His ambition? Well, right now it is to go on making hit records, but later he says that he wants more than anything to make films! To ready himself for this he's taking drama lessons.

He feels the next heavy trend in pop music will be country-and-western.

Got a Jag

As for visible signs of his wealth, there are few. Brian has to manage on a set weekly allowance of pocket money, like others at his high school, where he graduates next February. He has been allowed one extravagance—he drives to school in an E-type Jaguar car, capable of 150 mph!

"I haven't ever gone that fast, though," says Brian. "I'm only 18, and I want very much to live to be 19!"

"Besides," he went on, serious

for a moment, "I know it would worry my parents to think of me racing around that fast."

Brian owes much of his present success to his mother and father. They have always encouraged him towards his goal, and it was principally through their efforts that he began to take an interest in music in the first place.

At the ripe old age of nine, he already had a good voice, so they took him along to their local church and encouraged him to sing with the choir. This gave him his first experience of singing in public.

Again, when he was 12 years old, Brian suffered with a prolonged bout of rheumatic fever, and was confined to bed for several months. His mother, seeing how depressed he was becoming, bought him his first guitar, and through the summer months he practised until he was proficient enough to accompany his own singing.

"So you can see why I want to do my best to make my folks happy," he says. "If it wasn't for them, none of this would ever have got started."

Maybe he owes a vote of thanks to the teacher who told him he couldn't sing, too!

VINCE 'BEN CASEY' EDWARDS A SINGER FIRST

LOOKING a little travel-worn after 18 hours in the air, enroute from Los Angeles, Vince Edwards (Dr. Ben Casey) arrived in London on Sunday and sampled his first cup of English-brewed tea. "Great," he enthused, but there was little chance for him to enjoy it as the television cameras quickly started rolling.

By BOB DAVIS

Later Vince, latest of the television doctors to start waxing, admitted that this is not really a new trend for him. "I kind of started off by singing ten years ago, before I went to Hollywood. Since then, I have concentrated on the acting, but I've also managed to keep my voice singing, too."

In fact, towards the end of 1957 and long before the present vogue for TV medicos brought him to the fore as an actor, Vince was very much a singer.

He made several cabaret appearances and cut some rock 'n' roll numbers. Two of these—"Lollipop" and "Get"—were released here on Capitol as a single early in 1958, although they never moved far off the ground.

"Then," he smiled, "feeling a little disillusioned, I went back to acting. Most of the roles I played were heavies—what you'd call villains, I guess."

Vince, who was a great friend and admirer of the late Mario Lanza, to-day lists ex-heavyweight champ Rocky Marciano among his close buddies. They regularly work out

together in the gym, for Vince is a great believer in health-culture.

"Always try to get my regular eight hours sleep and I stick to a vegetarian diet. I enjoy it, and it keeps me fit," six-foot two Vince told me in a voice as husky as he is. For the next week or so, he will be working at Shepperton studios on "The Victors."

"I play G.I. Not once during the whole film do I handle a stethoscope!" he added with a note of satisfied triumph in his voice.

"Mind you," he continued, "Ben Casey has been good to me. As soon as this film is over, I shall be more than happy to go back and start working on the new season's medical adventures. Let's be honest. Before Casey came along, who had ever heard of Vince Edwards? Today, thanks to Casey, I am established."

Records are also helping Edwards to world fame. His first album, "Vince Edwards Sings," currently standing among the top best-selling albums in the States, is soon to be issued here. On it he tackles a set



of standards in a highly professional manner, winning high critical acclaim at home for them.

"From now on, I hope that my singing and acting will develop in parallel," he said. "Maybe later I'll even get the chance to make some singing appearances here, like I have been doing in the States."

"But seeing how much my life has changed in the past year, since Casey came along, I think it would only be tempting providence to try and forecast ahead. I'll stick with Casey as long as I can, though. I think I owe him that, after all he's done for me!"

America dubs Roy Castle 'Britain's Sammy Davis'

THERE have been numerous reports recently concerning the powerful impact our artists are having in America, and in just over a week's time, Roy Castle will be setting off again to sample those entertaining pastures on the other side of the Atlantic which are, by repute, so much greener than our own.

Roy is no newcomer to American TV fans. Earlier this year he taped two of his acts for the extremely popular "Garry Moore Show."

"One of these appearances was shown while he was still here, it received rave reviews from the States press and on the strength of this one show, Roy is now being hailed in the States as 'Britain's answer to Sammy Davis'." The offers are flooding in.

He leaves London on September 2 for a two month stay in the States, during which time he plans to tape at least five TV appearances!

"There have been cabaret offers too," says Roy, "but I have been advised to stick to television until I'm better known. There will be plenty of time to think about night clubs later on."

With all this talk of return visits, television and cabaret and in the face of the unquestionable truth that Roy is one of our most versatile performers today, it is only natural that we should wonder if he might not consider settling down in America permanently.

Roy is quick to cut short any such ideas. "While I'm in the States, I regard myself as a kind of representative of Britain, and that makes me very proud. Of course, I want very much to be a success over there, but I could never even consider leaving Britain for good."

"And anyway, you just can't get a good Yorkshire pudding over there," laughs Yorkshire-born Roy. "The main reason, I feel for his instantaneous success with Americans is that on stage Roy is just about as far removed from the conventional



chaps, who's for tennis' in my scripts," Roy told me. "It's very difficult for the average American to realise that his English counterpart is not born with an Oxford accent!"

"You could say that part of my aim on this trip will be to instruct Americans on the finer points of Yorkshire English. But, on second thoughts, that would probably take a good deal longer than two months, so maybe I'd better stick to just trying to entertain them!" C.W.

STAR QUOTE

DION explains the way to success in popular music: "It's not the beat or the music alone or the lyric. It's the overall feeling. You know it when you start grooving. It's got to be honest or the kids know it."

Competes

With the possible exception of Frankie Vaughan, Roy is just about the only Briton who has been able to go to America and compete with them on their own smooth, polished entertainment level, while, at the same time, keeping that indefinable English identity.

"The funny thing is that even after they saw the way I worked last time, that on stage Roy is just about as time, they still insisted on putting lines like 'Old boy' and 'hello

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Alan Smith goes sailing with two of Britain's top disc stars

Acker's happy with his vocal success

BRITAIN'S trad kings Acker Bilk and Kenny Ball had an unusual way of celebrating their respective hit discs at the weekend—they went for a boat trip. But it was no ordinary jaunt round the light-house! Instead, they contributed nearly four hours of swinging trad to the famous "Merseysippi Jazzboat" between Liverpool and the Isle of Man.

Said Acker, whose "Gotta See Baby Tonight" is this week No. 30 in the NME Chart: "Dad, these jazzboats are hard work! But I still enjoy doing them—I got my sea legs some time ago."

"It's great to have a vocal in the charts again, although I wouldn't say it gave me more satisfaction than an instrumental. After all, it's always a thrill to get a disc in the best-sellers, no matter what kind of number it may be."

Bearing in mind the continued success of "Stranger On The Shore," I asked him if he'd done any music writing lately.

"Not too much," he said, as the ship rolled against the swell of the Irish Sea, "although I'm still hoping that one day I'll come up with another number that will do half as much for me!"

"Actually, the last songs I wrote were for "Band Of Thieves," the comedy in which the boys and I make our film debut. I did these in conjunction with Norrie Paramor. I expect there'll be an EP of some of the numbers when the film comes out. We may appear in another film next year; we're still talking about it at the moment. Another comedy. And I might write some songs for that."

He was wearing a white cap in preference to the customary bowler. He pushed it to the back of his head thoughtfully.

"You can take it from me that the boys and I are sticking together," he told me. "I'm stunned by the success I've had on my own."

"But that doesn't mean I'd want to spend the rest of my career performing as a solo act."

"I've had a lot of offers from the States and when I go over later this year I'll be appearing with the Leon Young String Chorale. The Paramount Jazzband could go out on their own in this country when I'm away—they're over 21! But as I say, solo appearances are only one part of my career."

I asked Acker if the band felt rather out of things since "Stranger On The Shore" had done so much to further his career. "No," he said, "because they realise that if I'm getting on well then they're getting on well, too."

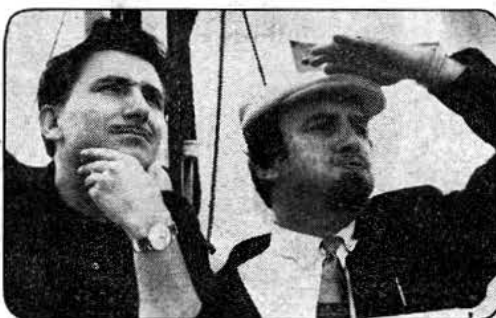
Relieved

"We're all pretty happy to have a hit together again, although I don't mind telling you I was a bit worried about whether 'Gotta See Baby' would make the charts or not. After all, 'Stranger' has been around a long time now. I thought some of the fans might have forgotten my other style!"

Incidentally, his love of jazz doesn't mean that Acker is a square when it comes to other kinds of music. He's an avid record collector and has a variety of discs by singers, including Frank Sinatra and Matt Monro.

He doesn't follow the "jazz purists," who say that trad is on the way out, either. "Trad's music," he said, "and music will go on for ever."

Incidentally, when I asked Acker if he had any particular personal ambition, he told me: "Yes, to have



KENNY BALL and ACKER BILK look out to sea—and into the future. They'll both be travelling to greater fame. Exclusive NME picture by Jack Spencer aboard the Merseysippi Jazzboat.

a holiday!" He's taking his wife and family to Portugal next month.

After that comes his long-awaited trip to the States, in which he'll be making an appearance on the "Ed Sullivan Show." This promises to be a rare treat for the U.S. audiences, for up to now the famous beard, bowler and waistcoat haven't been fully exploited on the other side of the Atlantic.

HAVING met Acker—he later had a delighted audience as he and the Paramount Jazzband swung into action below deck—I wandered round the boat to see and hear the music of the eleven other trad bands on board.

STAR QUOTE

MARTY WILDE on the acceptance of rhythm-and-blues in Britain: "I hazard to say that r-and-b will reach its peak over here in five years. Too many people rush into it without really studying it and getting the feel of the music. It's something that will emerge and develop slowly, but it will eventually be a major trend and

style on the pop music scene. "If a white artist can capture even a fraction of the feeling these coloured artists have then he's in! None of us will ever be on par with Ray Charles and we don't pretend we ever will be. It's a very creative style. I should say that it would take about four years to attain that creativeness and feeling."

The dancers had come from all parts of the country, too, by coach, train and air. In fact, the variety of accents was matched only by the assortment of clothes worn by the more "beat" personalities on board!

I saw one wearing a knee-length potato sack and a bowler that proclaimed "Bilk Is Best."

Kenny Ball thinks his voice horrible

HAVING a welcome drink in his dressing cabin on the way back was a tired but happy Kenny Ball, equally jubilant about HIS new vocal disc "So Do I" (the week's chart sensation, opening at No. 15).

"It was recommended to me by a BBC producer," he told me. "It's not a new tune, by any means. In fact, I think it's something around 20 years old! It's an old German melody and was formerly called 'Bel Ami.'"

"We recorded it quite recently, about two months ago I think. We thought it would be a good choice just now, bearing in mind that I haven't had a vocal disc out for about a year."

"To be honest, I think I've got a horrible singing voice. The fans seem to like it, though, so I have to oblige! And it certainly isn't my last vocal disc by any means."

Challenge

Kenny is particularly knocked out by his forthcoming world tour; but there's another topic that brings more of a gleam to his eye when you mention it—the five-a-side football team formed by his Jazzmen.

"We had our first game at Southampton recently," said Kenny, "although I have to report we lost 9-6. Still, we've got a replay coming up and we hope to trounce 'em next time. We're also trying to line up some other matches here and there."

"Actually, we're open to offers from teams anywhere we might be on tour. I suppose the only snag is we have to play soccer during the day."

Professionally speaking, Kenny also has another goal ahead of him: To write a hit number. Already he's made some pretty good tries with "Lotus," which was the coupling to "Someday," and another item called "Fleet Street."

Like Acker, he has varied tastes in music. He likes modern jazz, for instance, particularly the work of Clifford Brown. But if there's one thing he doesn't like it's to be referred to as a "trad" player.

It was night and we were heading into the River Mersey and back to Liverpool, as he told me: "I don't like this 'trad' label. It was tacked on to me, but I don't think it reflects the kind of music we perform. Swinging music... I think that's what you should call it."

"If there's one thing we're really grateful for, it's the loyalty of our fans. Do you know, some of them go to the most fantastic lengths to follow us about the country."

"There was one young chap, just recently, who followed us to five consecutive dates in the Midlands. About five minutes after we'd gone into the theatre he'd approached the doorman, a stethoscope peeping discreetly from under his coat, and say, 'It's all right, I'm the band's doctor. I travel with them.' They all believed him and he'd walk in, hide the stethoscope and watch the show for nothing!"

"I saw him about a few times but I didn't tumble until one night a stage-hand said: 'You're doing all right, aren't you, having your own doctor on tour?'"

"What are you talking about?" I said. "We're all as fit as base fiddles!"

"Anyway, since then we haven't seen our Ben Casey. We'd be annoyed to see him sneaking in like that, but it's difficult to get angry when a fan shows such devotion and ingenuity. Besides, it's a bit posh having your own Dr. Kildare."

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Adam's c-and-w disc is his best-ever!

IT'S Johnny Keating and his Orchestra, and not John Barry this time, providing the backing for Adam Faith. And this disc really is different for Adam. The mood is country-and-western and the fiddles even suggest a hoedown sound.

Vocally, this is a much more interesting Adam. There's more presence, punch and power in his voice to the extent that at moments it sounds almost like the Eden Kane growl!

Song is very good, the backing great and as for Adam—definitely his best ever!
"Mix Me A Person" is the title song from Adam's new film. Makes a good-value flipside. On the Parlophone label.

PAUL ANKA

On RCA, and with the accompaniment directed by Ray Ellis, Paul Anka sings "Every Night."

Slow, heavy beat number but with a very lively rhythm between the beats to save the song from solemnity—in fact the final mood is pretty frenzied!

Paul gives a fiery performance that should have the girls buying this disc in quantities big enough to put it in the hit parade.

"There You Go" is on the weepie kick—the theme is one of loneliness after the break-up of a romance.

BASSEY—RIDDLE HIT

THE Nelson Riddle accompaniment to Shirley Bassey as she sings "What Now My Love" opens so very quietly that you'll think your record-player has gone wrong.

But don't turn up the volume because this is a deliberate device to allow a steady and progressive build-up to a terrific climax.

Unquestionably Shirley's best for ages.

The song is a winner all the way—might have been tailor-made for Shirley and could easily reach the number one spot.

The pulsating rhythm matches the excitement generated by the Bassey voice—an excitement that has been somewhat smothered in her recent serious ballads.

Tony Osborne supplies the backing on the flip, "Above All Others," a lessurely romantic ballad. That's on the Columbia label.

JAMES DARREN

Still without the luck he deserves, James Darren tries again with "The Life Of The Party," a fast-moving beat number with strong commercial tone and lyrics.

Top marks for lively entertainment



MIKE SARNE

Mike Sarne follows his former formula

AFTER the tremendous first-time success of Mike Sarne with his "Come Outside," there's been much speculation about his next song. And it turns out to be along very much the same lines, with the female voice of Billie Davis asking "Will I What?"

'ARAB' RIVALRY

"AHAB, The Arab" is a novelty number that has shot up to the top of the hit parade in America. Ray Stevens is the singer responsible, on Mercury. Great fun as hip-talk of 1962 is mixed with an "Arabian Nights" type of story of sizzling love in the scorching desert. Rhythm is right for twisting so I rate this disc as a likely best-seller, but I don't anticipate it will do quite as well as

"It's Been So Long" is a very slow rock-beat number, straight but dreary.

Decca has done a cover version of "Ahab The Arab" by Jimmy Savile.

Jimmy's distinctive personality is such that novelty is piled on to novelty! If you're a Savile fan, then this is the disc for you; if not, then you'll find the Stevens platter more amusing. Jim's coupling is "Very Unlikely," a charming and unusual song of love which Mr. S. puts across most agreeably.

Tune is pretty and Jimmy sings with a natural warmth and sincerity that win high marks.

DEL SHANNON

"Cry Myself To Sleep" is the latest on London from Del Shannon. And the first thing to say about this disc is that it's not sleepy, and despite the lyric, far from tearful.

It's a loud and bouncy beat number with Del belting out the words, with considerable energy. Use of a shrill falsetto is effective, though this gimmick may be a trifle old-fashioned these days.

"I'm Gonna Move" is quiet and appealing. Sounds as if it might be based on a folk song.

* POTTED POPS *

THE TORNADOS (Decca) are bang up to date with "Letting An Exciting Instrumental That Could Well Make The Charts. The sound is terrific and perhaps the biggest asset is a really captivating melody. 100% recommended. "Jungle Fever" is gimmicky but quite good.

KENNY LYNCH (HMV) sings "Puff Up In Smoke" an unusual but entertaining song of love-gone-wrong. Words and music well above average and Kenny's performance is full of vitality. "Happy That's Me" is, as the title suggests, a fine blues-chaser, easy-flowing and tuneful. Harry Robinson looks after the backing. JOE LOSS and his Orchestra (HMV) maintains the usual high standard with "Quando Cha Cha." The attractive melody makes a great dance number, and as always with Joe, the disc is just as good for listening. Coupling is the romantic "Al Di La."

Singles by Keith Fordyce

value; recommended as a first-class buy as soon as you have the money to spare.

"Mary's Little Lamb" is about a guy who was once a wild lion, but is now a tame lamb. Again it's a bright beat number, strong enough to compete with the other side.

I still insist that James D. is all set for a tremendous hit very soon. On the Pye International label.

TWO BY JOE BROWN

TWO new records from Joe Brown in one week can't be an entirely good thing for him. But this is the sort of thing that can happen when a singer moves from one label to another.

The really new one (rush-released by Piccadilly) is called "Your Tender Look" and this is a fairly tender song, medium-paced and with an attractive melody, that makes a good follow-up to "Picture."

Sure to be a hit.

Coupling is "The Other Side Of Town," a c-and-w ditty with a commercial sound.

The second release is from Decca and the top title is "Come The Day."

I can't see this one as a winner, mainly because it lacks appeal in the melody and this is something that the fans now expect after "Picture."

"People Gotta Talk," taken at a slow jazz-foot pace, is relaxed and appealing.

CONNIE STEVENS

On the Warner Brothers label the delightful-to-look-at, delightful-to-listen-to Connie Stevens sings "Mr. Songwriter."

A cute number with a pretty tune and an attractive lyric which Connie puts across with her distinctive brand of appeal—an appeal that brings out the protective instinct in men!

"I Couldn't Say No" has that small, ultra-feminine voice sending masculine temperatures soaring. Well, with a title like that, what else could happen?!

Late extra!

ELVIS: DOUBLE-SIDED HIT ON THE WAY

ELVIS PRESLEY could well have a two-sided hit with his next single, due out next week. Both lyrics tell of deep teenage love-trouble, and as always El sings about it with sincere feeling.

"She's Not You" is a medium-paced beat ballad, with vocal and instrumental groups making just the right sound in the simple backing. Elvis warbles his famous tremolo to top advantage as he tells of being with one girl and wishing she were another, the one he really loves. A winner all the way.

"Just Tell Her Jim Said Hello" is slower, more intense, with a trickier, almost Latin-American backing.

Story here is typical teen "logic." He loves her and wants dearly to tell her so, but is frightened even to face her. So he gets a pal to give her a casual "hello" from him—and NOT to say he's feeling blue from thinking about her.

Elvis sings this play-it-cool story sincerely, but I didn't like the two lines he sings falsetto. I think he should stick to lower register throughout. ANDY GRAY.

GREAT!
GREAT!
GREAT!

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- 1 WEST SIDE STORY Sound Track (Phillips)
- 2 POT LUCK, Elvis Presley (RCA)
- 3 BLACK AND WHITE MINSTREL SHOW George Mitchell (HMV)
- 4 BLUE HAWAII Elvia Proley (RCA)
- 5 SOUTH PACIFIC Sound Track (RCA)
- 6 BLITZ! Original Cast (HMV)
- 7 MODERN SOUNDS IN COUNTRY AND WESTERN Ray Charles (HMV)
- 8 TWISTIN' N' TWANGIN' Duane Eddy (RCA)
- 9 THE SHADOWS Shadows (Columbia)
- 10 PICTURE OF YOU Joe Brown (Pye Golden Guinea)
- 11 STRANGER ON THE SHORE Acker Bilk (Columbia)

RUSS SAINTY
THE NU-NOTES

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b/w *We Got A Girl*

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RECORDS

I'M JUST A BABY

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LIBERTY LIB-58

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DON'T THAT BEAT ALL
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ALLAN BRUCE

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267 236 TF

NME TOP THIRTY

(Wednesday, August 22, 1962)

- Last This Week
- 1 1 REMEMBER YOU Frank Ifield (Columbia)
 - 2 2 SPEEDY GONZALES Pat Boone (London)
 - 3 3 THINGS Bobby Darin (London)
 - 4 4 ROSES ARE RED Ronnie Carroll (Philips)
 - 4 4 GUITAR TANGO Shadows (Columbia)
 - 4 6 I CAN'T STOP LOVING YOU Ray Charles (HMV)
 - 9 7 ONCE UPON A DREAM Billy Fury (Decca)
 - 14 8 SEALED WITH A KISS Brian Hyland (HMV)
 - 12 9 BREAKING UP IS HARD TO DO Neil Sedaka (RCA)
 - 11 10 LET THERE BE LOVE Nat Cole/George Shearing (Capitol)
 - 8 11 LITTLE MISS LONELY Helen Shapiro (Columbia)
 - 9 12 PICTURE OF YOU Joe Brown (Piccadilly)
 - 15 13 VACATION Connie Francis (MGM)
 - 7 14 DON'T EVER CHANGE Crickets (Liberty)
 - 13 15 ROSES ARE RED Bobby Vinton (Columbia)
 - 15 SO DO I Kenny Ball (Pye)
 - 27 17 DANCIN' PARTY Chubby Checker (Columbia)
 - 23 18 MAIN TITLE THEME Jet Harris (Decca)
 - 24 19 BALLAD OF PALADIN Duane Eddy (RCA)
 - 30 20 PICK A BALE OF COTTON Lonnie Donegan (Pye)
 - 27 20 I'M JUST A BABY Louise Cordet (Decca)
 - 18 22 COME OUTSIDE Mike Sarne (Parlophone)
 - 16 23 HERE COMES THAT FEELING Brenda Lee (Brunswick)
 - 17 24 RIGHT SAID FRED Bernard Cribbins (Parlophone)
 - 20 25 ENGLISH COUNTRY GARDEN Jimmie Rodgers (Columbia)
 - 19 26 FOLLOW THAT DREAM (EP) Elvis Presley (RCA)
 - 27 SPANISH HARLEM Jimmy Justice (Pye)
 - 22 28 STRANGER ON THE SHORE Acker Bilk (Columbia)
 - 29 YOU KNOW WHAT I MEAN Vernon Girls (Decca)
 - 26 30 GOTTA SEE BABY TONIGHT Acker Bilk (Columbia)

BEST SELLING POP RECORDS IN U.S.

- (Tuesday, August 21, 1962)
- Last This Week (Courtesy of "Billboard")
- 1 1 LOCO-MOTION Little Eva
 - 1 2 BREAKING UP IS HARD TO DO Neil Sedaka
 - 6 3 THINGS Bobby Darin
 - 5 4 YOU DON'T KNOW ME Ray Charles
 - 12 5 SHEILA Tommy Roe
 - 3 6 ROSES ARE RED Bobby Vinton
 - 7 7 PARTY LIGHTS Claudine Clark
 - 13 8 SHE'S NOT YOU Elvis Presley
 - 7 9 AHAB THE ARAB Ray Stevens
 - 8 10 LITTLE DIANE Dion
 - 4 11 THE WAH-WAH! Orions
 - 17 12 VACATION Connie Francis
 - 13 BRING IT ON HOME TO ME Sam Cooke
 - 14 14 YOU'LL LOSE A GOOD THING Barbara Lynn
 - 18 15 HEART IN HAND Brenda Lee
 - 16 16 WOLVERTON MOUNTAIN Claude King
 - 10 17 SEALED WITH A KISS Brian Hyland
 - 18 WHAT'S A MATTER BABY Tini Turo
 - 19 CALL ME MR. IN-BETWEEN Burl Ives
 - 9 20 SPEEDY GONZALES Pat Boone

BEST SELLING SHEET MUSIC IN BRITAIN

- (Tuesday, August 21, 1962)
- Last This Week
- 1 1 I REMEMBER YOU (Chappell)
 - 2 2 ROSES ARE RED (Leeds)
 - 4 3 SPEEDY GONZALES (Macmillandies)
 - 6 4 ENGLISH COUNTRY GARDEN (Novello)
 - 3 5 I CAN'T STOP LOVING YOU (Acuff-Rose)
 - 8 6 GUITAR TANGO (Mills)
 - 5 7 STRANGER ON THE SHORE (Sherwin)
 - 7 8 PICTURE OF YOU (Michael Reine)
 - 10 9 LITTLE MISS LONELY (Lorna)
 - 20 10 THINGS (Burton)
 - 9 11 THE GREEN LEAVES OF SUMMER (Robbins)
 - 12 12 FAR AWAY (Apollo)
 - 13 13 WONDERFUL WORLD OF THE YOUNG (Leeds)
 - 18 14 LET THERE BE LOVE (Chappell)
 - 11 15 COME OUTSIDE (Montique)
 - 27 16 VACATION (Merna)
 - 15 17 NUT ROCKER (Ardmore & Beechwood)
 - 29 18 ONCE UPON A DREAM (Filmusic)
 - 14 19 GOOD LUCK CHARM (Belinda)
 - 20 SEALED WITH A KISS (Commodore-Imperial)
 - 16 21 GINNY COME LATELY (Spanka)
 - 25 22 WHISTLING FOR THE MOON (Bosworth)
 - 30 23 YES, MY DARLING DAUGHTER (Chappell)
 - 24 STRANGER ON THE SHORE (Vocal) (Sherwin)
 - 25 ADIOS AMIGO (Planetary-Kahl)
 - 33 26 DR. KILDARE THEME (Robbins)
 - 27 27 WHEREVER I GO (Dick James)
 - 19 28 I CAN'T HELP FALLING IN LOVE (Eason)
 - 17 29 HERE COMES THAT FEELING (Peter Maurice)
 - 21 30 FOLLOW THAT DREAM (EP) (17 Saville Row)

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AHAB THE ARAB F 11493

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TOO BAD HLK 9586

PAUL ANKA RCA VICTOR
EVERY NIGHT (WITHOUT YOU) RCA-1304

DEL SHANNON LONDON
CRY MYSELF TO SLEEP HLX 9587

IF I HAD A HAMMER WAMPFLER BROS
PETER, PAUL & MARY WB 74

TILL DEATH DO US PART BRUNSWICK
BOB BRAUN 05975

JOE BROWN DECCA
COMES THE DAY F 11495

CONNIE STEVENS WAMPFLER BROS
MR. SONGWRITER WB 73

JERRY LEE LEWIS LONDON
SWEET LITTLE SIXTEEN HLS 9584

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- THE NAT KING COLE STORY—THREE VOLUMES Capitol SW1/2/3-1613 (stereo) W1/2/3-1613 (mono)
- LINGER AWHILE WITH VIC DAMONE Capitol ST1646 (stereo) T1646 (mono)
- LIONEL BART'S 'OLIVER' STANLEY HOLLOWAY AND ALMA COGAN H.M.V. CSD1370 (stereo) CLP1459 (mono)
- BOBBY RYDELL AT THE COPA Columbia 335X1425 (mono)
- FRANK SINATRA—POINT OF NO RETURN Capitol SW1676 (stereo) W1676 (mono)

MUSICAL EXPRESS

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
 News Editor: DON WEDGE
 Advertisement Manager:
 PERCY C. DICKINS

KARL DENVER CRASH SHOCK

KARL DENVER'S car crash on Wednesday—the most serious accident involving any British pop star in recent years—shocked the music world.

Denver, a very popular star, was taken to Great Yarmouth General Hospital with a broken jaw and shoulder. A suspected fracture of the skull could not be confirmed immediately.

Less seriously hurt was his passenger, a girl friend of one of the Jaywalkers, Lloyd Baker. Karl's wife, Alma, rushed to his bedside. Only other person to see him on the day of the accident was Kevin Neil, guitarist in his trio.

As the NME went to press there was no clear indication of how many of Karl's commitments will be affected. "He is as tough as they come," said one of his managers, Stanley Barnett. "He has a tremendous constitution and will be back as soon as doctors allow."

Denver was co-starring in Larry Parnes' Yarmouth Windmill show. Other artists lengthened their acts on Wednesday.

Marty Wilde steps in with Joe Brown and Mike Sarne at the Britannia concert on Sunday.

AT THE RADIO SHOW—

You can sing with this record player

How would you like to play lead guitar with the Shadows? Or duet with Cliff Richard? A new combined record player and amplifier exhibited at this year's Radio Show makes this possible.

A microphone enables you to sing while your favourite records spin on the turntable!

The model is the Duet Ampligram, made by Fidelity, and costs 27 guineas. It is the first in Europe and—while mike, guitar, tape, radio and gram inputs—will provide near-professional mixing.

Particularly noticeable this year are the transistor radios, ranging from £5 to £30.

The BBC once again has put on a magnificent show, with artists featured on close-circuit colour TV. There are excellent facilities for watching and participating in sound programmes.

However, if you visit Earl's Court take your cheque book—the most expensive radiogram on show costs 750 guineas. And is so magnificent that it is a strain not to put oneself permanently in debt to own it.

MIKE HELLICAR.

HAYLEY'S ACTRESS AWARD

HAYLEY MILLS is the only British artist to figure in the first Gee Gee awards presented by America's "16" magazine for achievements by young film, TV, and record stars — she wins as the most promising film actress.

Elvis Presley was voted the best musical film actor by readers, but Bobby Rydell was placed best male singer and Connie Francis, best female singer. Bobby Vee and Linda Scott won places as the most promising singers.

Brenda Lee is honoured twice—for the best (female) club performance and the best LP of the year by a female singer, "All The Way."

Ray Charles was given a special annual achievement award and Bobby Darin was declared the year's best all-round performer. "West Side Story" proved to be the American fans' favourite picture.

Billy Dainty cuts disc

Buck-toothed comedian Billy Dainty is following in the footsteps of Ken Dodd! Next Friday Decca releases his recording of a romantic ballad "Cry Upon My Shoulder," coupled with "If I Had Known You" from the Laurie Johnson-Ianet Bart musical, "Lock Up Your Daughters."

NAMES in the NEWS

LIONEL BART is quizzed by teenagers in the Light Programme's pre-recorded "Let's Find Out" series next Friday (31st).

WINIFRED ATWELL'S five 15-minute television shows which she taped in Australia, will be screened by ATV on Sunday afternoons, starting this weekend (26th).

CAROLE LEBENE starts her own 13-week disc-jockey series on Radio Luxembourg on Sunday, September 2 (9.15-9.30 pm).

LITTLE RICHARD'S last date during his long tour of Britain this autumn will be at Liverpool Empire on Sunday, October 28.

BARRY BARNETT joins the Frank Ifield bill at Blackpool Queens on Sunday and the following week is set to join Lonnie Donegan at Margate Winter Gardens for a concert.

TEMPERANCE SEVEN'S variety tour extended by a further week. The group now appears at Wolverhampton Grand, commencing November 26.

Avalanche of stars in ATV autumn plans

BASSEY, VAUGHAN TOP FIRST PALLADIUM TV SHOWS

SHIRLEY BASSEY and **Frankie Vaughan** are to headline the first two shows in the new Palladium TV season; Ferrante and Teicher are confirmed for the series; screening dates are set for the Dave King series and for the Craig Douglas and Bernard Cribbins guest spots in "Winning Widows"; Danny Williams, the Springfields and the Brook Brothers are among other ATV bookings.

Shirley Bassey tops the Palladium bill on September 16, and Frankie Vaughan stars the following week.

By coincidence, their last appearances in this series were on successive weeks in May—and Shirley follows Vaughan into London's Talk Of The Town theatre-restaurant on October 1.

American piano duettists Ferrante and Teicher, are now confirmed for September 30—as forecast in the NME four weeks ago.

Dave King's new ATV series, telecommencing of which commences next week (with Joe Brown guesting in the first one) is now set for screening on Friday evenings, starting November 9.

For the preceding six weeks, the Friday night spot features the new Perry Mount comedy series, "Winning Widows." Pete Murray guests in the first show on September 21. Bernard Cribbins appears on October 5, and

Craig Douglas the following week. Danny Williams and the Springfields are the main attractions in this half-hour spot on Friday, September 14. Another pop personality has still to be booked for this programme, which is as yet untitled.

The Brook Brothers, Valerie Masters and the Red Price Orchestra have been booked to appear in Chubby Checker's show on Friday, September 7. The show is being tele-recorded two days before.

Late bookings for this weekend's "Sunday Show" (26th) are Lena Martell and the Alex Welsh Band. Edmundo Ros' taped "Broadway Goes Latin" series, screening of which begins on September 29, has now been sold for transmission in the U.S. American TV viewers will see all 39 programmes, commencing in the autumn.

PRESLEY ROYAL SHOW MYSTERY

NATIONAL newspaper reports that Elvis Presley was being invited to appear in this year's Royal Variety Show at the London Palladium on Monday, October 29, began a mystery this week.

A spokesman for the theatre's owners, Moss Empires—whose managing director, Leslie Macdonnell is presenting the show in conjunction with Bernard Delfont and Arthur Scott—commented that Presley is even on the initial list of suggestions.

Televising will now be alternated yearly by BBC and ATV. The corporation will screen the show this year on Sunday, November 4. It will be the first BBC telecast from the Palladium.

Ball band and Temperance 7 off on holiday

THREE of Britain's top bands will be on holiday next month. Home bookings are almost complete for their return.

Kenny Ball holidays in Italy for the first two weeks of September. The Jazzmen's first date on his return is at London's Jazzsheds (17th).

Other venues for the month are Trentham Gardens (21st), Nelson Imperial (22nd), Newcastle City Hall (23rd), Birmingham Digbeth Institute (24th), Kidderminster Town Hall (27th), and the Royal Albert Hall, London (29th).

The Temperance Seven are on holiday until September 10. Apart from their two variety weeks at Bristol and Liverpool (24th), they have a concert at Folkestone Leas Cliff Hall (17th) and Bridlington Spa (22nd).

When Acker Bilk's Paramount Jazz Band returns from holiday towards the end of next month, it will play Purfleet (28th), Royal Albert Hall (29th) and Bristol Colston (30th).

On his way to Bristol, Bilk will call in at Longleat House, Bath, to receive a golden bowler from the Marquis of Bath for services to British jazz.

ATWELL WAXES DISC AT HOME

DVE recording manager Tony P. Hate, broke new ground this week when he began recording an LP with Winifred Atwell in her Mayfair home.

It is an album of well-known classical pieces for issue this autumn. Winnie is featured as a soloist without any accompaniment.

Explaining the unusual location, Hate told the NME, "The recording sound in her flat is quite unique."

The Springfields' gain in States

THE Springfields continue to climb America's "Top 100" with their "Silver Threads And Golden Needles." This week the number stands at No. 50. Last week it was No. 66.

There is action, too, on the Anthony Newley-Leaie Bricusse song "What Kind Of Fool Am I." In the "Cash Box" chart of best selling recorded titles, it is placed at No. 97 by coupling ten versions.

Best-selling discs are those by Newley (London) and Sammy Davis (Reprise).

Matt Monro's "Softly" is at No. 95 in the "Cash Box" chart.

British LP hits in the U.S. include "Spain" by the Stanley Black Orchestra, which has risen five places to No. 45.

LOUISE IN 'POPS'

Teenage hit parade star Louise Cordet makes a rare radio appearance next week, when she guests in the Light Programme's "Parade Of The Pops" show on Wednesday.

Guesting in the same show are the Swedish rock group, the Spotniks.

Other guest bookings for this series include Mrs. Mills and Don Charles (September 5).

Ring-Ding guests

Barry Barnett, guests in the Light Programme's "Ring-Ding-Ding" on Tuesday, October 2, when he is joined by Brad Newman and Terry Burton.

FESTIVAL OF DISCS PLANNED

BRITAIN'S first big international disc festival is being planned for next July. It will be held in Brighton. Record firms from all over the world will be invited to participate.

The organisers are planning 22 awards for different categories of discs. They would be judged by 40 panels of personalities.

The festival would be launched at Brighton's Royal Pavilion on Sunday, July 7, and continue throughout the week with a final concert at the Dome and a ball at the Metropole hotel on the Saturday. Attempts are being made to get television coverage.

Brighton Corporation is being asked to present it with local and national personalities. The project will be considered by the town's entertainment committee on September 13.

Brown in trial c-and-w show

JOE BROWN and the Bruvvers, Carter-Lewis, and the Lorne Gibby Trio are featured in a c-and-w showcase, "Country Time," which the Light Programme gives a trial airing on Saturday, September 1 (8.30 pm).

The BBC Variety and Revue Orchestras, plus records, are the main musical ingredients of the daily tea-time series, "Roundabout," which returns to the schedules on Monday, September 3, again introduced by John Anthony.

Brian Matthew in film—as himself!

Brian Matthew is to play himself in the forthcoming Tony Hancock film, "The Punch And Judy Man." He was filming his appearance—as a TV announcer—at EMI studios yesterday (Thursday).

Adam Faith BBC-TV series — date set

TRANSMISSION dates have now been set for Adam Faith's first TV series. The six half-hour programmes will be screened at 7.50 on Wednesday evenings, commencing September 19.

At first, it was expected showing would be delayed until early next year.

Title of this BBC-TV series, details of which were exclusively revealed in the NME six weeks ago, is "Adam Faith Sings Songs Old And New."

As previously reported, they will be tele-recorded on Tuesday nights, starting September 11.

Johnny Keating, musical director on Adam's new "Don't That Beat All" release, acts as arranger for the series, which also feature the Roulettes and a BBC orchestra, directed by Harry Rabinowitz.

CHECKER DUE

Chubby Checker arrives in London next Friday to prepare for his British tour. He is bringing his own pianist-MD. They will rehearse with the Red Price Orchestra on Saturday before travelling to Blackpool for his opening concert at the Opera House next day.

NO PANTO FOR CHARLIE DRAKE

THERE will be no pantomime this year for Charlie Drake, who has said he wants to retire from show business. He has also cancelled a Parlophone record session due at the end of September.

The news was revealed by his agent, Phyllis Rounce, this week. "At present we don't talk to him about work," she said.

Drake, who is currently starring in the summer show at Torquay Princess, will have a holiday as soon as it ends. In October, he makes another film for ABPC. The story is being written specially for him.

Conway in

RUSS CONWAY will be resident in the "Billy Cotton Band Show" when it returns to BBC-TV next month. The Shadows are confirmed to co-star with Cliff Richard in the first programme of the series on Saturday, September 8.

Last week, the NME reported Conway's booking for the first show. No it confirmed that.

LEYTON TOUR

JOHN LEYTON will headline an eight-week package tour of one-night stands, beginning at the end of February. The musical film which Leyton is to make with Mike Sarne and Iain Gregory has thus been put back until the spring.

Revealing this change of plan, Leyton's manager, Robert Stigwood, explained that John was anxious to re-establish contact with his fans between filming.

Following his Australasian tour in October and November, Leyton begins work on a drama for Columbia Pictures which will be shot in this country.

Leyton's subsequent commitments include the one-nighter tour, the film musical, and a second movie for John Sturges, for whom he is currently making "The Great Escape" in Germany. The next Sturges picture will probably be shot in America.

The London premiere of "The Great Escape" is planned for March.

Jim Reeves calls off London trip

JIM REEVES has called off his visit to Britain next month. He was due to spend three days in London from September 6, on his way back from South Africa to Nashville.

Instead, he decided to fly home from Rome. Chet Atkins and Floyd Cramer, who were to accompany him, still intend to come.

The trio had planned to visit London last Friday on the outward journey, but decided on the more direct flight via Italy.

Ricky NELSON

TEEN AGE IDOL

HLP 6583

LONDON

Burl IVES

CALL ME MR. IN-BETWEEN

05872

Brunswick



MARY MUDD, of the Mudlarks, signs her most important contract ever—the marriage register at Newton Abbot, last Saturday, when she wed DAVID LANE (second right), former member of the Mudlarks group. Witnessing the happy "signing on" are Mary's brothers JEFF and FRED, with manager BUNNY LEWIS between them.

LENA HORNE PLANS TO TELEFILM SERIES HERE

Talk Of Town return likely

LENA HORNE plans to return to Britain next summer. The famous American singing star would film a series of major television programmes. Also being discussed is a long return engagement at the Talk Of The Town, cables Nat Hentoff.

The move follows a secret visit to London by her manager, Ralph Harris, earlier this month. Few details of the television programmes have yet been revealed. They are being set up by an American production company, but it is planned to show them first in Britain.

The present intention is for work to start on them in late summer but tele-recording could begin as early as March 21.

The Talk Of The Town engagement is being negotiated to start next August or September. It would last between ten and twenty weeks. If it materialises for August, Lena will follow Sammy Davis, who is booked for a season from June.

Lena last appeared at the venue in the spring of 1961. As her engagement ended, negotiations began for a return visit.

Eden Kane to do seven TV shows

Eden Kane is set for seven British TV appearances in less than two weeks next month. He begins with AR's "Holiday Music" (September 14), continuing with TW's "Discs A'Gogo" (17th) and Westward's "Spin Along" (18th). On September 19 he appears in "Lunch Box" for ATV and "Downbeat" (Scottish), two days later. On September 24, he guests in Tyne Tees' "One O'clock Show" and the next day in AR's "Tuesday Rendezvous."

U.S. NAMES IN 'LUCKY STARS'

CHUBBY CHECKER, the Crickets and Bobby Vee are scheduled to guest in "Thank Your Lucky Stars" for ABC-TV during their forthcoming tours.

Checker will be in the first programme on September 29, and the Crickets and Vee are tentatively set for November 3. Sam Cooke, who will be touring during the autumn, is also to appear on the programme. No date has been set.

Kent Walton is the "Spin-A-Long" disc-jockey on October 6 and Jimmy Savile is booked for the following week. Acker Bilk, who was to have been in the show on November 3, has withdrawn because of his U.S. TV appearances.

DECCA SIGNS D-J FREEMAN

ANOTHER big change for d-j Alan Freeman is a new contract with Decca to present some of the firm's Radio Luxembourg programmes. It starts at the end of September.

Freeman is currently presenting Philips' 208 shows. The last is expected to go out about September 22. He has been with Philips for just over a year and before that had a long spell with Pye.

Freeman, whose year in charge of the Light Programme's "Pick Of The Pops" ends on September 23, has been quickly booked for another BBC series. He will be the fourth d-j to present the new "Pop To Bed" show—started by David Gell last Saturday. Alan's first week will be in October.

'Club' stars

JIMMY JUSTICE, John Leyton, Danny Williams and Kenny Ball's Jazzmen are among the latest stars booked for the Light Programme's "Saturday Club" series.

Justice guests with America's Buzz Clifford on September 29, when they are joined by the Allison's, the Kentones and the Mississippi Jazz Band.

Leyton returns to the show on October 13, when the line-up is completed by the Viscounts, the Eric Delaney Band and, as already reported, Freddy Cannon.

Williams and the Ball band re-star on October 20. Also on the bill are Suzy Cope, the Jones Boys and Carter-Lewis and the Southerners.

Scheduled in the October 6 show are the Karl Denver Trio, Shane Fenton and the Fentoners, Russ Sainy, Susan Maughan, Grant Tracy and the Sunsets, and the George Chisholm Jazzers.

CARROLL FOR MARGATE

Ronnie Carroll stars in variety at the Margate Winter Gardens for the week commencing September 10. Other new bookings for Ronnie are Southern-TV's "Day By Day" (August 28) and a one-nighter at Chester Royalty (September 1).

Pye stars to sing in foreign languages

IN a bid to crash European markets following the success paved by Petula Clark, Pye is planning foreign-language recordings by many of its stars, including Lonnie Donegan, Jimmy Justice, the Brook Brothers and, as a vocalist, Kenny Ball.

General manager Louis Benjamin flew to Paris on Tuesday to discuss this with the firm's continental affiliates. Later in the year, Pye will have its own studios for the first time. They already exist in the basement of ATV House. Bob Auger has rejoined the firm as technical manager and is currently supervising the installation of recording equipment.

This will give the firm greater facilities for its own sessions. Administration of the firm is also moving to the same premises late in the autumn. ATV is a half owner of Pye Records.

There are several changes within the firm's recording set-up. Ian Ralpin is now assistant a-and-r controller to Alan Freeman. Ralpin,

who is 25, has been with Pye for two years. He managed the International, Piccadilly and Reprise labels. Peter Prince is now handling exploitation for these.

Peter Knight Jr., 21-year-old son of the musical director, leaves Audio Enterprise next week to become assistant to a-and-r managers Tony Hatch and Ray Horricks.

Harry Secombe almost wins our Golf Cup

HARRY SECOMBE was runner-up in the "New Musical Express" Golf Cup, competed for on many courses throughout Britain last week by members of the Vaudeville Golfing Society. Harry had a nett 71 off 16 handicap at Gorleston.

He was beaten, however, by ice-skater Jock McConnell, the winner for the second time in three years, who returned a magnificent 67 nett off 4 handicap at Meyrick Park, Bourne-mouth.

Dion and Cannon in 'Easy Beat'

DION and Freddy Cannon, who visit Britain next month, will appear in the Light Programme's "Easy Beat." Clinton Ford returns to the series in October. Dion guests on Sunday, September 16, and Cannon a fortnight later (30th).

Following his summer season in Blackpool, Clinton Ford returns as a resident on October 21. The previous week (14th) marks the return of guitarist Bert Weedon for a minimum five weeks. He, too, has been appearing at Blackpool.

BASSEY BACK IN VARIETY

SHIRLEY BASSEY returns to variety for the first time this year, when she tops a bill at the Liverpool Empire for the week commencing September 17.

She has also been booked to headline two of Harold Fielding's Sunday concerts at Bournemouth Pavilion—on September 2 and 9—following Winifred Atwell's series at the venue.

MORE CONCERTS

Because of the success of his Sunday concerts at Great Yarmouth, Larry Parnes is extending the season for a week. On September 2 he has a bill headed by the Vernons Girls, Marty Wilde and Shane Fenton.

The following week George Cooper presents Johnny Kidd, Terry Dene and Tommy Bruce.

ON THE PANTOMIME FRONT —

Craig Douglas gets first Buttons part

CRAIG DOUGLAS appears in a pantomime role for the first time this Christmas. Gary Miller returns to Manchester Palace, and David Whitfield is set for Liverpool Empire.

Douglas has been booked to star at Westcliff Pavilion, Southend, as "Buttons" in a four-week production of "Cinderella." His previous pantomime appearances have been confined to star guest spots.

Miller will star in this year's Manchester Palace show "King Cole." He was at the theatre two years ago. With him will be Shani Wallis, Alfred Marks and Tommy Cooper.

Presented by Tom Arnold it will be an adaptation of last year's London Palladium presentation "Little Old King Cole." Earlier it had been expected that Charlie Drake would be in the new production.

Whitfield will star in "Sleeping Beauty" at Liverpool Empire at Christmas with comedians Morecambe and Wise.

The show, which was also originally staged at the Palladium, last year played Leeds Grand.

Catherine Boyle returns to 'JBJ'

Jimmy Henney and Catherine Boyle return to BBC-TV's "Juke Box Jury" on Saturday, September 1. They are joined by actor Robert Morley, who played Cliff Richard's father in "The Young Ones."

French disc-jockey Malou Pantera completes tomorrow's panel. Maggie Fitzgibbon is booked for September 8.

EMI's LP soop

EMI Records has arranged with United Artists Films to issue the soundtrack LP of its modernised screen version of Gilbert and Sullivan's "The Mikado."

The exact musical content cannot be determined until the film is finished but it will be released about the same time as the picture.

KENNY BALL JAPAN TRIP THIS AUTUMN?

KENNY BALL'S Jazzmen may add Japan to their world tour this autumn! Arrangements for a separate tour early in the new year have been dropped. An offer follows Ball's success in Japan with "Midnight in Moscow," which this week stands at No. 8.

ANOTHER NEW DISC LABEL

ANOTHER new label makes its debut in Britain next Friday. The American United Artists Records, issued as part of the HMV output since April 15 last year, then assumes its own identity.

First release will include "The Birdman," a film title song recorded by the Highwaymen with a narration by Burr Lancaster, and a new Al Caiola single, "Big Guitar."

First LPs will be issued on September 7. They will be by Ferrante and Teicher, Charlie Mingus, Caiola and the Highwaymen.

EMI will continue to distribute the U-A discs. The labels themselves will have a silver and black design.

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THE trouble with recording standard songs these days is that, no matter how hard you try, you'll be very lucky to find an evergreen not already recorded by Frank Sinatra. Take Shirley Bassey, for instance. On her forthcoming LP with Nelson Riddle, eight of the twelve songs have previously been put on wax by Sinatra—three of them under Riddle's direction!

Yes, it's a small world if you are looking for a standard that hasn't been extensively covered over the years, and considering that "The Voice" has waxed over 600 songs in his career, you can be sure he's taken the best! But how does working with Sinatra for ten years compare with working with Shirley for a short tour and a recording session? I asked Riddle this question during his stay. He was very diplomatic:

"They are both very great artists and I have the utmost respect for them," said Riddle, in his deep, attractive accent. "Work as a musical director can be a great strain with an artist who neither knows nor cares anything about music. But with Shirley and Frank, my chore is a wonderfully rewarding pleasure."

When I pointed out to him that three of the numbers Shirley has cut for her LP, "Spring Is Here," "All Of Me," and "Get A Kick Out Of You," were waxed in the 'fifties by Sinatra, under Riddle's own musical direction, he smiled. "I guess I have worked with many artists who have cut tracks of those tunes at one time or another," he drawled.

The title of the LP that Shirley and Nelson made together is "Let's Face The Music" (tone of the numbers included in the album).

It is one of three evergreens recorded by Sinatra on December 19-20, 1960, when he also waxed "Let's Fall In Love," with the Johnny Mandel Orchestra, and "Second Time Around" with Felix Slatkin. By the most amazing coincidence, they also are included in Shirley's album!

As a single

"What Now My Love," which has not been recorded by Sinatra, but is on Shirley's album, is released today (Friday) as a Columbia single and is reviewed on page 4.

The single makes a fine prelude to the LP, which, I predict, will present Shirley in her finest singing form when it is issued in October. From some of the playbackers I heard during one of the sessions, it seemed that Shirley has been inspired by Riddle's exciting orchestrations, and recording manager Norman Newell has excelled

SHIRLEY BASSEY and NELSON RIDDLE have great admiration for each other's talent—so they hope the tune title below foretells the future.



SHIRLEY BASSEY SINGS 'SINATRA'

... because of Nelson Riddle?

himself in bringing the two together. When I asked Shirley for her opinion of Riddle, she seemed stuck for words, and at first shook her head in open admiration of him.

"Fabulous! Really great!" she stammered. "He is very easy to work with and he has done some really marvellous backings for my songs. It is one of the easiest sessions I have ever had. And certainly one that I shall remember for a long time to come."

"I don't want you to think that I am conceited about my own singing," she continued, "but I am going to treat this album as one of my favourites. The orchestrations are the remarkable work of a remarkable man." Later she added: "One of the most striking things about Riddle is his wonderful sense of humour. He looks so serious. Then suddenly he comes out with a very rich crack. It seems so uncharacteristic when you first meet him that it makes his humour twice as funny."

So far this year, Shirley's record success, judged by chart ratings has been negligible. "I'll Get By" was just making its exit as the year began, and "Tonight" followed, hovering

around the bottom of the charts.

The gamble she took on the single release of "Ave Maria" paid off in that sale was quite strong over a period, but the charts indicated little enthusiasm from the mass of record buyers. "Far Away," from Lionel Bari's "Blitz," popped up in the lower ratings for a bit, then vanished.

Even if her new disc, "What Now My Love," doesn't equal some of her previous successes, like "As Long As He Needs Me"—six months in the charts without a break, it will still add to her already enormous prestige. And a prestige record is what Shirley badly needs.

Frank's

Other standards on Shirley's forthcoming album, which have been waxed by Sinatra, include "Imagination," which Frank cut in 1940 with the Tommy Dorsey Orchestra, and "All The Things You Are," waxed in 1945 with Axel Stordahl.

To complete the album, Shirley has chosen "I Should Care," "Everything I Have Is Yours," and "I Can't Get You Out Of My Mind."

When I told Shirley that several of her new album had previously been waxed by Sinatra, she commented: "I have heard him sing many songs, many times. He is a great artist and I admire his work. He has a prosaic eye for good songs."

MIKE HELICAR.

STAR TELLS ALAN SMITH A SECRET

Pat Boone wants to write his own hit

ALTHOUGH he didn't write his current big hit, "Speedy Gonzales," Pat Boone is determined to reach the best sellers soon with a song of his own! And at the moment he's placing a lot of his confidence on a ballad he completed in England recently.

On his recent visit to this country Pat told me: "I'm writing so many songs lately I guess you could call me a junior-grade Anthony Newley! Apart from that I've done three songs for my new film "The Main Attraction," and I'm working on another for the Crosby Brothers. "It gives me a lot of satisfaction, writing numbers like this. So far they've been mostly connected with my film work—I did the title song for "Journey To The Centre Of The Earth"—but I'm hoping to branch out a bit as time goes on."

"Actually, I guess I have improved a little bit as I'm now doing the music and the lyrics. Originally I started off putting words to orchestral works like 'Exodus'."

I asked Pat the title of the ballad he recently completed while in this country.

"I'd like to tell you," he said mysteriously, "but it's all very top secret at the moment! I think that if I mentioned its name someone might come along and call their song the same thing. I can tell you this: I think it could give me one of my biggest hits both here and in America. I've got pretty high hopes for it."

I'd say I was going through a pretty important phase in my career at the moment. In fact, I guess you could call me a bit of a "Speedy Gonzales" myself—I'm rushing here and there doing quite a lot in a short time.

"This doesn't mean I haven't got time to come to England. I'd sure like to tour here fairly soon. I think I might be able to manage it within the next 18 months. "I've been having talks in the States with Philip Jordan—you know, he's done films like 'El Cid'—and it may be that I'll be doing another movie here in the not too distant future."

"If that comes off... well, I can't see any reason why I couldn't

go on tour in Britain either before or after!

"I guess films are taking up quite a lot of my time just now. Soon I'll be doing one for 20th Century-Fox, "Evil Empire, Evil Go." This is a murder thriller.

"I was to have done this next year, but I guess it's been held up by 'Cleopatra's' trouble and expense."

Pat added that in the meantime he was hoping to appear in "The Beardless Warriors," a war film, and he was also keen to play in a movie version of "The Greatest Story Ever Told." This is based on an incident in the Bible.

Biggest break

"If 'Greatest Story' comes off," he added, "I would regard it as the highlight of my career as far as acting is concerned."

I want to develop as a serious actor, and I feel a role like this could be a great challenge to me. And I know I would find it deeply inspiring."

Pat recently added another triumph to his many when he made his debut in cabaret at Las Vegas, not so long ago. Surprisingly, he'd turned down many offers before agreeing to appear at the famous gambling resort.

Before he went he told me: "I don't mind telling you I'm pretty nervous about it."

"I've worked out a new act, with some comedy material as well as singing, and only hope it goes down well, because Vegas is the kind of place that can make or break a performer."

"I'm going to have to keep on my toes the whole time. They have some pretty talented artists there and I want to give of my very best. "The one consolation? Having my wife, Shirley, and the family with me for the whole month. We'll be able to get out in the day-time and get some of that famous Las Vegas sun!"

Since then, of course, Pat has received rave reviews. His appearance at the Sahara Hotel, with the possibility that he may soon return there if film commitments will allow.

Incidentally, films, cabaret, TV, songwriting and stage appearances don't take up all of his time—he's also very busy looking for new artists for his own record label. "One of these days," he laughed, "I'll have to think about taking a holiday!"

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Charles, Vee in poor pic

"SWINGIN' ALONG," which is generally released this week, is, in spite of the name, one of the most disjointed productions I've seen in a long time.

As a lightweight comedy it is weak, relying on childish clowning from the American comedy team Tommy Noonan and Pete Marshall for its main effect.

Almost as an afterthought, producer Jack Leewood included three guest artists—Ray Charles, Bobby Vee and Roger Williams—in an effort to save the day.

No build-up

Except for Williams, they appear without any introduction or relevance to the plot. Ray Charles, complete with orchestra and Ray Charles, just happens to play in an empty San Francisco bar which comic Tommy Noonan stumbles into. Even when we are treated to Ray's "Sicks And Stones" and a full version of "What'd I Say," it does little to aid the film and Charles seems to sense this. He appeared ill at ease in both numbers.

Bobby Vee appears as an anonymous teenager singing to a group of campus friends in a park. He delivers "More Than I Can Say," and apparently with a full orchestral backing, although the only instrument in sight is his guitar, which he strums uncomfortably.

Lastly, pianist Roger Williams, also performing in the open, plays for us "Song Of The City," a number written specially for the film and plugged hard throughout. Alas, it is no more outstanding than the picture.

CHRIS WILLIAMS.



PAT BOONE recording another number—but his ambition is to have a self-written top seller.

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DON WEDGE.

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DUANE EDDY ESCAPES FROM 'WILDERNESS'

STRANGE how some of the biggest names in the recording industry sometimes experience a lapse—a period during which they drop right out of favour with the disc-buyers. Sometimes, in fact, they remain in the wilderness indefinitely. But the chances are that, if they have sufficient long-term appeal with the teenagers, they will eventually come bounding back into the spotlight. And the latest to demonstrate of the truth of this contention is Duane Eddy.

Just consider these record titles... "The Avenger," "Drivin' Home" and "Ring Of Fire." Don't mean very much to you, do they? And yet these numbers have all been recorded by Duane Eddy in recent months, with very little effect.

The cynics were convinced that the guitarist, voted by NME readers as the World's Outstanding Music Personality in 1960, was finished as a best-selling power. The theory being that he had nothing new to say—that the fans were tired of his familiar bottom-string twang.

But Duane has wasted little time in dumbfounding his critics. He began his climb back to the big-time in May, when his beaty revival of "Deep In The Heart Of Texas" enjoyed a four-week spell in the Top Thirty. And now he's consolidating convincingly with his compelling and powerful waxing of "Ballad Of Paladin."

Now, why did Duane's records lose favour after his last major success, "Theme From Dixie"? Was it, indeed, due to his continued similarity of style, which the fans began to find a trifle monotonous?

Well, reader Brian Dodds of Sunderland is one who takes a dim view of this suggestion.

Replying to Keith Fordyce's statement last week that "Duane's style changes very little, if at all," he writes: "How wrong Keith is! For instance, 'Ring Of Fire,' 'Pepe,' 'Because They're Young,' 'Caravan,' 'Rebel Rouser' and 'Some Kind-A Earthquake' are all played in different styles—and Duane's LP work shows an even greater variety."

I'll go along with Brian part of the way—particularly with what he has to say about Eddy's albums. This variation in his LP work is probably one of the reasons why his "Twistin' N' Twangin'" album is figuring in the current album lists.

Sameness

But I do think there has been a certain sameness in Duane's singles releases—it's true that he's varied the tempo considerably, but the bottom-string trade-mark has always been in evidence. It was, of course, the desire to get away from their ever-familiar sound that made the Shadows record "Guitar Tango."

Now, Duane Eddy hasn't gone to those extremes. He's sticking to the twang which is his hallmark. But, instead of giving the public more and more original, he's fallen back on a couple of melodies with which they are already well acquainted.

And he's simply adopted them to the style we know so well.

Firstly, there was the old favourite "Deep In The Heart Of Texas," which was so admirably suited to his rampaging playing.

And now he's come zooming into the charts with a number which has already established a foothold in most houses, because it's a TV tune.

This, to my mind, shows very cute thinking on Duane's part. He has realised that the market has become saturated with guitar discs, and that he is no longer the only bottom-string exponent—for there are now many guitarists emulating his style.

So instead of merely asking the public to accept his style for itself, he's making sure that there's a strong melodic content to complement his playing.

These days, any tune which is heard regularly on TV as a weekly theme is already halfway to the hit parade. Duane has previously had some experience of this, for he had a hit with the theme from "Peter Gunn"—a very popular TV series in the States.

"Paladin" is, of course, the main music from the "Have Gun, Will Travel" series, which has built up a large following in this country.

And it is appropriate that Eddy should record this number, since it was in this series that he made his television acting debut. Come to think of it, it's quite possible that appearing on the programme gave him the idea for recording the theme.

Reversing the usual procedure,



says Derek Johnson

Duane was a film actor before he appeared on the TV screen in this capacity. He was featured in "Because They're Young" and "Thunder Of Drums" (as well as scoring the music for "Ring Of Fire") and has recently completed work on "The Wild Westerner."

The title number from his latest picture is the coupling to his "Paladin" hit—though it's not expected that this movie will be seen in Britain before next year. However, even if the film had coincided with the release of the record, I feel sure that Duane was very wise to make "Ballad Of Paladin" the "A" side of the record.

Although it's true to say that Duane is making a hit parade comeback (and how delighted we are to see it!), we must remember that his albums have continued to sell like hot cakes throughout the time he has been missing from the singles charts.

I think this is probably because he has displayed a far greater range on his LPs, with the result that they've had an extremely widespread appeal. And his twist album, with which he

is currently figuring in the LP lists couldn't fail—because, rhythmically, it is one of the best twist collections ever released.

But here again, Duane has played it safe by ensuring that over half the items are well-known tunes—such as those great twist favourites, "Peppermint Twist," "Let's Twist Again" and the original "Twist."

And he's also slipped one or two other favourite pops (including "Exactly Like You," "Suggartime" and "I'm Walkin'") into twist rhythm.

Having established this basic foundation for the album, Duane felt free to include a few originals, three of which are his own compositions—"Country Twist," "Twistin' Off A Cliff" and the title song of the album. There's also a number written by his wife, Mirriam, titled "Moanin' N' Twistin'."

This is undoubtedly a very energetic and forceful record.

I'm sure that, even if he persists in sticking rigidly to his bottom-string work, Duane Eddy will go on making regular appearances in the top table—provided that he continues to ring the changes, and that he remembers the importance of the melodic content of his numbers.

FROM YOU TO US

MARGARET ROBINSON of Southampton writes: "Ara's Connie Francis fans in this country faring rather badly? Out of her last four American releases, we in Britain have had only one issued. Maybe they wouldn't be sure-fire hits, but it seems only fair to me that we should have the chance to buy them—even if they were lumped together on an EP or part of an LP."

MARTIN LACEY of Welling, Kent, writes: "Although I have admired many of Frank Sinatra's recordings I have always contested the view that he 'never makes a bad record,' which so many of his fans so ardently believe."

To prove my point, he has just made "Goody Goody" and not only is the singing (voiced, not interpretation) of low standard, in my opinion the whole disc seems to have been produced in a slipshod manner.

I cannot see this record getting anywhere near the Top Thirty, magical as the name Sinatra seems to be.

R. G. MILLS of Wimbledon, London, writes: "I am sure that after his excellent record 'Ain't That Funny,' Jimmy Justice will have similar success with his current release, 'Spanish Harlem,' which I have heard played over the radio any number of times recently."

It is an extremely attractive tune and deserves to be a hit. But I am surprised that Jimmy has copied the Ben E. King version so implicitly. The arrangement seems to be exactly the same in every detail. Next time, Jimmy, why not try to be a little more original?"

LEN ADAMS of Blackheath, Birmingham, writes: "I would like to say how much I enjoyed reading the articles by Jerry Naylor about the Crickets in last week's NME. The Crickets have long been favourites of mine and it gives me great pleasure to see them getting the recognition they have long deserved."

In common with many other of their fans, I look forward to their tour with Bobby Vee in the autumn.

I also look forward to finding my other favourite, Buddy Holly, back in the charts, perhaps for the last time, when "Reminiscing" is released.

BRIAN HUGHES of Gloucester writes: "I wish someone could explain to me how Joe Brown can hit the top of the charts with the country-styled 'Picture Of You' while really genuine country artists of the calibre of Johnny Cash go unrecognized."

There have been several good country- and western records released lately, yet they get virtually no plays on the radio, so can stand little chance of making the charts. That doesn't seem quite fair to me.

NAT HENTOFF'S AMERICAN AIRMAIL Hayley meets Sinatra

FRANK SINATRA, Jr., recently introduced his friend, Hayley Mills, to his renowned father at a swimming session at the elder Sinatra's home.

It is now quite likely that on October 2, a week before he opens at New York's Village Gate, Lonnie Donegan will open at the Forty Thieves Club in Bermuda. There he would be able to break in the American musicians he'll use in New York.

Gary Crosby is negotiating for a featured role in the Elvis Presley starer, "Take Me To The Fair." Crosby may also co-star in a television series next season.

Eddie Fisher may play the huge Winter Garden on Broadway in a series of concerts.

Frank Sinatra has a protégé—21-year-old actor Tony Bill. He's already signed Bill to play his younger brother in the movie version of "Come Blow Your Horn."

A new major night club is opening in New York this October—the Box Supper Club of the Hotel Americana. First performer will be Harry Belafonte who intends to introduce a broad new international repertoire there.

Peter Sellers says he'll make a movie with Frank Sinatra and Shirley MacLaine in Hollywood next year.

Neil Sedaka has written "Without Your Love," a new song which Steve Lawrence will soon record. Aside from this composition, Sedaka hasn't been writing much in recent months, preferring to work on perfecting his style as an entertainer.

Eddie Cantor has written a television spectacular, "On The Stage," for Eddie Fisher. It will consist of recreations of the golden age of the musical theatre, including scenes from Ziegfeld shows.

Singer Barbara McNair, who makes her film debut in "Spencer's Mountain," is a performer to watch.

According to the trade papers, young singer-actress Ann-Margret is being offered more impressive roles in Hollywood than any other newcomer for some time.

Harold Arlen still hopes to revive "Free And Easy," which collapsed in Europe. He thinks the score is one of the best he's ever written. All he needs now is a new book.

On opening night of "Oliver!" in Los Angeles, the critic of the "Herald Examiner" left after ten curtain calls. "They are likely to be still cheering," he wrote in his review.

According to columnist Sheila Graham, Frank Sinatra, long concerned about Marilyn Monroe's emotional state, was preparing a musical version of "Born Yesterday" in which she would co-star with him.

Johnny Mathis continues to break records in his personal appearances. At a recent date at Forest Hills, outside New York, he sold out the stadium which seats 13,700 people.

BIG PROJECTS FOR NAT COLE

NAT COLE may have his most important movie role yet—a co-starring part with Carroll Baker in "The Loved And The Lost." Two new recording projects for Cole are "Nat King Cole Plays Jimmy Van Heusen" and "Nat King Cole Plays Nat King Cole."

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ADAM FAITH TELLS WHY HE'S MADE HIS DISC-BREAK FROM JOHN BARRY

HEY, there's a new sound available in the record shops today! For this is the day on which the new Adam Faith single is released — and while Adam himself has not altered to any marked degree, there's a world of difference between his new accompaniment and those which he's had in the past.

This is the first occasion since he shot to stardom with "What Do You Want?" that Adam has recorded without a John Barry backing. His new musical director is none other than "Z Cars" man, Johnny Keating—so despite the change, Adam is still in pretty good hands.

Has this change of policy resulted in any marked difference to Adam's recording, so far as the average listener is concerned? Well, yes—it has! You see, "Don't That Beat All" is a number steeped in the country-and-western influence.

And the trend is made all the more noticeable by the highly effective backing, which employs a real down-to-earth country-styled fiddle sound. It is, in fact, the type of accompaniment to which we are not very accustomed in Britain—though I'm sure the fans will soon grow used to it.

Last Saturday, the members of BBC-TV's "Juke Box Jury" were clearly unimpressed by Adam's new effort—and they went so far as to vote the record a "miss." Frankly, I think they were nuts (Jean Metcalf excepted—she alone voted it a "hit"). For it doesn't take much imagination to foresee this disc in the charts in the near future.

Let's get one thing straight, though. Adam hasn't gone on to a country kick simply because he has acquired a new musical director.

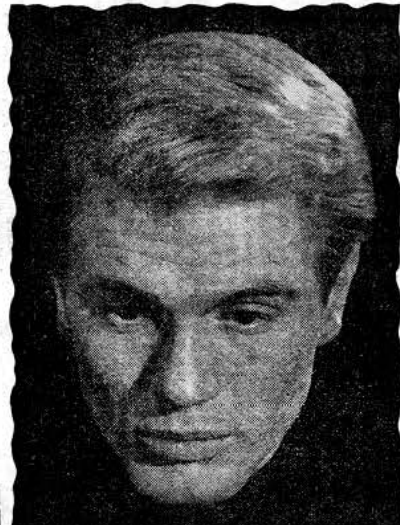
Chances are that he would have attempted something similar with this number, even if John Barry had still been in charge. Indeed, from Adam's point of view, it didn't seem at all strange having a new MD after all this time.

"I didn't really have time to think about it," he told me. "It was one of the quickest sessions I've ever done and it was over before I'd even had a chance to settle down."

And the reason for his unexpected change? "It's simply a case of logical progression," Adam explained. "You'll remember that I worked on the stage with John Barry for ages—then it occurred to me that I was in danger of being lulled into a false sense of security."

By

DEREK JOHNSON



ADAM FAITH—actor. A portrait of him as he appears in "Mix Me A Person," his current film.

"So I started working with other groups. The same applies to recording—I can't be dependent on John Barry for ever, you know."

Adam indicated that future recordings might well see him working with other directors. And there's a plan afoot for him to cut some sides in the autumn with the group with which he is currently working on stage.

He is extremely enthusiastic about this combination, known as the Roulettes, and speaks very highly of them. "We've been working on a satisfactory backing unit for 10 months, and at last we feel we've got it," he said.

During October, Adam will be waxing his new Parlophone LP, which will be released in time for the Christmas trade. One side will be devoted exclusively to country-and-western music, and Adam will be backed on all these numbers by the Roulettes. Next week, the group is recording a couple of titles in its own right, for release in September and I'm told that, when Adam is otherwise engaged, the boys will work on their own in variety and one-nighters.

While Adam is cutting his new album, he will simultaneously be working on his new BBC-TV series of six half-hour programmes—which are being screened in the autumn.

It promises to be a particularly interesting series, for we shall have the opportunity of seeing more than one facet of Adam's talents.

"We're planning a very slick smooth-running show, with the barest minimum of announcements," he assured me. "I shall be working

right the way through the programme, apart from the guest star's spot, and the Roulettes will be in the series with me."

Looking further ahead, Adam then undertakes his whirlwind tour of Australasia and the far East — and returns to Britain in time to headline another one-nighter package, which

is being lined up for the pre-Christmas period.

I was chatting with Adam on the phone—for he is at present engaged in a short variety tour, and this week is playing Liverpool. I decided to broach upon the subject of his new film, "Mix Me A Person," which has had very mixed reviews from the critics, mainly unfavourable.

However, without exception the reviewers have praised Adam's part in the film, implying that he is the only believable character in it. So as he has emerged with flying colours, I tactfully refrained from questioning him about the film as a whole, and simply asked if he was happy about the manner in which the critics had treated him.

"Well, I'd have been a lot less happy if they'd been unfavourable," he replied enigmatically.

Though, bearing in mind the way in which the film was slotted, I think I know what he meant!

Adam told me that he's hoping to make two films next year—one in May, and the other towards the end of the year. The first will feature him in another strong dramatic part, but details of the second venture haven't yet been finalised.

I wondered whether Adam prefers heavy dramatic roles to the more light-hearted comedy parts. "Yes, I think I would rather play drama, because it gives me more scope," he said.

Meanwhile, Adam's current variety tour is going very well ("amazingly well for mid-summer"), and he's keeping his fingers crossed that "Don't That Beat All" will take over in the hit parade where "As You Like It" left off.

"I've always been very interested in country music," he continued. "I'm delighted to see it gaining such a firm hold over here, and so give me the chance of recording something in this style."

And you can take it from me that the e-and-w sides which he is to wax for his album, will be much closer to the basic idiom than is his new single.

One of the secrets of Adam's success undoubtedly lies in the very cute titles of his songs, many of which are every-day phrases in common use—such as "Don't You Know It," "The Time Has Come," and "As You Like It." Now, philosophically, he warbles "Don't That Beat All." Well, you know, it might just do that!

EVER-IMPROVING ELVIS!

THAT Presley fellow gets better all the time! It almost seems unfair to compare his acting and singing in "Love Me Tender" and other early films with the polished performances we are getting in his more recent movies.

In "Girls, Girls, Girls," which had a special London preview last week, this was particularly evident. Playing a happy-go-lucky fishing-boat skipper, Elvis gave us humour, superb songs and fine acting, with just the right subtle touches of the Presley personality.

It seems a pity that the film will not receive a general showing for about six months, but take it from me, Elvis is a wow!

Songs? The film is packed with them. Elvis sings 14, and there are two from his co-star Stella Stevens. Incidentally, I had not realised that the title song is the same number that the Coasters recorded about a year ago. I liked it then, but given the Elvis treatment, it's even better!

Personally, I found "Blue Hawaii"

a little disappointing, and although located in the same setting (the coast of Hawaii), "Girls, Girls, Girls" is much brighter and slicker than "Hawaii!"

Of the 14 numbers El sings, my own favourites were "I Won't Be Tied," a rocker with all the old Elvis inflections plus the new Elvis smoothness, and "Walls Have Ears," which is set to an intriguing tango rhythm. There is also an oriental number called "Earth Boy," which he sings with two tiny Chinese girls.

I have no doubt that, even after the inevitable cutting and editing, "Girls, Girls, Girls" will be a huge success, and strengthening the reputation Elvis is earning for making first-class musicals.

CHRIS WILLIAMS.



Exciting Jet Harris solo stage debut

JET HARRIS is back—in triumph. He made his stage debut as a solo artist at Torquay Princess on Sunday, four months after leaving the Shadows, with a new act that was exciting and different, although first-night nerves nearly shattered the whole thing!

The opening of Jet's end-of-the-show spot was dynamic. Bathed in green light he stood centre stage, strumming a big beat version of "Peter Gunn." The sound was as revolutionary as that produced by the Shadows in "Apache."

With no more introduction than counting time for his group, the Jetbacks, he moved into "Besame Mucho"—the instrumental number on his first disc.

Though the pounding bass sound was the same, the number built an atmosphere that was almost electric.

Jet introduced his first vocal number, "Clap Your Hands," and here his state of extreme nervousness was easily detected. His voice shows every sign of being highly commercial, although much must be done to improve its presentation.

He played as one of the group for "Moanin'," a number that produced almost as much effect as the next—his latest recording "Main Title Theme."

Jet closed his act on a vocal—the old rock number "Bony Maronie." His voice is not easily described, but the sound was original—no mean commodity in show business.

There were precious few screams for his act, but the generous applause

must have been encouraging to him.

All the familiar Harris expressions—facial grimaces and the movement of his head—were there but as Jet Harris, solo performer, he could not afford to depend on familiarity.

With a few weeks of new stage experience behind him, Jet Harris must be destined for a flourishing star career; the excitement of his stage act is just one indication of that.

The rest of Sunday night's bill proved a mixture of talent and indifference.

Craig Douglas pleased with a selection of his hits, although he was by no means in top form. Indeed he looked weary long before completing the longest act in the show.

Mark Wynter's spot proved a highlight, although he only sang three songs. Best was a superb interpretation of Gene McDaniels' "Another Tear Falls."

Most worthy of mention is compare Bob Bain's try-out of musical impressions including an excellent skit on Acker Bilk playing "Stranger On The Shore." This should go well on pop music tours he is to compare this autumn. CHRIS HUTCHINS.

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Refreshing smiles of a-and-r manager TONY HAICH (l) and two of his artists, JULIE GRANT and JIMMY JUSTICE, at Pye Records convention in Richmond last Friday. Hatch accompanied both in cabaret spots, joining the Exchequers with Justice.

TOP SPOT

KENNY BALL

SO DO I

PIE PYE JAZZ 7NJ2056

TAIL-PIECES

by THE ALLEY CAT

IN Britain alone, there's a strong likelihood Frank Ifield's "I Remember You" and Acker Bilk's "Stranger On The Shore" will sell a million each . . . Next Bobby Vee single co-stars the Crickets, "Someday" . . . Visit here by Big Crosby planned next month. Producer Ted Richmond plans to feature Gary Crosby in next Elvis Presley film, "Take Me To The Fair" . . . For Jet Harris' Torquay solo debut, Cliff Richard, the Shadows and Billy Fury sent good-luck telegrams . . . Don't discount Neil Sedaka to occupy Frank Ifield's chart-top position.

"Oliver!" Richard Chamberlain stood and cheered . . . Likely U.S. Top 20 entries: Dave Cortez's "Rinky Dink," Duane Eddy's "Paladin," Rick Nelson's "Teen Age Idol," Johnny Tillotson's "Send Me The Pillow" . . . Peggy Lee—Duke Ellington composition revived by Four Freshmen, "Gonna Go Fishin'" . . . Singer Don Fox signed to pianist Tommy Sanderson's agency . . . Another release shortly for John Barry's vocal discovery, Johnny de Little . . . Her own firm publishes Shirley Bassey's current flpside, "Dickie Valentine brilliant on Sunday's "Roy Castle Show" (ATV).

Manager Jack Ruel considering CBS offer for Patti Page . . . Likely Top 30 entries: Tomando's "Telstar," Jet Harris' "Some People" and Clyde Valley Stompers' "Peter And The Wolf" . . . Kenny Baker soundtrack LP planned for Anthony Newley's "Small Sad World Of Sammy Lee" . . . Floating London visits by Lena Horne's personal manager Ralph Harris and French bandleader Bernard Hilda last week . . . First Frank Ifield LP may revive one-time Norman Wisdom and Ronnie Carroll hit, "Wisdom Of A Fool" . . . Hal Borne (formerly with Tony Martin) signed as Juliet Prowse's musical director . . .

Impressions of nineteen stars on Sammy Davis' next LP — including Ray Charles, Frankie Laine and Al Hibbler . . . Don't you think Chris Barber and his wife, singer Otilie Patterson, resemble each other? . . . Last Friday Cliff Richard completed "Summer Holiday" film . . . Manager Bunny Lewis hosted wedding party for Mary Mudd and David Lane last Saturday . . . U.S. rumour suggests Phil Everly will marry Jackie Bleyer next month . . . Noted composer Johnny Mercer quipped: "I happen to know Irving Berlin writes all Nat Cole's arrangements!" . . . Golf is Pat Boone's latest interest . . . Dave Miller, drummer in Jimmy Justice's backing group, married Lesley Loynds in Blackpool last week . . . Julie Grant's surname borrowed from Frankie Vaughan's Leeds accountant . . .

Capitol planning another Judy Garland Carnegie Hall album . . . Dean Martin recording film title songs: George Dunning and Jack Brooks "Whose Got The Action" . . . Next Eden Kane single long overdue . . . John Barry greatly influenced Norman Newell's decision to sign Marty Wilde for EMI. MGM re-issuing several Nelson-Letter-Jeanette McDonald films . . . Eddy received by Nat "King" Cole from Japan addressed Napkin Cole . . .

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After recent article on him, Bobby Darin sent NME's Derek Johnson hand-written personal letter of thanks . . . Lena Martell joins western television star Bruce Yarnell on this Sunday's Bernard Delfont ATV show . . . No truth in rumour Elvis Presley will film Vince Taylor's life story! . . . Noted journalist Bob Musel penned lyrics for Kaye Sisters' next single . . . Connie Stevens dismissed business manager John Vestal . . . Flipside of new Temperance Seven release composed by Duke Ellington, "The Moosh" . . . Frankie Vaughan's eldest child (David Vaughan) having drum lessons from George Fierstone . . . Written and recorded by Dion, "Little Diane" . . . One last single for Marty Wilde planned by Philips' Johnny Franz . . .



On the signpost at Lands End it says 291 miles to the "New Musical Express" office in London, as holidaying editor ANDY GRAY discovered on his visit there. But it was only a few yards to the nearest NME — on sale at the Land's End kiosk! "Everywhere I go, the NME is there," writes Andy. "Makes me forget the beautiful English summer weather! One reader I met said the same thing. 'If I hadn't NME to read, I'd go mad,' she told me."

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