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TONY TALKS ABOUT HUMOUR

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STRAIGHT FROM THE TOP OF THE AMERICAN HIT PARADE . . .

CONNIE FRANCIS

Sings . . .

BREAKIN' IN A BRAND NEW BROKEN HEART

and

SOMEONE ELSE'S BOY

on



45-MGM 1136

'CALL IT FRESH-NOT OFF-BEAT'

WHO'S WHERE

(Week commencing June 12, 1961)
HARRY SECOMBE, ROY CASTLE,
 MARION RYAN, KING
 BROTHERS, EDDIE CALVERT,
 AUDRY JEANS
 London Palladium
RUBY MURRAY
 Weymouth Alexandra
KAYE SISTERS
 Torquay Pavilion
JOAN REGAN,
EDMUND HOCKRIDGE
 Torquay Princess
PEARL CARR, TEDDY JOHNSON
 Weymouth Pavilion
JOE HENDERSON, RAINDROPS
 Bournemouth Pier Theatre
MICHAEL HOLLIDAY, ALLISONS
DES O'CONNOR
 Blackpool North Pier
EVE BOSWELL
 Glasgow Alhambra
BRUCE FORSYTH,
GARY MILLER
 Gt. Yarmouth Wellington Pier
YANA, DON ARROL
 Blackpool Queens
KEN MORRIS, JOAN SAVAGE
 Brighton Hippodrome
ANDY STEWART
 Glasgow Empire
DAVID WHITFIELD
 Nottingham Theatre Royal
LITA ROZA
 Southern and Palace Clubs,
 Manchester
WEE WILLIE HARRIS
 Bury and Accrington Palace Clubs

*** NIGHT SPOTS**
SOPHIE TUCKER
 London Talk Of The Town
PATTI PAGE
 London Pigalle

BEST FOR YEARS

JIMMY BRENNAN'S season
 show at Blackpool Queens,
 "Fun and Fancy Free," is one of
 the best the resort has seen in
 recent years.
 Don Arrol can claim the lion's
 share of the credit. He was given a
 remarkable reception at Saturday's
 opening.
 Spotted by Val Parnell for his
 Palladium TV role in the resort last
 summer, Arrol has come a long way
 in the past 12 months.
 This Blackpool season should con-
 solidate his position as one of this
 country's most promising young stars.
 Yana, making her second succes-
 sive summer season appearance at the
 Queens, forsakes her more sophisti-
 cated approach for a warmer and
 much more personal one, which is
 sure to endear her to the holiday-
 makers the Queens attracts.
 The show is heavy with production
 and young Ross Taylor can take a pat
 on the back for his efforts which have
 resulted in such a sparkling evening's
 entertainment.

EDWARD MICHAELS

pleads Tony Newley in this interview with NME's KEITH GOODWIN

ANTHONY NEWLEY'S face
 creased into a pained expression
 the moment I mentioned the words
 off-beat. "That term scares me," he
 explained quickly. "It really does.
 And so do the words 'way out.' I
 can never understand their signifi-
 cance. They're meaningless," he
 added.

We were sitting in a deserted bar at
 London's Saville Theatre where Tony was
 rehearsing and carrying out auditions for
 his new stage musical "Stop The World
 —I Want To Get Off," which is due to
 begin a pre-London run on June 19.

Why the pained expression? Because I
 had presumed to describe Tony's humour
 as off-beat!

"A better description would be fresh," he
 pointed out. "That's my whole aim—to
 create something fresh and original, something
 that isn't run-of-the-mill."

"But that doesn't mean off-beat," he went
 on. "People think that so-called off-beat
 humour has to be exceptionally clever and
 contrived."

"But I'm not trying to be clever-clever
 with my humour. I'm not trying to baffle
 people with science either. I just want to
 make them laugh, preferably with some-
 thing that's new and untried."

Tony's distinctive brand of humour, as well
 as his fine singing, will be effectively show-
 cased in the new production which, he says,
 "spotlights the seven ages of man from early
 childhood to death." Tony is the only
 man in an otherwise all-girl cast.

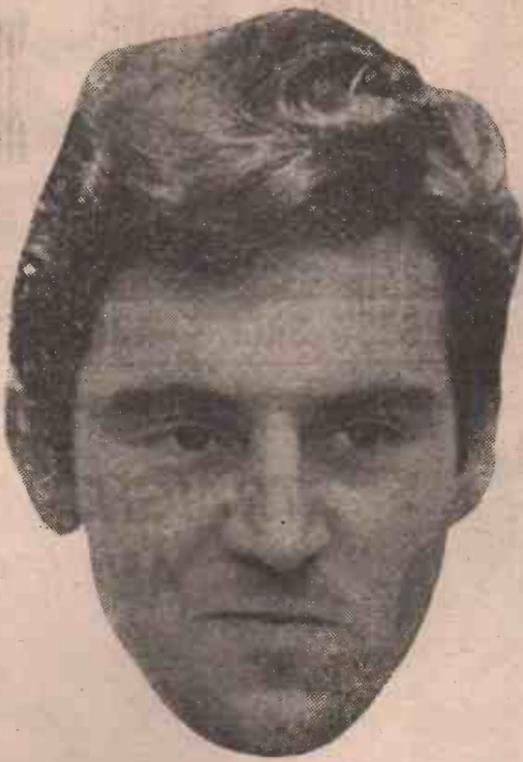
The project is one of the most
 important in Tony's colourful career,
 for in addition to starring in "Stop
 The World," he is also the director.
 And as if that isn't enough, he wrote
 the show, which features a dozen
 songs, with tunesmith Leslie Bricusse.

The actual writing of the show
 took four weeks—not in Britain
 but in New York.

"You see, Leslie had to go there
 to write for Beatrice Lillie's next
 show, and the only way we could
 get down to writing 'Stop The
 World' was for me to go there
 with him," Tony explained.

"We worked there in an apartment
 lent to us by Bea Lillie," Tony con-
 tinued. "In the mornings, Leslie
 worked on her material, and in the
 afternoons, we got down to our own
 writing. It certainly was a funny
 way to work, but it turned out fine
 in the end and we managed to com-
 plete the book, music and lyrics of
 the show between us."

How does Tony feel about the
 show? "Naturally, I'm hoping it'll
 be successful," he emphasised. "For
 a long time, I've toyed with the idea
 of a one-man show and this is it.
 It's also my first attempt at a West



with NME's KEITH GOODWIN

stage appearances for such a long
 time, Tony replies: "In the past,
 I played a lot of variety and concert
 dates in the provinces and, quite
 frankly, I don't want to go back to
 those same theatres until I've some-
 thing new and different to present.
 I think it very unwise to continue
 doing the same act for too long."
 "Apart from that, I've been very
 busy writing—not only 'Stop The
 World—I Want To Get Off' but also
 a musical film, again with Leslie
 Bricusse. It's called 'Boy On A
 Wall' and it's based on 'Pilgrim's
 Progress.'"

Title role

Newley himself will play the title
 role when the film eventually goes
 into production, but other than that,
 no parts have been cast. There is
 one for Adam Faith, who is keen
 to appear in the film so that project
 is still on the cards.

"As yet, I haven't a clue when
 I'll start work on the film. I've
 got to wait for the right opportunity
 —and also the time," said Tony,
 who will also achieve one of his
 cherished ambitions via the film, for
 he's intent on directing it, too!

Since severing his lengthy associa-
 tion with Warwick Films, Tony
 hasn't made a picture. Is he
 worried?

"Not really," he countered. "You
 see, I honestly wasn't very happy
 about most of the films I made with
 Warwick, and I don't want to get
 involved in a film again unless I'm
 really keen on the idea."

"I've been sitting at home with
 the door open waiting for a suitable
 script to come along. So far, nothing
 has appeared that has taken my
 fancy. But I'm in no hurry. The
 right script will turn up soon, I'm
 sure."

Box Jury" panel didn't agree. They
 all raved about the disc—but voted
 it a miss by three to one on the
 grounds that it wasn't a commercial
 proposition!

Tony's irrepressible humour comes
 through nicely on "Pop Goes The
 Weasel," a track drawn from his
 second LP which will be issued this
 month. The album, titled simply
 "Tony," is a collection of ballads
 and swingers and spotlights another
 modernised oldie in the shape of
 "Pack Up Your Troubles In Your
 Old Kit Bag!"

Asked why he hasn't made any

End musical. Anyway, I've got my fingers crossed.

Tony will be bidding for British
 chart honours again next Friday
 when his latest Decca single—coup-
 ling the new Johnny Worth com-
 position "Bee Bom" with an
 up-to-date version of the nursery
 rhyme "Pop Goes The Weasel"—
 is scheduled for release.

Actually, the Worth song is the
 "A" side of the disc, but I have
 a feeling that "Pop Goes The
 Weasel" is going to attract more
 attention.

Mind you, last Saturday's "Juke



U.S. stars are clamouring for more tunes by JERRY 'Apache' LORDAN

Romance." A while ago, Lill Babs
 —a Continental star—recorded Jerry's
 "Cinderella Jones" while on a trip
 to the U.S., and Danish guitar
 soloist Jorgen Ingmann, who took
 "Apache" to second place in the
 American charts, is eager to record
 more of Jerry's tunes at the earliest
 opportunity.

Here in Britain, Jerry's songs are
 being snapped up at a rapid pace,
 too. For example, the next Cliff
 Richard release will be a Lordan
 song—the first occasion that Cliff
 has waxed one of Jerry's works.

"I have a tremendous admiration
 for Cliff, and when we were on tour
 together last year, he asked me to
 write a song for him. Can't tell you
 the title yet, I'm afraid, because it's
 still very hush-hush," Jerry explained.

Next release by Ricky Valance will
 be a Lordan composition titled "I
 Want To Fall In Love" (to my mind,
 it's Ricky's best disc yet!) and some-
 time in the near future, both the
 Shadows and the John Barry Seven

will be bidding for hit parade
 honours with more of Jerry's tunes.
 The obvious question at this point
 is: Is Jerry letting his own recording
 career slide in favour of devoting
 more time to composing?

"Let's put it this way," he began.
 "As a singer I feel very discouraged
 with the way my career has been pro-
 gressing. I thought I was doing quite
 nicely after hits like "I'll Stay Single"
 and "Who Could Be Bluer," but my
 next three discs didn't mean much at
 all."

"Why?" he echoed. "I really
 don't know! I thought they were
 good records, but obviously, the
 fans didn't agree. I've been trying
 to trace the appeal of my first two
 hit discs that is lacking from my
 recent records, but as yet, I've
 been unable to locate the fault."

Despite his absence from the best
 sellers, however, Jerry's been doing
 very nicely in the LP field via his
 "All My Own Work" album, a col-
 lection of some of his best songs,

which has been selling extremely well.
 For the record, let's get it straight
 that Jerry has no intentions of pack-
 ing up singing altogether.

"Sure I enjoy singing," he con-
 fided, "but I like writing even more;
 first, because I do it better, and
 secondly, because I find it more re-
 warding in the long run."

"I get a kick out of seeing one
 of my songs in the charts, especially
 when it's recorded by an artist
 who's new to the best sellers."

Tony Newley, for example, notched
 his first hit via Jerry's "I've Waited
 So Long," while the Shadows entered
 the charts for the first time with
 "Apache"—which also spelled inter-
 national stardom for Jorgen Ingmann.
 Jerry, too, made the chart grade with
 his own compositions.

What are Jerry's plans for the
 future? Well, he intends to devote
 more and more time to writing, and
 at the moment, he's putting the
 finishing touches to his first stage
 musical. He penned both the words
 and music for the show, which he
 expects to be staged in London some-
 time next spring.

JAMES WYNN

JOHNNY DUNCAN
 AND THE BLUE GRASS BOYS
 "SLEEPY EYED JOHN"
 B/W
 "TOBACCO ROAD"
 45 RPM 7N 15358

JOSH MACRAE
 "NEVER, NEVER MAN"
 B/W
 "ARKANSAS RAMBLER"
 45 RPM 7N 15360

COLIN JAMES and
KEITH COOPER
 "LIFE'S A HOLIDAY"
 B/W
 "STRAIGHTEN UP AND FLYRIGHT"
 45 RPM INTERNATIONAL 7N 25084

THE TONY HATCH ORCH
 "ROCKING WALTZ"
 B/W
 "DEVIL'S HERD"
 45 RPM INTERNATIONAL 7N 25085

HOW many different recordings
 of "Apache" are in circula-
 tion at the moment, in addition to
 the smash-hit Shadows and Jorgen
 Ingmann versions? Twenty?
 Thirty? No, you're still way off
 the beam—for the answer is more
 like fifty!

"Honestly, I've lost track of the
 number," composer Jerry Lordan
 told me this week. "You know,
 there are 17 different recordings in
 France alone!"

"And when you take into account
 that the tune has been a hit in Ger-
 many, Spain, Sweden, Norway, Bel-
 gium and Holland, as well as Britain
 and America, it means an awful lot
 of records."

The international success of
 "Apache" has been a tremendous
 boost to Jerry's songwriting career,
 and the net result is that artists all
 over the globe are clamouring to re-
 cord his compositions.

In the States, for example, Brenda
 Lee has waxed Jerry's "Do I Worry"
 (which was the reverse coupling on
 his own "Who Could Be Bluer" hit
 here), while instrumental star Martin
 Denny (of "Quiet Village" fame) is
 currently doing a brisk trade with
 another Lordan score, "First

STAR QUOTE

LOUELLA PARSONS reports:
 "All the love songs and bal-
 lads Pat Boone sang at his open-
 ing at the Fairmont in San Fran-
 cisco have paid off. He's had
 dozens of offers from other night-
 club owners who are beginning to
 realize rock 'n' roll has taken
 second place to the old-time, old-
 fashioned love songs."

THE KAYE
SISTERS
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MAJORCA
 PHILIPS
 PB 1156

☆ ☆ ☆ ☆ MIKE HELLICAR visits the set of 'The Young Ones' to discover that—

CLIFF RICHARD woke up bright and early on the morning of the day he was due to begin shooting in "The Young Ones," his latest film project, and felt hundreds of butterflies pounding up and down inside his stomach!

Earlier this week, with seven days work in the can and the film coming along right on schedule, Cliff confided to me: "It's not often that I get nervous, but boy, those butterflies really got at me for the whole of the first day's shooting—and stayed for almost the rest of the week."

We were sitting in a bright pool of light thrown from the mocked-up youth club interior used as the main set for "The Young Ones," which a young but highly experienced team is producing for Associated British.

Cliff revealed: "I've been hoping and longing to get back on to the film set. It must be nearly two years since we made 'Expresso Bongo' and I made up my mind then that film work is something I really love. I've really missed the excitement of movie making."

Amid the whirl of technicians, cables, lights, odd pieces of scenery and a Cinemascope camera on a crane, Cliff paused to reflect on the full week's work he had put in. "There's something about this film," he said, "it's different from anything I've done before, and I'm certainly working hard."

"Do you know," he added, "I have put more work into the rehearsals for this film than I did for the entire shooting schedule for 'Expresso Bongo'."

"The Young Ones" gives Cliff a bigger chunk of the acting and singing opportunity than his other two films—in fact he is going to be so busy during the next few weeks that he has only four days free—and if the film falls behind schedule they are likely to be forfeited, too!

As Cliff's feet started tapping out a dance movement, his eyes wandered across the set to where tall, agile Herbert Ross, the film's choreographer, stood giving some last-minute instruction to the dancers cast as the fellow members of the youth club to which Cliff belongs.

"I've got nothing but admiration for that man," said Cliff, pointing across the shadowy floor where only working lights were burning.

"He's been flown in specially from America to look after the dance routines—and I'm flattered. He has been responsible for the choreography in many big stage, TV and film

musicals—not least among them 'Carmen Jones' with Sammy Davis and Dorothy Dandridge."

Cliff's eyes continued in their swivel of the set and alighted on director Sidney Furie, a quiet-spoken Canadian, almost the exact opposite of the caricature of a Hollywood director.

"He's another man whom I admire," said Cliff. "He's like everyone else here—so patient with me. If anything goes wrong there's a smile and a discussion to put it right."



CLIFF IS HAPPY TO BE FILMING AGAIN

kids know it—until he buys the land on which the club stands, so that he can build a block of offices.

"You know, Mr. Morley has already done most of his work on the film and in a strange way he gave me great confidence. When I found that he made mistakes like me, I stopped feeling so guilty about ruining a carefully rehearsed sequence because of some minor error."

"And because I didn't feel so bad about it I made less mistakes!" he laughed.

A voice coming from the back of the studio warned Cliff and the rest of us that the film's main dance routine would be starting in a few moments. Immediately warning bells started to ring and red lights began flashing.

Time wasting

"That's one trouble with filming—it's grand and I love it, but there's a lot of hanging about while they get everything just right," said Cliff.

"I should be all right, though—I've installed my record player and a big pile of discs in my dressing room to fight off any boredom. I play my guitar, too."

Much of the time Cliff is filming without his real-life, constant companions, the Shadows. "They were down here for a couple of days shooting last week," he told me,

despite those butterflies!

"but they're not being given acting roles."

"There was some talk of giving them stronger parts at first, but I don't think they were too keen. Bruce Welch has been given a line to say, though—we've pulled his leg about it quite a bit!"

It's hard to talk about "The Young Ones" without mentioning in detail the music—for the film is a musical with a strong, but happy-go-lucky plot.

Cliff has already recorded some of the numbers, among them the title song, which was written by American tunesmiths Tepper and Bennett. The Shadows have two full numbers and a bit of one—"The March Of The Shadows."

It's probable that Cliff's title waxing will be released as a single at the same time as the film comes out—next January.

By now we were watching a tall figure in a white shirt standing on the set and quite obviously the centre of attraction, for beams were being pointed in his direction and light meters were being waved near his face while a cameraman measured the distance from his shirt to the camera lens!

"He's my stand-in," whispered Cliff. "It gets really hot out there when you're just standing doing nothing while they line up the technical equipment, so the stand-in saves me the trouble!"

At last the crew were ready to begin. Two runs-through of the dance sequence and the camera was ready to turn.

After several takes and many, many feet of exposed film, Furie was satisfied. "All right now," he called, "let's get ready for this next scene. Now this is what I want you to do..."

Cliff and leading lady, Carole Gray, took a breather while Furie talked to the dancers and the make-up experts fussed around. Most of the morning had already passed, but shooting was due to continue until 6 pm.

For most of the cast rehearsals followed a hard day in front of the cameras, but Cliff had a "Saturday Club" recording that evening and didn't have to stay at the studio.

Even so, Cliff has to be at the studios around about 8.30 each morning, and you can be sure he doesn't get to bed before midnight the previous evening because, as he admitted to me, "I like to watch TV until it closes down."

But somehow I think the critics are going to acclaim Cliff's performance in this film. The team, the script, the cast, the mood is right for him, and from what I hear of the scenes already shot, Cliff's happiness is infectious!

RUBY MURRAY KEEPS TO SIMPLE SONGS

RUBY MURRAY is not trying to keep up with the current singing vogue. She pins her faith on the simple ballad—with strong overtones of the Emerald Isle, during her star spot in Bernard Delfont's ninth "Show Time" at Weymouth's Alexandra Gardens, which opened last week.

Ruby makes an almost unobtrusive entrance with "Smile," changes the tempo for a jig, "Mick McGilligan's Ball" and slips easily into the lullaby, "Close Your Eyes Go To Sleep Little One."

Then her straw-hatted husband, Bernard Burgess, teams up with her for a little mid soft shoe shuffle, "Do You Remember?" which brings in oldies like "In The Good Old Summer Time" and "Tip Toe Through The Tulips," and Ruby finishes on her own with "A Little Bit Of Heaven."

JACK FULLFORD

Roy Orbison climbs back into charts



YOU can't always judge an artist's popularity by his hit parade prominence—or lack of prominence—and the Top Thirty ratings can, at times, be very misleading. Consider the case of tall Texan Roy Orbison, for example.

Last August he rose from obscurity to stardom via the wistful "Only The Lonely," which turned out to be one of the year's most popular discs and occupied the coveted No. 1 position for three consecutive weeks during October.

Later on in the year, he produced a double-sided hit which coupled "Blue Angel" with "Today's Teardrops," and at one point, he enjoyed the distinction of having all three titles placed in the Top Thirty. "Blue Angel" was especially successful, and after a long run of favour, finally vacated the charts at the end of January this year.

Roy, it seemed, was here to stay. But as luck would have it, his next release—"I'm Hurtin'" and "I Can't Stop Loving You"—failed to click. For four months, singer-composer Roy was hitless, and many people were prompted to suppose that his success was the flash-in-the-pan variety.

But how wrong can you be? Any of us who thought that Roy was a spent force were definitely barking up the wrong tree, for right now he's climbing the charts again and looks all set for another lengthy spell of popularity with his latest hit "Runnin' Scared."

charts AFTER FOUR MONTHS ABSENCE

Like "Only The Lonely," "Blue Angel" and "I'm Hurtin'," "Runnin' Scared" is another of Roy's own compositions.

A dramatic, western-styled beat ballad, it entered the charts here last week at No. 21 and has now climbed to No. 16. In America it has already attained Top Ten status.

Twenty-five-year-old Roy (he also wrote the Everly Brothers' hit "Claudette," by the way) has just completed his second LP for the U.S. Monument label (London here) and recently embarked on a nationwide American concert tour.

Meanwhile, his first album is issued here by London this month. Titled "Lonely And Blue," it features all his past hits, plus several more of his original songs, including "Blue Avenue" and "Twenty-Two Days."

Few discs

The current success of "Runnin' Scared" will, I imagine, result in renewed demand for more Orbison discs by his fans. The LP will help quench their thirst, but apart from that, precious little of his work is available here.

In addition to those discs we've already mentioned, in fact, the only other Orbison record you can add to your collection is an EP that was originally released as long ago as September, 1957.

Titled "Hillbilly Rock," it brackets four titles—"You're My Baby," "Go Go Go," "Rockhouse" and "Ooby-Dooby," and country-and-western music was—and still is—Roy's first love, and this EP features him in fine c-and-w mood.

Many of his early American disc releases, however, have never been issued in Britain—a pity, really, because there can be little doubt that there would be a ready market for them.

Perhaps London will decide to issue such fine Orbison waxings as "Sweet And Easy," "To Love," "Chicken Hearted," "Uptown," "Almost Eighteen," "Jolie" and "Seems To Me" in EP form sometime in the future. With "Runnin' Scared" doing so well, it would certainly be a wise move.

KEITH GOODWIN.

JOANIE SOMMERS—A NAME TO REMEMBER

MAKE a note of the name Joanie Sommers—you're going to hear it a lot in the future. Who says so? Several hundred American disc jockeys plus publishers, musicians and a growing army of fans—in other words, the people who recently named Joanie one of America's "Most Promising" young stars in an important U.S. magazine poll.

Hailed as "the most exciting singing discovery of the last 15 years," brunette Joanie is rapidly climbing the success ladder in the States where she already has a couple of disc hits to her credit. Her talent has been also noticed by the film moguls and she's in line to star alongside Pat Boone in the forthcoming screen revival of "State Fair."

In this country, on the other hand, she's still virtually unknown, largely due to the fact that her disc releases on the Warner Bros. label have been few and far between. Still, the three platters that are available have aroused a certain amount of interest and it is surely only a matter of time before Joanie begins hitting the highspots here.

Joanie made her initial appearance on the British market towards the end of last year with a single which coupled with a revival of the Mario Lanza hit "Be My Love" with a

says JAMES WYNN

new version of the old Peggy Lee success "Why Don't You Do Right." It sold moderately well and paved the way for the release of "Ruby-Duby-Du" earlier this year.

In addition, Joanie is represented by an excellent EP, aptly titled "Positively The Most," which brackets distinctive interpretations of four oldies—"My Heart Belongs To Daddy," "It Might As Well Be Spring," "I'm Beginning To See The Light" and "Something I Dreamed Last Night."

These titles are drawn from Joanie's first U.S. Warner Bros. LP "Positively The Most" which set Stateside critics raving about this "bright new star."

Since then, she's clicked with a second LP, "Joanie," which is scheduled for release here soon.

Twenty-year-old Joanie, who hails from Buffalo, New York, began her singing career by winning a talent contest at the age of ten. Later on, when she moved with her family to Venice, California, she became featured singer first with the Venice High School Dance Band and afterwards with the Santa Monica City College Band.

Her biggest break came along when she turned professional to appear with the Tommy Oliver Band, and it



was the leader who first recommended Joanie to Warner Bros. for a recording test. She was signed up on the spot.

Already, Joanie has shown great promise as an actress, and she's been seen on two occasions in the "77 Sunset Strip" TV series.

Advertisement for Matt Monro's album 'Lonely And Blue' on Parlophone Records. It includes the text: 'Thanks, KENT WALTON for making Why not now? MATT MONRO RECORD OF THE WEEK ON 'HONEY HIT PARADE' 45-R4775. The results of the MATT MONRO RADIO LUXEMBOURG COMPETITION will be announced on 'A Young Man's Fancy' presented by Jimmy Young on Tuesday 13th June at 9.30 p.m.—208 metres. PARLOPHONE RECORDS. E.M.I. RECORDS LTD., E.M.I. House, 20 Manchester Square, London, W.1.'

POPS PAGE

reviews by

KEITH FORDYCE



LPs
by ALLEN
EVANS

Connie will be breakin' in on your heart!

"BREAKIN' IN A BRAND NEW BROKEN HEART" doesn't sound to be the most cheerful of occupations, but over Stateside it's proving to be a profitable one for Connie Francis, whose latest MGM release is in the Top Ten there.

A slow number having distinct connections with the c-and-w catalogue; simple melody, routine sort of lyric.

Connie self-duets excellently to the accompaniment of Stan Applebaum's orchestra. Mainly strings and guitars with a steady beat on drums.

You can safely make a bet on this one being in the hit parade soon.

Flipside, "Someone Else's Boy" is much brighter, has a crisp, fast beat. Very enjoyable, equally as hitworthy as the topside.

MICHAEL HOLLIDAY

"Dream Boy Dream" is a slow but appealing number about a feller who had that certain feeling about a girl—a feeling that was not reciprocated.

An unusual sort of song for Michael Holliday, but one that gives him a much better chance of a hit than most of the light and inconsequential numbers that he's waxed in recent months.

Top marks for both song and singer.

On the reverse of this Columbia release Mike revives the wartime oldie, "I Wonder Who's Kissing Her Now." As tuneful and attractive as ever.



SHIRELLES

If you want to know what "Mama Said," give a listen to the Shirelles on Top Rank. Already in the American charts this platter is all set for repeat success over here.

A medium-to-fast solid rocker, out-and-out commercial in every way.

"Blue Holiday" is a slow dirge about "he" and "she" being apart. There is agony in the voice of the soloist; this will also be suffered by most listeners, too.

JAMES/COOPER

I can't help wondering if Colin James and Keith Cooper, who record for Pye International, are handicapping themselves by not adopting a "Brothers" pseudonym.

Their singing is so good that they deserve hit parade recognition.

Latest waxing, which I warmly recommend, is "Straighten Up And Fly Right," an oldie brimful of attractive rhythm.

"Life's A Holiday" is a carefree ditty on the fringe of the corn belt.



EVERLYS YIELD TO 'TEMPTATION'!

ON the Warner Brothers' label that trusted evergreen "Temptation" is given an up-to-date treatment by the Everly Brothers.

A good performance generally with plenty of excitement but not, perhaps, as good as it might have been.

There appears to be a constant struggle for supremacy between the Brothers, the chorus and the backing.

In this particular song the vocal needs to come belting through in complete command of the performance.

"Stick With Me Baby" finds the boys at their distinctive best with a song that falls broadly in the "Cathy's Clown" category.

FARON YOUNG

"Hello Walls" is a wistful beat number that finds Faron Young in lonesome mood due to the absence of the girl-friend.

Attractive tune and quite a lot of charm in the lyrics. Faron has a manly voice well suited to the semi-c-and-w style of the song.

Given the airings this is a waxing that could find a place in the charts.

"Congratulations" is one of those songs that doesn't mean what it says.

Mr. Young indulges in a spot of mild sarcasm towards the girl who has jilted him. On the Capitol label.

JAZZ

By KEITH GOODWIN

ONE OF THE BEST and most important albums to be issued so far this year appears on Vogue under the title **DIZ 'N' BIRD IN CONCERT** (LAE 12252). Included are some historically as well as musically worthwhile recordings by Dizzy Gillespie and the late Charlie Parker, two of modern jazz's most influential figures.

One side of the album is devoted to four titles waxed by the Parker-Gillespie Quintet at a New York Carnegie Hall concert in 1947. Outstanding are Parker's constructive, imaginative solos on "Confirmation" and "Groovin' High."

The other side of the record spotlights four Gillespie items recorded in 1953 at a Paris recital. Diz is in fine form, and so, too, is the legendary jazz singer Joe Carroll.

THE only criticism levelled at the Cannonball Adderley Quintet on its British tour earlier this year was that it was on stage for far too short a time. Nobody attacked the group's musical worth, and rightly so, for it's one of the best combos on today's modern jazz scene.

Latest Cannonball album to be released is **THEM DIRTY BLUES** (Riverside RLP 12-322), and in my opinion, it's the altoist's best yet. Cannonball blows a lot of fluid, thoughtful alto and there's also a collection of tasty solos by brother Nat Adderley (on cornet) and pianist Bobby Timmons on this highly recommended album.

NOW that the American Blue Note catalogue is available in Britain, we're at last getting an opportunity to hear some of the many fine albums recorded by pianist Horace Silver, to my mind the most consistently impressive keyboard soloist around today. On **BLOWIN' THE BLUES AWAY** (Blue Note 4017), he fronts a virile, free-blowing group for seven interesting originals.

Tony Newley adds own lyrics to folk song!

WITH "Strawberry Fair," a new style of pop song was created by Tony Newley, a style so personal that only Tony himself can provide a follow-up.

This I am glad to say he has done, with the most unlikely material of "Pop Goes The Weasel"—plus plenty of additional lyrics, I need hardly add.

A brilliant performance with top-class entertainment in both the words and the music.



Ian Fraser directs the accompaniment.

"Bee-Bom" is music in the "Gurney Slade" style with a pleasant, scatterbrain lyric. Label is Decca.

KAYE SISTERS

With Majorca as one of the most popular Mediterranean resorts for British holidaymakers, a new Philips disc by the Kaye Sisters, backed by Wally Stott's orchestra, is sure to be bought in thousands as a happy souvenir.

Called "Palma De Majorca," it is medium-packed with a most attractive melody and rhythm.

And if you've never been to Majorca, ignore the souvenir angle, because this is a good buy by any standard.

"I Just Wanna Be With You" is a casually happy little ditty from the pen of one Trevor Stanford.

ROSEMARY CLOONEY

Both sides of the new RCA platter from Rosemary Clooney deal with love, but in rather different ways.

"Without Love" is a slow ballad that dwells on the incomplete state of a woman who is "without love."

A most effective song and performance.

"Wonderful Season Of Love" refuses to contemplate the possibility that love might go wrong. Thus Rosie Clooney is in rosy mood and all's well with the world.

JIMMY LLOYD

From the film "A Flame In The Streets" (which deals with racial problems) comes a wonderful calypso called "Without The Sun" recorded by Jimmy Lloyd on Philips.

It is the gentle lament of the coloured man from the islands who comes to work in the big city and the song is both attractive and appealing.

On the flipside there's that very lovely Norman Luboff composition "Yellow Bird."

This is one of the regrettably few songs that brings a true sense of poetry to pop music.

TEMPERANCE 7

After careful and conscientious rehearsal the Temperance Seven have made a gramophone record (under the auspices of the Parlophone Company) of "Pasadena."

The vocal refrain is sung by Mr. Paul Macdowell, who tempers dignity with enthusiasm (without, I am pleased to say, descending to vulgar levels of excitement) as he recites details of a railroad journey in America.

Those who play the instruments do so concisely and accurately.

There are distinct signs of levity on the other side of the record as Mr. Macdowell sings "Sugar." This is the name he gives to a lady of his acquaintance, quite inexplicable as this may seem.

After listening to this remarkable

performance one cannot help but question whether these musicians are, in fact, adherents of the principles of temperance!

POTTED POPS

TERRY LIGHTFOOT'S New Orleans Jazzmen (Columbia) could well be the next trad outfit to enter the charts, because they have waxed that gimmicky but eminently hitworthy item, "Big Noise From Winetka." Every recommendation for this excellent recording. Flip is the W. C. Handy number, "Long Gone From The Bowling Green."

STANLEY HOLLOWAY (Columbia) revives his famous monologue "Brahm Boots," extracting a lovely quiet humour from the unlikely topic of a funeral. There's pathos, too, in this not-to-be-missed collector's item. "Tommy The Whistler" is a charming song with a sort of "Pied Piper" theme.

ARTHUR GREENSLADE and The Gee-Men (Decca) give the rock treatment to dear old Susannah, under the title of "Rockin' Susannah." Works out very well. "Eclipse" is quite a lively rock instrumental with a fair tune to it.

TONY HATCH Orchestra (Pye International) offers "Rockin' Waltz," a blend of the dignified old-time waltz with a heavy rock beat. Interesting, but I'm not sure what sort of listener is really going to enjoy it! "Devil's Herd" is light-hearted "prairie" music, with a rockin' guitar in the lead.

★★★★ ALL AGLOW AGAIN (Capitol) is PEGGY LEE (above), queen of the swing-songstresses! This album of winners starts off with her all-time hit, Fever ("borrowed" by Elvis Presley on one of his albums). It continues with Where Do I Go From Here, Whee Baby, Man Man, You Deserve, and a rootin' tootin' Manana. Side two gives you Hallelujah I Love Him So, You Don't Know, Louisville Lou, I'm Lookin' Out The Window, It Keeps You Young, and Let's Call It A Day. Lee fans will recognise at least four big hits in these titles, which make this LP a memorable cross-section of Peggy's repertoire. Backings are contributed by Dave Barbour, Nelson Riddle, Sid Feller and Jack Marshall. Good to listen to and for dancing, ideal.

★★★★ JOHNNY MATHIS: I'LL BUY YOU A STAR (Fontana). How intensely versatile is this vocalist. On this album—for which he has the distinguished backing of Nelson Riddle—you can hear him prancing through a gay, fast Ring The Bell, then as a near-Lanza in Love Look Away, then as a warm Sinatra-ish romancer in Sudden Love! Other highlights are the title song, Starway To The Stars, and his magical Smile. And Riddle's backing is crisply exciting.

★★★★ TEEN SCENE (Fontana) is sub-titled THE HUNTERS PLAY THE BIG HITS—and they score one themselves! Here is the perfect compromise between the strident Shadows' guitar playing, and the restful c-and-w exponents. There's plenty of rhythmic beat about the playing, yet it's relaxing music with tricky tunelessness running through it. The numbers are well known to teenagers—Someone Else's Baby, Pepe, Poor Me, It Doesn't Matter Any More, A Summer Place and Lipstick On My Collar to mention but six of the dozen numbers.

★★★ SONGS FROM THE DAYS OF RAWHIDE (MGM) presents SHEB WOOLEY singing them. This actor-singer, who plays the part of Pete Nolan in the TV "Rawhide" series, sings this theme song as well as 11 other softly, entrancingly offered c-and-w tunes, including The Wayward Wind and Cattle Call, plus seven of his own songs, best of which are Indian Maiden, The Story Of Billy Bardell, and Bars Across The Window. Don Rakke conducts the orchestral backing.

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THIS WEEK'S

EMI

FRANKIE AVALON

Gotta get a girl

H.M.V. 45-POP879

JO ANN CAMPBELL

Motorcycle Michael

H.M.V. 45-POP873

FREDDY CANNON

Buzz buzz a-diddle-it

TOP RANK JAR568

TERRY LIGHTFOOT

Big Noise from Winnetka

COLUMBIA/LANSLOWNE JAZZ SERIES 45-DB4658

THE MINUTE MEN

Yankee Diddle

CAPITOL 45-CL15206

THE OUTLAWS

Ambush

H.M.V. 45-POP877

ANDY STEWART

The Battle's O'er

TOP RANK JAR565

NANCY WILSON

My Foolish Heart

CAPITOL 45-CL15205

THE SPRINGFIELDS



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PB 1145

PHILIPS

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, June 7, 1961)

Last Week	This Week	Title	Label
1	1	SURRENDER (Elvis Presley)	RCA
2	2	RUNAWAY (Del Shannon)	London
3	3	FRIGHTENED CITY (Shadows)	Columbia
6	4	YOU'LL NEVER KNOW (Shirley Bassey)	Columbia
7	5	BUT I DO (Clarence Henry)	Pye Int.
4	6	MORE THAN I CAN SAY (Bobby Vee)	London
5	7	ON THE REBOUND (Floyd Cramer)	RCA
11	8	HAVE A DRINK ON ME (Lonnie Donegan)	Pye
12	9	LITTLE DEVIL (Neil Sedaka)	RCA
9	10	WHAT'D I SAY (Jerry Lee Lewis)	London
16	11	HELLO MARY LOU (Ricky Nelson)	London
15	12	HALFWAY TO PARADISE (Billy Fury)	Decca
8	13	BLUE MOON (Marcel's)	Pye Int.
10	14	YOU'RE DRIVING ME CRAZY (Temperance Seven)	Parlophone
13	15	DON'T TREAT ME LIKE A CHILD (Helen Shapiro)	Columbia
21	16	RUNNIN' SCARED (Roy Orbison)	London
19	17	I'VE TOLD EVERY LITTLE STAR (Linda Scott)	Columbia
27	18	WELL I ASK YOU (Eden Kane)	Decca
18	19	WOODEN HEART (Elvis Presley)	RCA
22	20	WARPAINT (Brook Brothers)	Pye
20	21	THEME FROM DIXIE (Duane Eddy)	London
17	22	I STILL LOVE YOU ALL (Kenny Ball)	Pye
—	23	TRAVELLIN' MAN (Ricky Nelson)	London
14	24	EASY GOING ME (Adam Faith)	Parlophone
23	25	EXODUS (Ferrante and Teicher)	London
24	26	AFRICAN WALTZ (Johnny Dankworth)	Columbia
28	27	SHE SHE LITTLE SHEILA (Gene Vincent)	Capitol
—	27	HALF OF MY HEART (Emile Ford)	Piccadilly
—	29	TRANSISTOR RADIO (Benny Hill)	Pye
—	30	CLIMB EV'RY MOUNTAIN (Tony Bennett)	Philips
26	30	WHY NOT NOW (Matt Monro)	Parlophone

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, June 6, 1961)

Last Week	This Week	Title	Label
1	1	EXODUS (Chappell)	
7	2	SURRENDER (Aberbach)	
4	3	WOODEN HEART (West One)	
3	4	HOW WONDERFUL TO KNOW (Macmelodies)	
6	5	FRIGHTENED CITY (Filmusic)	
2	6	ON THE REBOUND (Acuff-Rose)	
5	7	YOU'RE DRIVING ME CRAZY (F.D. & H.)	
11	8	DON'T TREAT ME LIKE A CHILD (Lorna)	
21	9	YOU'LL NEVER KNOW (Bregman, Voeco & Conn)	
12	10	CLIMB EV'RY MOUNTAIN (Williamson)	
19	11	RUNAWAY (Vicki)	
9	12	SCOTTISH SOLDIER (James Kerr)	
15	13	AFRICAN WALTZ (Key)	
10	13	SEVENTY-SIX TROMBONES (Frank)	
13	15	MARRY ME (Lawrence Wright)	
8	16	MY KIND OF GIRL (Essex)	
16	17	MORE THAN I CAN SAY (Monique)	
14	18	GEE WHIZ IT'S YOU (Belinda)	
—	19	BUT I DO (Jewel)	
30	19	I'VE TOLD EVERY LITTLE STAR (Chappell)	
16	21	LAZY RIVER (Southern)	
18	22	ARE YOU SURE (Marlyn)	
25	23	BLUE MOON (F.D. & H.)	
—	24	HAVE A DRINK ON ME (Cromwell)	
22	25	EASY GOING ME (Apollo)	
24	26	A HUNDRED POUNDS OF CLAY (Tin Pan Alley)	
—	27	WHY NOT NOW (John Fields)	
26	28	THEME FROM DIXIE (Twangy)	
27	29	WARPAINT (Nevins-Kirshner)	
—	29	WHAT'D I SAY (Progressive)	

BEST SELLING POP RECORDS IN U.S.

(Tuesday, June 6, 1961)

Last Week	This Week	Title	Label
3	1	RUNNIN' SCARED (Roy Orbison)	
1	2	TRAVELLIN' MAN (Ricky Nelson)	
2	3	DADDY'S HOME (Shep and the Limettes)	
4	4	MAMA SAID (Shirelles)	
9	5	I FEEL SO BAD (Elvis Presley)	
13	6	STAND BY ME (Ben E. King)	
14	7	MOODY RIVER (Pat Boone)	
8	8	A HUNDRED POUNDS OF CLAY (Gene McDaniels)	
15	9	RAINDROPS (Dee Clark)	
7	10	BREAKIN' IN A BRAND NEW BROKEN HEART (Connie Francis)	
10	11	TRAGEDY (Fleetwoods)	
12	12	HELLO WALLS (Faron Young)	
11	13	LITTLE DEVIL (Neil Sedaka)	
16	14	HELLO MARY LOU (Ricky Nelson)	
6	15	RUNAWAY (Del Shannon)	
20	16	BARBARA ANN (Regents)	
—	17	YOU ALWAYS HURT THE ONE YOU LOVE (Clarence Henry)	
—	18	THE WRITING ON THE WALL (Adam Wade)	
5	19	MOTHER-IN-LAW (Ernie K-Doe)	
19	20	GIRL OF MY BEST FRIEND (Ral Donner)	

The American chart is published by courtesy of "Billboard"

TOP HITS

ANTHONY NEWLEY

BEE-BOM;
POP GOES THE WEASEL

45-F 11362 Decca

EVERLY BROTHERS

TEMPTATION

45-WB 42 Warner Bros.

ECLIPSE

ARTHUR GREENSLADE

45-F 11363 Decca

HEY! LAWDY LAWDY

MARY PETTI

45/RCA-1239 RCA

AIN'T IT BABY

THE MIRACLES

45-HL 9366 London

BYE BYE BUTTERFLY

EDDY and TEDDY

45-HLU 9367 London

I'M GONNA KNOCK ON YOUR DOOR

EDDIE HODGES

45-HLA 9369 London



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Temperance Seven get own BBC-TV series

THE Temperance Seven are to star in their own six-week BBC-TV series later this year!

The 15-minute programmes will all be tele-recorded and individual members of the band (still riding high in the charts with "You're Driving Me Crazy") will be introduced each week.

Produced by Richard Evans, the series is expected to start either late in October or early the following month.

A similar quarter-hour show taped by the group several weeks ago will be screened some time next month.

Another "trad." unit in the TV news is Ian Menzies' Clyde Valley Stompers, who make a guest appearance in ABC's "The Sunday Break" this weekend. The band returns to the Light Programme's "Saturday Club" on June 24.

Dance dates set for the group include two university appearances—at Oxford on June 19 and at Keele on June 26.

The Stompers, now based in London, return to Scotland for a two-month summer residency in the Isle of Arran, starting on June 27.

The Chris Barber Band begins an eight-day tour of Ireland in Dublin this Sunday. Other dates include Belfast (June 13 and 14), Limerick (16th), Cork (17th) and a return to Dublin on June 18.

Barber's July bookings include an open-air concert at Battersea Park Pavillion (6th) and one of his rare visits to the Isle of Man for an appearance at the Villa Marina, Douglas, on July 16.

Ex-Barber clarinetist Monty Sushine, now leading his own successful trad. group, has been signed for a guest solo appearance in the Light Programme's "Go Man Go" on June 30.

'MISFITS' COMPOSER IN LONDON

ALEX NORTH, American composer of the music featured in the new Clark Gable-Marilyn Monroe film "The Misfits," flew into London last week to attend the movie's British premiere.

North, who wrote a hit of the '50's—"Unchained Melody"—is one of America's foremost screen writers. His other movies include "Viva Zapata," "Spartacus," "Sanctuary" and "Street Named Desire."

Another film music personality in London this week is Bronislaw Kaper. A top composer at MGM's Hollywood studios for many years, he is best known for writing "Hi-Lili, Hi-Lo" from "Lili."

Among his most recent films are "Butterfield 8" and the new Shirley MacLaine and Jack Hawkins film "Spinster."

MD Tommy Watt leaves NDO

BERNARD HERRMANN, 31-year-old flautist with the BBC Northern Dance Orchestra for the past 10 years, is expected to be its next MD. His appointment would follow the surprise departure of Tommy Watt, who took over as NDO conductor only last December.

Watt's last assignment with the NDO was a "Ken Dodd Show" tele-recorded last Friday for transmission on June 17.

Herrmann's first programme as MD would be "From This Moment On," to be recorded when the band reassembles after its annual holiday on June 19. It is due for transmission the following Saturday (Light).

Watt's contract has been "terminated by mutual agreement," according to the BBC announcement. He is on holiday in the south of France and is then due to write the music for a Brian Rix film.

MORE COMEDIANS ON WAX

THREE well-known comedy personalities have been signed for discs. Tommy Cooper's first record will be issued on Wednesday by Parlophone. An "Army Game" duo, Harry Fowler and Mario Fabrizi, are teamed for HMV release on June 23.

Cooper's sides, "How Come There's No Dog Day" and "Don't Jump Off The Roof," were written for him by visiting U.S. writer Cy Cohen and recorded with accompaniment directed by Cliff Adams.

Fowler and Fabrizi are teamed in "Buddies." Both this and the coupling, "Foller Flogger," were written by Tony and Irving Hiller. Bill Shepherd was the MD. The disc was recorded by Mills Music and leased to HMV.

Names in the News

■ STUBBY KAYE, American musical comedy star, recorded sides for Polydor Records last week under the supervision of Michael Barclay.

■ JUNE MARLOW has been added to the cast of AR-TV's "Summersong" presentation on August 2.

■ JIMMY COTTON, American jazz harmonica soloist, has been signed for his British debut at the Beaulieu Jazz Festival on July 29 and 30.

■ VALERIE MASTERS and Carole Carr guest in TWW's "Songs At Seven" show, which is being taped on June 19 for August transmission.

■ JACK JACKSON joins Eric Robinson and Katie Boyle as judges of the Interflora contest on BBC-TV next Thursday (15th).

■ KEITH FORDYCE is a panellist in the first of ATV's new quiz series, "Tell The Truth," on Wednesday, June 28.

PEGGY LEE TO BE IN MAJOR BRITISH TELESHOW

ABC-TV is planning to star Peggy Lee in one of the most exciting pop music shows ever presented on British television—designed on the same ambitious scale as last year's "Sammy Davis Meets The British." It will be made during the American singer's visit to London to headline the cabaret presentation at the Pigalle.

Shadows: more weekend dates

AN additional weekend date for the Shadows—arranged by Arthur Howes during filming "The Young Ones"—headlines them at Wakefield Playhouse on Sunday, June 25, with Billy Fury.

The following week-end they are at Taunton Gaumont (July 1) and Torquay Princess (2nd)—without Fury. They will be supported by Peter Elliott, Chas McDevitt and Shirley Douglas, Red Price, Patti Page and the Dale Sisters. They have a dance date at King's Hall, Stoke-on-Trent on Saturday, July 8.

PET AND SHIRLEY MARRY SAME DAY

SHIRLEY BASSEY and Pet Clark were due to be married yesterday (Thursday)—Shirley in London, Pet in Paris.

Shirley Bassey was due to marry film director Kenneth Hume at Paddington Register Office yesterday (Thursday).

Petula, who now lives in France, was to wed Claude Wolff, a former executive of the French Vogue label, in Paris.

The wedding—a civil one—will be followed by a church ceremony in Lodswoth, Surrey, where Pets' parents now live, on June 24, the day that she closes her short cabaret season at Ilford's Room At The Top night spot.

'Belle' will be 'Big Night Out'

A TELEVISION adaption of the Wolf Mankowitz-Monty Norman musical "Belle" is to be screened by ABC this summer.

The musical, based on the life of Crippen, closes at London's Strand theatre tomorrow (Saturday). It was tele-recorded on Wednesday, for future inclusion in ABC's "Big Night Out" series.

DICKIE'S GUESTS

DENNIS LOTIS has been booked as a second guest in the first of Dickie Valentine's new ATV series, which starts on Wednesday, June 28 (Patricia Bredin had already been signed as the other).

The series, which has now been titled "Calling Dickie Valentine," will feature two guests every week.

Ronnie Hilton is Patti Page's principal guest in her own ATV showcase tomorrow (Saturday).

Marino Marini, as the result of a late decision, brought the other members of his Quartet with him on his flying visit to London this week. The whole group is featured in the Sophie Tucker spectacular, which was tele-recorded on Tuesday for transmission at a later date.

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MICHAEL COX ★

★ TERRY DENE

DANNY RIVERS ★

NELSON KEENE ★

★ RICKY WAYNE

GERRY TEMPLE ★

AND OTHERS

She appears at the night spot from Sunday, July 16, until Saturday, August 12. The programme will not be seen until she has ended her Pigalle season.

It will be Peggy Lee's first major British TV production.

She has been seen, however, in tele-recordings of American shows.

Two notable examples recently were BBC-TV presentations—in "The Perry Como Music Hall" and the spectacular "Bing Crosby Show," which also featured Frank Sinatra and Louis Armstrong.

Brian Tesler, ABC's head of light entertainment, will personally produce the Lee programme. Most

probable date for transmission is Saturday, September 9.

Tesler produced the "Sammy Davis Meets The British" show for ABC, which co-incided with the American star's visit to London for a Pigalle season in May last year.

According to American reports, ABC was considering tele-recording the show at the Pigalle on a Sunday during Peggy Lee's residency.

The NME understands, however, that ABC has now decided against this and it will therefore be a major studio production.

Peggy is expected to receive the highest fee ever paid to a visiting female star for a show.



BILLY FURY (left) played host on Wednesday to his old pal, JOE BROWN, who guested in one of Billy's 13 programmes now being recorded for Radio Luxembourg.

WILDE FURY GUEST

MARTY WILDE, currently appearing in "Bye Bye Birdie" at Manchester Opera House prior to its London opening, is one of the guests lined up for Billy Fury's forthcoming Radio Luxembourg series.

The shows, titled "Make A Date With Billy Fury," are currently being recorded at 208's London studios and are set for transmission towards the end of the year.

Other guests include South African-born Dickie Loader, Joe Brown, Duffy Power, Johnny Gentle, Tommy Bruce and Nelson Keene.

Princess Margaret and her husband, Mr. Antony Armstrong Jones, visited the Palace Theatre on Tuesday night to see "The Sound Of Music."

Adam Singers stay on TV

THE Cliff Adam Singers' AR-TV series "Something Old, Something New" has been extended until September 25. It was originally due to finish on July 10.

Among latest guest bookings are Maureen Evans (with Ronnie Carroll on June 20) and American musical comedy star Stubby Kaye (July 4).

An LP version of the programme has been recorded by EMI for Columbia release later this year. It features the TV cast and was produced by Norman Newell in conjunction with Cliff Adams, who devised and presents the AR-TV series.

Matt Monro on Sullivan show in October

MATT MONRO'S long-awaited American TV debut on the famous "Ed Sullivan Show" has now been officially confirmed for October 15. His trip there may also include a two-week cabaret engagement at a leading New York venue, which is now being negotiated.

British commitments prevented Matt from flying to the U.S. for the Sullivan show this month. October 15 will be the first date suitable to both Sullivan and Monro.

Matt's forthcoming Light Programme series, scheduled to begin a 13-week run on Tuesday, July 4, will be titled "Matt's Kind Of Music."

First guest instrumental group signed for the run are the current hit parade stars, the Temperance Seven, who will appear on July 25.

For this series, musical director Johnny Spence will lead a specially assembled 10-piece band which will be showcased each week.

No release here for Shadows' EP

AN EP of the Shadows playing before a "live" audience at Johannesburg Coliseum during their South African tour with Cliff Richard earlier this year, is not likely to be issued in Britain.

"It is unusual for a local 'live' recording to be issued in other countries where there is already a plentiful supply of studio-taped numbers," explained the group's recording manager, Norrie Paramor.

One of the numbers on the EP, "FBI," was a recent chart entry for the Shadows. The other numbers are "Shazam," "Guitar Boogie" and "Sleep Walk."

PRESLEY FILM BEGINS JUNE 22

ELVIS PRESLEY'S latest picture, "Wild In The Country," will have its British premiere at London's Carlton Cinema on Thursday, June 22.

The film should have opened there next Thursday, but due to the film prints being unexpectedly delayed in the States, it has had to be put back a week.

RCA have released a new Elvis Presley album in America. Titled "Something For Everybody," it includes songs ranging from ballads to blues.

Among the titles are "Sentimental Me," "Give Me The Right," "In Your Arms," and "I Slipped, I Stumbled, I Fell." The last tune is from "Wild In The Country."

KENT WALTON PYE'S 208 D-J

KENT WALTON becomes a Radio Luxembourg disc-jockey for Pye Records next week. He takes over from Alan Freeman, who has been presenting most of Pye's 208 shows for the past three years.

Freeman hands over the Monday evening "Spin With The Stars" to Walton, who will also be introducing "Request A Golden Guinea" on Wednesdays, "The Kent Walton Show" on Fridays and "Top Pops," a new title for Pye's Sunday midnight programmes.

For the first time, Pye is bringing in an outside firm to produce the programmes. This is Commercial Radio (London) Ltd., of which Walton is a director. It also produces the "Honey Hit Parade" shows.

Dorothy Squires duets with Russ

DOROTHY SQUIRES was a last-minute booking for the fourth of Russ Conway's new BBC-TV series, which is currently being tele-recorded.

Her appearance was taped this week for transmission on Friday, August 18. As previously reported, the show also stars Semprini and Bill McGuffie.

As one of the show's highlights, Dorothy and Russ combine for their new disc duet, "Say It With Flowers."

Other bookings for this series include Ronnie Hilton and guitarist Dennis Newey (for the August 25 transmission) and Shirley Eaton (September 1).

Norwegian's disc bow

JAN HOILAND, the Norwegian singer who is resident in Tyne Tees-TV's weekly "Young At Heart" show until July 4, has his first record in English released by Parlophone next Friday.

Titles are "The Land That I Love" and "Make Me Believe," with backing directed by Brian Faye.

The session was supervised by Norman Newell, who spotted Jan when he guested on a Russ Conway ATV show last December.

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Garry Mills adds another string to his bow by becoming a record producer! He is pictured here supervising the first sides cut by a new vocal and instrumental group, Chaz and Johnny and the Gunners, at a recording session for Decca on Tuesday evening. The group impressed him when they backed him at Chingford a few weeks ago, and Garry took advantage of a free evening because of a cancelled engagement owing to his sore throat, to record them. Also in the picture is Chaz, leader Chick Henderson and the group's drummer, Bobby Carr.

AFTER UNION OBJECTS—

Eydie Gorme—Steve Lawrence debut here almost OFF!

EARLY this week the first visit to London of Steve Lawrence and Eydie Gorme—to be the next headliners at the Pigalle and to star in ATV's "Sunday Show" on July 2—was called off. But the visit is "on" again!

The American stars had asked to bring two additional musicians with them—a trumpeter and a drummer—but the Musicians' Union had objected to them being granted working permits.

Al Burnett, who had booked them for his Pigalle nightspot, was told that Steve and Eydie would not be coming if they could not bring the musicians with them.

In New York on Wednesday, however, Nat Hentoff was told by the Lawrences' agent—Buddy Howe, of GAC—that the matter had been resolved and the couple were sailing for Britain on the United States yesterday (Thursday). Also for decision yesterday was the possibility of them recording here. It was being discussed with their label, United Artists, and if a decision is made to go ahead with the project, conductor-arranger Don Costa will fly over for the session.

BROTHER COLLAPSES

RICKY BROOK, elder of the Brook Brothers, was stricken by stomach trouble last Saturday. He collapsed as he was being driven back to London by his father after a week at Shrewsbury Granada with Tommy Steele.

The duo had to miss its one-nighter appearances with Steele this week and Tony Brent deputised.

Next week, the Brooks begin rehearsals for their Brighton Hippodrome summer show with Russ Conway, which opens on July 1. Impresario Bernard Delfont has released them to appear at a Leeds Town Hall concert on Saturday, June 24.

MEL TORME LIKELY VISITOR FOR SKYSCRAPER CABARET

NEW YORK.—Negotiations are at an advanced stage for Mel Tormé to return to Britain next month. He has been asked to headline in cabaret at the new Room At The Top night spot, which opens later this month in Ilford, Essex.

British agent Leslie Grade, currently in New York, is finalising the project with Tormé and his manager Dick Gabbé. Mel is expected to star for two weeks from Monday, July 10.

Tormé was last in Britain in January when he starred in ATV's "Sunday Night at the London Palladium" and in a "Saturday Spectacular."

Because of American commitments

which arose on the eve of his visit, he returned to New York immediately after televising from the Palladium and returned the following weekend for the "Spectacular."

Tormé, one of the world's most stylish singers, has visited Britain three times since his initial hit-parade success with "Mountain Greenery" in 1956.

He would be the third headliner at the Room At The Top. Petula Clark is the opening attraction for a week

Sinatra—Connie Francis to make albums together

FRANK SINATRA and Connie Francis are planning to team up for one of the most exciting pop music projects ever announced—two albums of duets, cables Nat Hentoff!

Agreement has almost been reached for the LPs to be recorded under an exchange plan—one for MGM, to whom Connie is contracted, and another for Frank's own Reprise label.

It will be the first time Connie has recorded with another artist; Frank, however, has duetted with several stars, including Bing Crosby and Keely Smith. He waxed his "High Hopes" hit with young singer Eddie Hodges.

Sinatra and three other members of his famous "clan"—Dean Martin, Sammy Davis, jr. and Peter Lawford—are going to co-star in another film, a remake of "The Great Train Robbery," next year.

On BBC radio front—

EDEN KANE 'CLUB' DEBUT: FURY IN 'POPS PARADE'

EDEN KANE has been booked to make his "Saturday Club" debut and Billy Fury to pay a return visit to "Parade Of The Pops." The June Christy-Four Freshmen 30-minute spot, which they recorded during their recent British visit, is now set for a July airing.

Judy goes back to Hollywood

JUDY GARLAND returned to America on Monday, a week earlier than planned. She was having a series of conferences about a new film in Hollywood this week.

Until they have been completed, no more plans are being finalised for appearances either in Britain or elsewhere in Europe.

Annette: release date

Walt Disney's "The Horsemasters," which was made in Britain last autumn with American songstress Annette Funicello, is likely to go on general release on August 28, without a West End showing.

Disney's "The Absent Minded Professor" opened at the Leicester Square Theatre on Wednesday—the date originally given for "The Horsemasters."

Kane's first "Saturday Club" is on July 15, when the bill is completed by the Springfields. Ray Pilgrim, Peter Elliott, Shane Fenton and the Fontones, the Monty Sunshine Band with Beryl Bryden, and the groups of Tommy Sanderson and Arthur Greenslade.

The previous week the line-up consists of Danny Williams, Rolly Daniels, Julie Rayne, and the Dick Charlesworth and Denny Boyce bands.

Billy Fury returns to "Parade Of The Pops" on Wednesday, June 21—the date on which Shirley Bassey makes her debut in the series.

June Christy and the Four Freshmen will be showcased on Wednesday, July 26, when the programme recorded ten weeks ago is broadcast.

NEW THEATRE

Stars currently appearing in south coast summer seasons are featured in the first two "Seaside Nights" shows, which take over the Light Programme's 6.30-7.30 pm spot on Sundays from this weekend.

Joan Regan, the Kaye Sisters, David Hughes and Edmund Hockridge start in the first, which is being recorded at Torquay's new Princess Theatre tomorrow (Saturday).

Next weekend, Ruby Murray, Teddy Johnson and Pearl Carr are among the artists broadcasting from Weymouth.

From June 25, "Backpool Nights" will usually occupy this spot (with the Allison and Des O'Connor appearing in the first edition). Occasionally visits will be made to the south coast—one of which will be to Bournemouth.

from Monday, June 19. She is followed for a fortnight by Diana Dors, who was confirmed for the venue this week.

Diana is returning from Hollywood on June 24 specially for her season. All three stars will be making their British cabaret debuts.

The Room At The Top is claimed to be Britain's highest restaurant. It is on the top floor of the new Harrison Gibson skyscraper store in Ilford.

Loads of pop names in new BBC-TV series for summer Saturdays

A HOST of pop music stars—including the King Brothers, Eddie Calvert, Lita Roza, Andy Stewart and Sheila Buxton—will be featured in a new Charlie Chester series which will be a weekly Saturday night BBC-TV feature this summer.

Called "Laughter Service," the series was tele-recorded before audiences of Servicemen at Army, Navy and R.A.F. camps throughout Britain. Ten of the twelve projected programmes are already "in the can."

The first show—spotlighting Eddie Calvert and Rosemary Squires—will be screened on July 8.

The Northern Dance Orchestra and the George Mitchell Singers are also featured in the show, which was produced at RAF Station, Bridgnorth.

In addition to those already mentioned, guests in future presentations include Jill Day, Ronnie Carroll, Don Lang and his Frantic Five, Malcolm Vaughan and Ken Earle, Lucille Mapp, the Quartetto Italiano, and Morton Fraser's Harmonica Gang.

Among the accompanying units featured in the various 45-minute programmes are the Scottish Dance Orchestra, as well as orchestras led by Jack Leon, Alec Firman and Harry Rabinowitz. The shows are produced by Albert Stevenson.

New trio given own TV shows

THE SPRINGFIELDS, Philips new trio signing, have been booked for two BBC-TV programmes of their own. Quarter-hour shows, they will be seen on Thursdays, July 20 and 27, at 7 pm.

The trio makes its networked TV debut with a guest appearance in the BBC's "Ask Anne" on Sunday, June 25. David Hughes also guests in this programme.

After a cabaret appearance in The Hague last Saturday, the Springfields were booked to return for a Dutch television "Music Box" programme on Monday.

Lightfoot on 'Beat'

A CHANGE in the Light Programme's "Easy Beat" series brings Terry Lightfoot's New Orleans Jazzmen into the show for four broadcasts from Sunday, July 9.

Alex Welsh and his Band take over for a further four programmes on August 6, and Kenny Ball's Jazzmen return to the show on September 3.

Guest bookings for this series include the Springfields, Valerie Masters and Russ Sainty (July 2); David Macbeth, Barbara Kay and the Springfields (9th); the Karl Denver Trio and Maureen Evans (16th).

Top stars signed for Sunday summer shows

ADAM FAITH, the Shadows, Lonnie Donegan and Kenny Ball's Jazzmen head a Sunday concert series now being prepared for Morecambe and Blackpool, starting next month.

The concerts, being presented by Arthur Howes, will also star Gene Vincent, Dickie Valentine and the Johnny Dankworth Orchestra with Anita O'Day.

They begin on July 9, when the Shadows, supported by Micki and Griff will open the Morecambe Winter Gardens season and will be followed by David Whitfield (16th) and Lonnie Donegan (23rd).

At Blackpool's Queens, Gene Vincent headlines the first Sunday concert with the Brook Brothers, as previously reported.

Adam Faith follows on July 16, supported by Red Price, Karl Denver and Danny Davis.

Vincent makes a return to the venue on July 23, with Dickie Valentine set for the following week. Kenny Ball is booked for August 6, and American jazz singer Anita O'Day is set for August 13 with Dankworth.

Howes is in the process of lining up additional stars for the rest of the season's weekly concerts, which will run until September 17.

Chakariss filming

Actor-singer George Chakariss, who was featured in the London production of "West Side Story," has been picked for a straight role in a new British film. He will star with Janette Scott in the British Lion-Bryanstone production of "A Change Of Heart," which begins shooting on location in the west country on Monday.

WHITFIELD, 'MINSTRELS' IN CHRISTMAS SHOWS

DAVID WHITFIELD as principal boy in pantomime and the stage version of RBC-TV's prizewinning "Black and White Minstrel Show" as a winter attraction figure in the latest important Christmas bookings revealed this week. The Minstrels are also set for their London stage debut.

Whitfield, currently starring in "Rose Marie" at Nottingham Theatre Royal is to headline in "Sleeping Beauty" at Leeds Grand.

Although an opening date has yet to be announced, an early casting booking features comedians Morcambe and Wise for the pantomime.

The Minstrels, who open a summer season at Scarborough Futurist this weekend, are now set for a run at the Liverpool Royal Court from Friday, December 22.

The production resumes touring on September 19, when it is set to open at Bradford Alhambra for two weeks.

Other variety bookings will follow through the autumn—including two London theatre dates at Golders Green and Streatham in November.

'Honey' disc out

Another disc in the "Honey" Hit Record Club series is being issued by a commercial label. It is Don Fox's coupling "Three Swinging Chicks" and "I Found The Girl I Love."

Both sides were written by Tony and Irving Hiller, and the disc is being released by Oriole today (Friday).



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NMExclusive

Patti Page reveals a Presley secret

HE'S not a very easy person to know—in fact, very few people are really well acquainted with him . . . he's gentle and well-mannered, and never pretentious in anything he says . . . he is not given to displays of temperament or big-headedness.

And who's the person warranting such a glowing tribute? None other than the world's top disc star of the day, Elvis Presley!

Handing out the compliments was one of America's leading ladies of song, Patti Page, currently engaged in a five-week cabaret season at London's Pigalle Theatre-Restaurant.

Patti was in the middle of a script conference with Josephine Douglas for her ATV spectacular tomorrow (Saturday) when I called at her London hotel to see her.

She broke off her discussions to chat with me about Elvis.

"I recently spent three weeks in Hawaii on the set of Presley's new picture, 'Blue Hawaii,' for which my husband, Charles O'Curran, did the choreography," she told me. "And I guess I got to know Elvis pretty well during that period."

She assured me that everyone associated with him on the film was very happy about the prospect of working with Elvis—for the simple reason that he was so easy to get along with. He never lost his temper or flared up at the studio hands—and, in this way, the work on the movie was made infinitely more pleasant.

"But Elvis keeps very much to himself," Patti continued. "He's not the sort of person you can call up and invite over to dinner."

"He's very quiet and unassuming and I guess a lot of people are inclined to misconstrue this as being stand-offish. But he isn't, you know—it's simply that he's retiring by nature."

Patti then told me about the way in which Elvis had flattered her—and how this situation had led to difficulties.

For Patti Page was the favourite singer of Presley's mother, according to Elvis. And with E.P. being so very fond of his mother, he had only to look at Patti and a lump came into his throat.

"I suppose it's the association of ideas, but he automatically thinks of his mom whenever he sees me," said Patti.

"I've even seen the tears come into his eyes! I must say I feel very honoured that he should connect me with his mother in this manner, but you know—it has its problems."

"For this means that Elvis and I can never really be buddies. You see, he tends to treat me with almost



WHY I MAKE ELVIS THINK OF HIS MOTHER

"With me being so near-sighted, I could scarcely see the red lights winking in the aisles."

According to Patti, American TV is based solely upon the audience ratings of the various programmes. She explained that, because she had been getting a good viewing figure during her two seasons on "The Patti Page Show," the following season there were no fewer than seven big shows—all starring top girl singers.

"That year I'd switched to a new series called 'The Big Record,'" Patti told me. "But naturally with all these girls around we killed each other. Now there's just Dinah Shore left—and she is only doing one more season."



Elvis and his mother

unnecessary respect because of this link with someone he loved so much."

Patti went on to talk about the development of Presley's career during the past year, saying that he was one of the very few of today's disc stars who could be expected to remain at the top.

"This is because he has expanded out of the disc business and is now tackling bigger things," she explained.

"But while it's essential to break out of the restrictions imposed by records, it shouldn't be overlooked how very important is the disc industry these days, in the grooming of new film stars.

"Such artists as Paul Anka, Brenda Lee, Connie Francis and Ricky Nelson have all successfully made the transition and because of this, I'm sure they are destined to last at the top."

"Of course, it's much easier for boy singers to break into films than for girl singers. The movie executives claim that they already have plenty of pretty girls."

"But the ladies are just beginning to break through—I understand that Connie Stevens has just landed a lead role in a very big picture."

I asked Patti if she was familiar with the work of any of our local

artists. She told me she had heard Cliff Richard and Adam Faith records, but hadn't seen either of them in action.

"I saw a little television last weekend," she said, "and I enjoyed Bruce Forsyth's work very much. I was particularly interested to see the King Brothers, too, as I'd heard so much about them."

How does British television compare with American TV? Patti had quite a lot to say on this subject and was specially generous in her praise for the Palladium TV show.

"We don't have anything like it at all in the States," she assured me. "It's just like doing a real stage show and you're hardly conscious of the television cameras."

Puzzling

At this point, I posed the big question which has often been a source of puzzlement to me. I wanted to know why Patti, who owns an array of 13 Gold Discs, has never had a smash hit in this country.

"I suppose the fact that I've not been over here to exploit my records hasn't really helped," she mused.

"But I think the more likely explanation is to be found in this business of cover versions by British artists."

"I've had several records from which the arrangement has been

lifted note for note—and it's invariably been the cover job that's been the success here."

How about rock 'n' roll? I suggested that the advent of beat music must have affected her disc popularity to some extent.

"Yes, that's very true—but it applies equally on both sides of the Atlantic," said Patti.

"After all, my last big one in the States was 'Old Cape Cod' and that was three years ago."

"The fact is that rock switched the spotlight from girls to boys, and only girls like Connie and Brenda who came up with the idiom, managed to make any real headway in this new trend."

"But now I think the general drift of pop music is healthier than for some time—certainly for singers like me!"

Patti, whose waxing of "Dondi" is her latest to be released in Britain, has a new disc in the States which is already substantiating her views, by chalking up her biggest sales for some time. It's called "You'll Answer To Me."

When her Pigalle season ends, Patti returns to America for more cabaret at the celebrated Desert Inn, Las Vegas, and to work on her third movie—her first non-singing role after "Elmer Gantry."

BRUCE CHARLTON

Life-lines of FABIAN

Real name: Fabiano Forte. Birthdate: February 6, 1943. Birthplace: Philadelphia, Pennsylvania.

Height: 5ft. 11ins. Weight: 165lbs.

Colour of eyes: Blue-green. Colour of hair: Light brown.

Parents' names: Dominic and Josephine.

Brothers: Robert and Thomas.

Where educated: South Philadelphia High School.

Musical education: Trained by world-famous vocal tutor, Carlo Minotti.

Age at which entered show business: 16.

First public appearance: On Steel Pier, Atlantic City.

Biggest break in career: Appearing in the film "Hound Dog Man."

TV debut: Dick Clark Show.

Major awards: "Juke Box Stars" Silver Cup for the Most Popular Male Vocalist Of 1959. Also presented by his home town with the Independence Hall Award for 1959.

Major poll honours: Voted America's Most Promising Male Vocalist Of 1958, and again in 1959. Also voted the Best New Musical Star Of 1959.

First important public appearance: The Perry Como TV Show, 1958.

Discs in American charts: "Hound Dog Man," "Turn Me Loose," "I'm A Man," "Friendly World," "You Know You Belong To Somebody Else," "Tiger," "Come



On," "About This Thing Called Love," "I'm Gonna Sit Right Down And Write Myself A Letter."

Latest release: "Grapevine."

Albums: "Young And Wonderful," "The Fabulous Fabian," "Hold That Tiger," "In The Good Old Summertime," and an album together with Frankie Avalon titled "The Hitmakers."

Present disc label: HMV in Britain (Chancellor in the U.S.).

Personal manager: Bob Marcucci.

Film debut: "Hound Dog Man," in 1959.

Other film appearances: "North To Alaska," "High Time."

TV acting appearances: Red Skelton Show, 1959.

Important engagements abroad: Touring Australia and Canada.

Biggest influence on career: Manager Bob Marcucci.

Former occupation before show business: Errand boy.

Hobbies: Playing football, records, reading, swimming, baseball and all kinds of sport.

Favourite colours: Turquoise and blue.

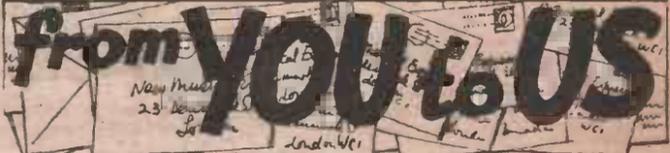
Favourite singers: Elvis Presley, Frankie Avalon, Ricky Nelson, Connie Francis and Eydie Gorme.

Favourite actors: Paul Newman and Rock Hudson.

Favourite actresses: Ingrid Bergman and Natalie Wood.

Favourite food: Italian.

Favourite clothes: Casual.



RONALD RICHARDS writes from Barking, Essex: I'm a great fan of the late Johnny Horton and was disgusted with the way "Juke Box Jury" slammed his record last week. I know it was voted a hit, but only because of the teenagers present.

C. R. LEE writes from Sale, Cheshire: Ernie Williams has gone down my list of favourite disc jockeys with a bang. On his "Requests" programme on May 31, he absolutely spoiled the Danny Williams' disc.

Following this, he tried to tell a funny story, while the new discs were still being played. Isn't it about time disc jockeys stopped being funny and got on with their jobs?

ADOLF MARELLO writes from East Acton, London: I must say how disappointed I am with the Lloyd Price fans in this country. Lloyd has not appeared in the charts since October, 1959, when he scored a hit with, "I'm Gonna Get Married."

Since then he has had six discs issued here, but none has entered the charts. Come on, you fans, give "Mr. Rhythm" a break!

PAULINE WESLEY writes from Werley Castle, B'ham: The Alley Cat stated last week that Pye should issue "Climb Ev'ry Mountain" by Dickie

Valentine as a single. I'm in complete agreement. This is a tremendous record! I think that if Pye did issue this, it could well mean Dickie's long overdue return to the hit parade.

MICHAEL LONG writes from Reading: A reader asked recently why Russ Conway's discs don't reach the charts any more. The answer is simple—his discs have all got the same "plink-plonk" sound about them.

Nowadays the record-buyers go in for discs with a beat behind them, such as "On The Rebound," "Like Long Hair," "Asia Minor" and others in this style.

MICHAEL PARRISH writes from Louth, Lincs: I was very surprised that Acker Bilk's recording of "Sweet Elizabeth" didn't make the charts. It is a truly great record. The Paramount Jazz Band are much better than some of the jazz groups that have been appearing in the charts just recently.

BARRY JACKSON writes from Birmingham: What a great disc "On The Rebound" is. This is the finest instrumental record in the charts for a long time. I hope Floyd Cramer gives us many more of these delightful numbers.

I am sure that the record-buying public in Britain will help Floyd towards a No. 1 with his next disc to show the Russ Conway fans what real piano playing is!

MARIE DUBOIS (and 16 friends) write from Belgium: Since being released from the Army, Elvis has had alternate ballads and rock records released in Belgium, but always the ballads are better.

But as far as we are concerned Elvis is still the King of Rock! As the NME stated, nobody but Elvis could have made a hit out of the corny tune "Wooden Heart!"

We fans in the Elvis fan club in Belgium wish to thank the NME for the articles on Elvis.

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OH, DEM GOLDEN MINSTRELS

By **DEREK JOHNSON**

A TREMENDOUS boost for British television has been gained as a result of the recent international triumph by BBC-TV's "Black And White Minstrel Show." For it was this presentation which, in competition against 33 other variety shows submitted by 19 countries, won the coveted Golden Rose Trophy at Montreux a fortnight ago—which is, in effect, a television "Oscar."

This exciting award, placing the Minstrels even above the world-famous Perry Como Show, was deservedly won by what is probably the fastest show on TV today.

When the recently completed series came to an end last month, after a run of nine programmes, the Minstrels had presented over 400 songs during the course of that brief season!

Family show

The essence of the production is family entertainment, embracing all those good old chorus songs that people love to join in and sing—plus a generous helping of down-to-earth comedy. And it's a show which relies enormously upon the effectiveness of its production, with its complicated dance routines, and superbly devised lighting—for which full credit must go to ace producer George Inns and his team of highly efficient backroom boys.

The present line-up of the show consists of the Television Toppers, George Chisholm's Jazzers, Valerie Brooks, and funny men Stan Stennett and Leslie Crowther—plus the George Mitchell Minstrels, with the soloists whose voices have now become so familiar, Dai Francis, John Boulter, Benny Garcia and the dark-brown tones of Tony Mercer.

This is the team which the Continental judges saw in Montreux, and which British holiday-makers will be seeing during the Minstrels' summer season at Scarborough which opens today (Friday).

During this season, by the way, there will be a BBC-TV relay on Monday, July 24. In the autumn, the show goes on tour visiting provincial variety theatres, and is due to return for another television series towards the end of the year.

Altogether, over 27 hours of television were viewed by the judges at Montreux—and, as in the case of the Eurovision Song Contest, none of the judges was allowed to vote for entries from his own country. Eric Maschwitz, Head of BBC-TV's Light Entertainment, was one of the judges—but, of course, he was

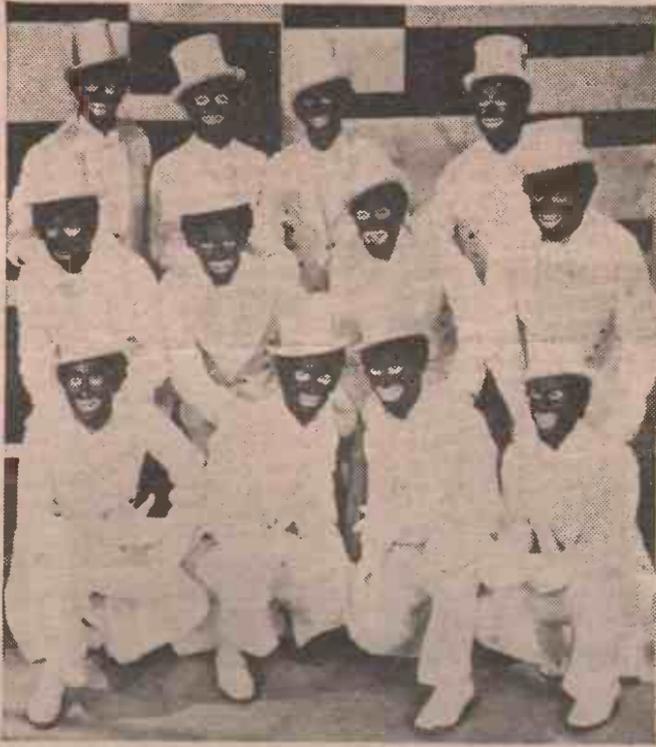
obliged to cast his votes for overseas entries.

Says Mr. Maschwitz: "The Minstrels' show is pure television. It is always produced live, and it clearly had tremendous visual and oral impact upon the judges. I am very proud of George Inns, and all the team who made the win possible."

And so say all of us! But George Inns himself is determined not to be complacent as a result of this victory. For he comments:

"There was a great deal to learn from the entries we saw. Many of them were produced with great imagination. My feeling is that we've got to experiment much more in light entertainment."

Meanwhile, it's hearty congratulations to the presentation which was voted, in effect, the world's top variety TV show. And I'm sure all its regular 16 million viewers will be delighted by its outstanding success.



and the man behind their success



GEORGE MITCHELL

THE keyword of the Minstrels' triumph is undoubtedly teamwork, so it would be invidious to single out individual personalities for special recognition. But one man who deserves a separate word of praise is George Mitchell—the man who provides, trains and conducts the choir without which there simply would not be

a "Black And White Minstrel Show."

George Mitchell, although seldom seen on the television screen (apart from the unaccompanied item which he conducts in every Minstrel show), is a name which is synonymous with choral singing in Britain. The number of radio and TV shows for which he has supplied a group of singers is enormous.

And it all began in the Army during the war! For George, who is a Scot hailing from Falkirk, was an accountant before he joined the RAPC in 1940. Then four years later he formed a choir from military and ATS members of his unit, to perform at hospitals and on gun sites. And, in fact, they were given a broadcast on the "Variety Band-box" show in February, 1945.

When the war ended, most of his existing choir remained with him—and although the personnel changed considerably in the ensuing years, George rapidly built up a reputation second-to-none in the realms of chorus singing.

Now George runs several choirs, though the nucleus is preserved for topline engagements such as radio and TV. Scarcely a week passes without they are to be heard on both these mediums—either in an accompanying role, or in a spot of their own. Additionally, George has undertaken extensive film work, and has made many recordings for the American market.

Until recently, the highlight of George's career was his Royal Variety Show appearance in 1957—but this new Montreux award must now be regarded as an equally important honour.



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By KEITH GOODWIN

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By ALLEN EVANS

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The BBC's award-winning TV show from the World Television Festival

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EPs

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DEREK JOHNSON tells you why he's picked these artists as—



EDDIE FALCON

KARL DENVER

PAUL HANFORD

RUSS SAINTY

STEVE ARLEN

ANITA SCOTT

DANNY WILLIAMS

LEE DIAMOND

Ten Future Star Attractions

IF I possessed an infallible ability for spotting young artists who were destined to achieve hit parade status, I shouldn't now be writing this article—I'd be sitting in a recording manager's chair. And I'd be the envy of all my fellow a-and-r men! For, of the 200 or so records which are released in this country every month, several dozen feature up-and-coming young hopefuls, all striving to make their impact upon the top table.

But it's a foregone conclusion that, of every 50 newcomers who appear on wax, scarcely half a dozen will make the grade. Perhaps only one or two! And it's virtually impossible to determine, in the initial stages, who will be the lucky ones.

However, I've been sifting through the current crop of youngsters to try to select those who stand the best chance of stardom... ten artists who have not yet appeared in the best sellers but who, by virtue of talent and ability, are likely to do so.

These are the stars of the future. Give them your encouragement and support. They deserve it, for everyone has to start somewhere!

Originally my list was headed by Eden Kane, whom I considered the most promising young disc star in the country. But he jumped the gun by appearing in the hit parade last week. So instead, let's start with...

Danny Williams

Danny has more obstacles to overcome than the majority of the youngsters in my list, for he is essentially a ballad singer—and that makes for tough going. But he has already created such a powerful impact by way of his television appearances (particularly in BBC-TV's "Drumbeat" series) and his HMV recordings that I regard him as a certainty for chart honours, sooner or later.

A one-time newspaper-seller who was discovered in his hometown of Port Elizabeth in South Africa, Danny first came to this country in March, 1959, with the "Golden City Dixies" show.

He immediately impressed both the BBC and HMV records, but he returned to his native South Africa, just as he was beginning to establish a reputation for himself.

Now he's been back in Britain for the past six months or so, and things have started to happen. He's appeared successfully in one-nighter tours, and is frequently engaged for radio and TV spots.

And the highlight of his career to date is undoubtedly his beautiful recording of the Russ Conway-Lionel Bart composition, "We May Never Be As Young As This Again."

A singer in the Johnny Mathis idiom, Danny's claims to fame may well be enhanced when Mathis himself arrives here next month to help spread the cult.

Paul Hanford

This is the young man who missed chart honours by a fraction with his waxing of "Teenie Weenie Bikini." Well, maybe that taught him the wisdom of avoiding cover versions, for subsequently he's stuck to individual specialities such as "Everything" and "Ev'ry Little Girl."

Paul's a tall, rugged, good-looking boy, and I was struck by the screams he drew from the crowds when he appeared on the NME Stand at the Festival Gardens Star Gala recently.

I've also seen him work on stage, and I know that his ability is not confined solely to wax. He's appeared on radio many times, and has further "Saturday Club" dates coming up. He made his national TV debut in the BBC's "Sugar Beat," on the strength of which he was booked into a sequence of one-nighters. Recently he's been touring with the Matt Monro package.

I understand that Paul is cutting a new disc in a couple of weeks—maybe this will be the one to do the trick.

Already he's been in the hit parade in Sweden, Portugal, the Philippines, South Africa and Mexico—so surely it's got to happen here at home before long!

Springfields

I firmly believe that those artists who possess a distinctive sound of their own, stand a far greater chance of success than the copyists. That's why I've included the Springfields in this list, for the effect which they achieve is quite unique in British show business.

Consisting of brother and sister, Tom and Dusty Springfield, plus Tim Feild, the act is capable of singing in nine different languages.

They also play guitars, banjos, bongos and conga drums, as well as writing and arranging the majority of their own material.

There's such a wealth of talent in the group, that one might almost be tempted to think that they are a shade too good for average top table requirements. But their material is catchy in the extreme, as their current Philips release, "Dear John," amply demonstrates.

Following various isolated engagements, the Springfields were booked into a six-week tour with Charlie Drake—after which they starred in cabaret and variety, as well as being much sought after by radio and TV producers. Yes, I think this group is going a very long way.



The Krew Kats and the Springfields

Karl Denver

Here is an artist of whom we're hearing a great deal lately, for he's been booked into a string of "Saturday Club" and "Easy Beat" dates—the BBC, indeed, think extremely highly of his distinctive and effective sound. And personally I feel that his country-styled offerings are going to prove immensely popular with the fans here.

There's a strong degree of authenticity surrounding Karl's c-and-w work, for he performed for three and a half years in and around Nashville, during which time he appeared on many of the leading local country shows, including the famed "Grand Ole Opry." Yet Karl is a thoroughbred Scot!

How did this come about? Well, he was serving with the Argyll and Sutherland Highlanders in Korea, when he was wounded and shipped home.

He jumped ship on America's West Coast, headed for country territory, and worked there until he was discovered, and deported home!

Back in Manchester, where he now lives, Karl was singing in a pub when he was discovered by Jack Good. This was the prelude to a series of one-nighters and a TV appearance on "Wham!!"

Now Decca and BBC radio have gone crazy about this stylish performer. Me, too!

Anita Scott

It's very much more difficult for a girl to gain recognition these days, than for a boy—Helen Shapiro is the exception that proves the rule!

That's why I've only included one girl soloist in this list of ten, and I've picked on one who specialises in the type of beat music which is in favour at the moment.

For Anita Scott is a dynamic artist of the Connie Francis—Brenda Lee school, and she made a very favourable impression upon me with her first Columbia release, "Come On And Dance With Me."

The members of "Juke Box Jury," whilst complimenting her on her verve and vivacity, said that the number would have sounded better sung by Cliff Richard.

Well, I don't accept the theory that rock is solely a male prerogative—I think a few girls can cope with it successfully, and I reckon 22-year-old blonde Anita is one of 'em.

Anita actually hails from Cuba, where she was born of Russian parents—a bit of a mix-up, but maybe it was this heritage that put the fire into her singing style. She started out as a soprano in the New York

City Civic Opera Company—so she's one rock singer who understands music!

She's been busily working around the Continent for impresario Bernard Hilda, and has an impressive repertoire of foreign songs. But I reckon it's in the rock field that she'll make her mark in this country.

Steve Arlen

A young man who, although he's earning a comfortable living and is continually in demand, has a hard-luck story to tell—that's Steve Arlen. For he failed by only one vote to win BBC-TV's "Song For Europe" contest earlier this year, and thus to take a trip to Cannes to represent Britain in the Eurovision Finals.

If Steve had won with "Suddenly I'm In Love," he would automatically have shot into the hit parade. After all, look what has happened to the Allison's!

But one vote separated him from disc glory—though, judging by the success of this record, I'm sure that Steve will live to fight another day.

Steve is now 27, and he comes from Port Talbot in South Wales. Well over six feet tall and with blond good looks, he was a natural as lead singer in West End cabaret and, in fact, has spent appreciably over two years as compere-vocalist at the famed Talk Of The Town niterie.

He has also appeared extensively on television, including the peak-hour Prince of Wales "Sunday Show." All he now lacks is a hit record. If HMV would care to cash in on his near miss with "Suddenly I'm In Love," I'm sure this aim would be realised.

Krew Kats

Another group, but this time a strictly instrumental one. And although they've only recently branched out on their own, these boys have the benefit of not having to start completely from scratch—for they were formerly known as Marty Wilde's Wildcats.

It was an enormous surprise to me that their HMV recording of "Trambone" didn't get into the charts.

I rated it as one of the best beat instrumentals I'd heard for a long time—and quite up to the standard of the Shadows.

But I feel certain that it can only be a matter of time before these boys click on record, for they bring the house down whenever they appear on stage with their highly polished act.

Already they've been featured in one-nighters throughout the country, and have several major broadcasts to their credit, with more to come. Lead guitarist is Jim Sullivan, while the other members of the group are

Tony Belcher (rhythm guitar), Brian "Liquorice" Locking (bass) and Brian Bennett (drums).

Eddie Falcon

There are several reasons why I nominate this young singer for disc stardom.

The first is his latest recording, "Lida Rose," which is a happy-go-lucky offering in the Guy Mitchell tradition—the sort of styling which I think is coming back with a bang right now.

The second is Eddie's own personality and good looks, which have already found favour with a host of fans.

And the third is the wisdom and experience of Russ Conway, who discovered Eddie, and who is now guiding him along the path to stardom.

Eddie also shares the same agent as Russ, and I feel that these factors must help to boost him considerably. A former amateur middleweight boxer, Eddie recently underwent an operation to rectify a nasal blockage, sustained during his boxing days.

His indisposition considerably deferred the progress he was making in his career, but now that he's back in harness once again, I don't think it will be long before we're hearing a great deal of him.

Russ Sainty

There's no doubt about it—two of the most important shop windows on radio today are "Saturday Club" and "Easy Beat," and anyone who obtains regular exposure on these two shows is well on the way to national recognition.

That's one of the reasons why I've picked Russ Sainty for inclusion in this list, for he has found favour in a big way on these two programmes. And after all, why shouldn't he? For he has a highly individual style of beat singing which is particularly well captured on disc.

A product of that famed Soho coffee bar, the 2 1's, Russ had been

singing around East End pubs before he was offered the chance of his first professional engagement last summer—at Butlin's Holiday Camp, Bognor.

This led to the inevitable one-night stands, and thus he came to the attention of various influential radio producers.

Now 22 years old, Leyton-born Russ is a relative newcomer to disc, but he proved with his Decca recording of "Don't Believe Him Donna" that he has much to offer in this field.

And provided that he is blessed with the right material, I reckon he could make a big name for himself.

Lee Diamond

This young singer is the "unknown quantity" of my selected ten. For very few of you will yet have heard him. His first Fontana recording, "I'll Step Down," has just been released—and only now are radio spots and one-nighters being lined up for him, in order that he can make himself known to his potential market.

But, based upon this initial release, I have a hunch that Lee—and his group, the Cherokees—are destined for success.

I felt the same way when I first heard unknown Helen Shapiro's "Don't Treat Me Like A Child," as I told you at the time. And now I fancy that Lee Diamond could develop into a big name in the disc world.

Londoner Lee, who is 23, served in the RAF before seriously contemplating a show business career. Even now he's still busy at his job at the Ministry of Works, but is hoping that he will soon be able to concentrate full-time on singing.

It was the father of Lee's rhythm guitarist, Ron Bowdry, who sent a tape recording of the boys' work to recording manager Jack Baverstock.

Now Jack is as excited about his new discovery, as he was about the Allison's success. And I think he has good reason!

These, then, are the youngsters who might conceivably make the grade in the record business in the coming months. Possibly only two or three of them will ultimately achieve disc stardom—but in my estimation, they have as good a chance as any of reaching the top.

And, because there is such a wealth of young British talent upon which to draw these days, I'd like to conclude by giving you a second list of ten artists.

None of them has ever been in the hit parade—but each stands a good chance of getting there before long.

They are: Danny Rivers, Terry Young, Tony Vincent, Johnny Lee, Dick Jordan, Steve Perry, Glenda Collins, Alex Murray, Dudley Moore, Nero and the Gladiators.

A real rocker!!

I'LL STEP DOWN



LEE DIAMOND

and the Cherokees
H. 310



**WE'LL CALL YOU—AND THEY DID!
EVEN THOUGH IT TOOK YEARS**

SOME years ago, before he became a vocalist, Teddy Johnson played drums and accepted engagements from an agency which books musicians for liners. Recently, Teddy received a card, asking him to call the agency. The phone conversation went something like this:
"Ah, Mr. Johnson. What instrument do you play?"
"I used to be a drummer."
"I'm very sorry. The vacancy

we had in mind for you has now been filled."
"Oh, that's all right. Actually, I do a double act with my wife now. Teddy Johnson and Pearl Carr. You may have heard of us."
"Mmm. Can't say that I have. I'm afraid I don't watch television."
Comments Teddy, with a laugh: "I'm thinking of sending him a couple of tickets for our summer show at Weymouth!"

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HONEY HIT PARADE
and **KENT WALTON**
MAURICE SELLERS
and **ROY TOVEY**
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WEDNESDAY 11.30 Request Show; 1.05 Joy Boys; 2.05 Outpost Concert; 3.05 Five String Concert; 3.45 Five Star Matinee; 5.30 Request Show; 7.05 Music In The Air; 8.05 Life Of Riley; 10.30 Lawrence Welk; 11.05 Late Request Show.
THURSDAY 11.30 Request Show; 1.05 Talk Of The Town; 2.05 Outpost Concert; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 10.30 Musician And His Story; 11.05 Late Request Show.
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To celebrate the impending start of the second series of Anne Shelton shows on Radio Luxembourg for a chocolate company, the 208 firm held a cocktail party on Friday of last week. Seen with Anne at the event are GEOFFREY EVERITT (left) and BOB BROWN, the general manager and head of production respectively of Radio Luxembourg.

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TAIL-PIECES by THE ALLEY CAT

Marilyn Monroe gives Sinatra inspiration

IN the studio throughout Frank Sinatra's latest recording session—Marilyn Monroe... An Alsatian puppy was Lionel Bart's birthday gift to Tommy Steele's wife... Three members of the Hunters group were school friends of Cliff Richard... Columbia a-and-r chief Norrie Paramor and personal manager Bunny Lewis penned "After All" for Craig Douglas... Known as the Two-Tones, former Vernon Girls Margaret Stredder and Jean Ryder now touring with Max Bygraves... Pantomime season for Allisons likely—under Joe Collins' auspices...

In a car crash, Hoyt Hawkins (singer with the Jordanaires) seriously hurt... American EP sales of Elvis Presley's "Flaming Star" nearing a million... Pete Chester and guitarist Bruce Welch penned flipside of next Cliff Richard disc, "Now's The Time To Fall In Love"...

The Tokens (a U.S. group) waxed Nell Sedaka's "I Love My Baby" ... £12,500 is Fabian's fee per film... For opening of Steve Lawrence and Eydie Gormé at Hollywood's Coconut Grove, Sammy Davis, Tommy Sands and Jerry Lewis in the audience...

New hobby for Bobby Vee—flying a helicopter... Jack Baverstock (Fontana manager) plans to record Terry Hall in Blackpool this summer... Robb Storme revives "Near You"...

Currently in America, Leslie Grade negotiating return of Everly Brothers... "Easy Going Me" (by Lionel Bart) hasn't been easy going for Adam Faith... Former BBC-TV producer Russell Turner partnered by Barry Langford in a theatrical agency...

George Cooper now represents Joe Brown—by arrangement with Larry Parnes... Issued next week, Cliff Richard's recording of Jerry Lordan's "A Girl Like You"... Tipped for Top 30, Brook Brothers' "Little Bitty Heart"...

Karl Denver sounds like a tenuous Slim Whitman... From U.S. Era label, Dorsey Burnette's contract bought by Randy Wood, Dot Records' chief... Forecast last year by your Alley Cat, now confirmed—switch by Vic Damone from U.S. Columbia to Capitol...

The Heller Brothers deputised, when illness prevented Monty Babson appearing in variety with Alma Cogan at Brighton last week... In Germany, Allisons' "Are You Sure" No. 16; in France, Shadows' "Apache" No. 4



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