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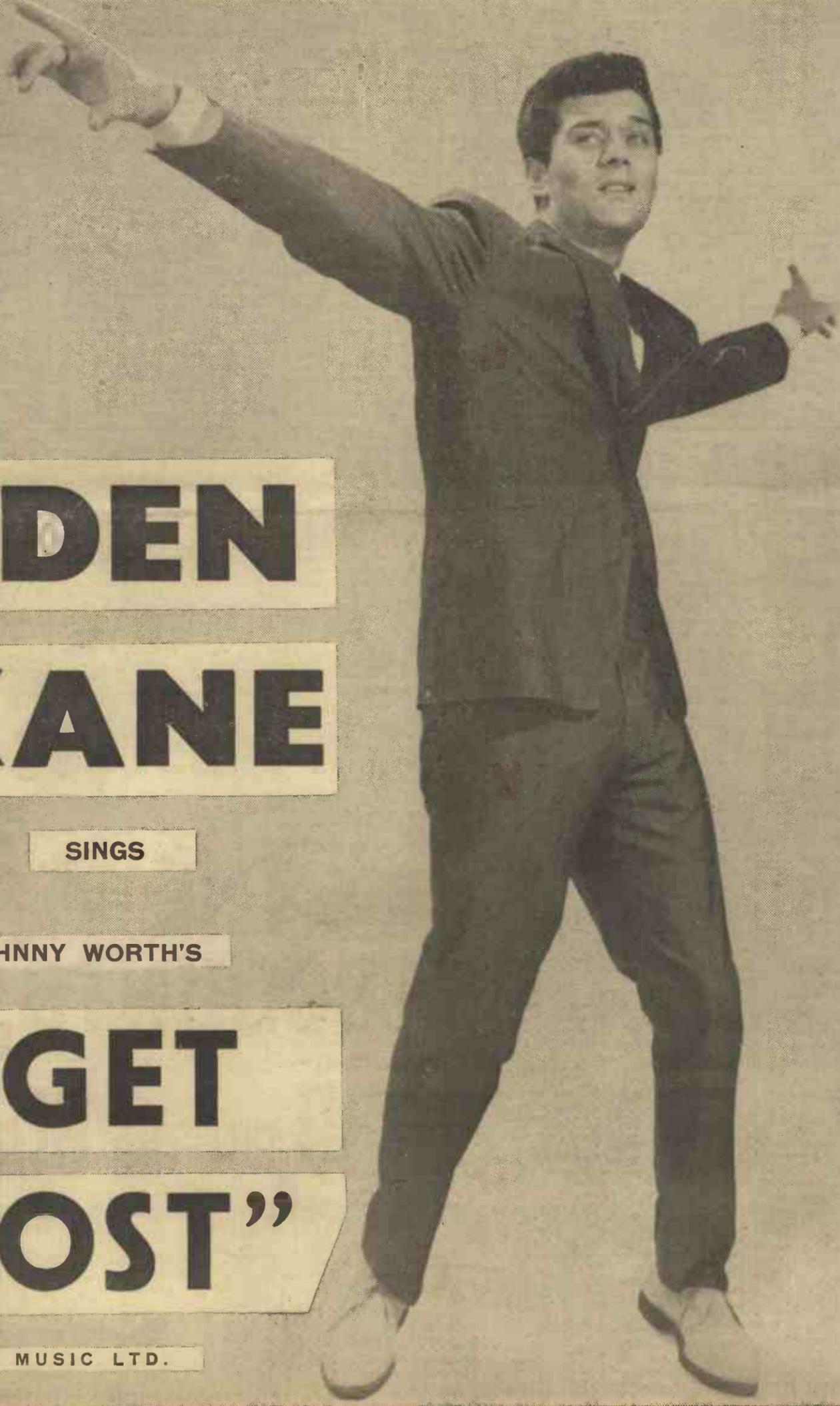
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PRODUCTION

EVEN THE TEENAGERS WERE WRONG ABOUT SAM'S 'CUPID' HIT!



ACCUSATIONS are constantly being levelled against BBC-TV's "Juke Box Jury," to the effect that the majority of panellists have little knowledge of their subject, and continually talk through holes in their head. Why, I've even said it myself from time to time! And a large body of opinion maintains that the Jury should consist of the only acknowledged authorities on the current hit trends the teenagers.

But, you know, even teenagers can make mistakes about the potential selling power of a record. Let's face it, they made a prize boob, so far as Sam Cooke's "Cupid" was concerned.

For this was one of those instances when the JBJ couldn't agree, and they were equally divided in their voting. So David Jacobs turned the voting over to the second jury, comprising youngsters chosen from the studio audience. And they had no hesitation in declaring Sam's effort a resounding "miss"!

Of course, they may have been bearing in mind the fact that almost a year had passed since Sam last had a hit in this country—you'll recall how well he fared last autumn with "Chain Gang."

Good stuff

But I feel they should have realised that, having convincingly established himself in this country, Sam is the type of artist whose every recording must be regarded as a threat to the hit parade. For he does not write or record trivial, inconsequential songs.

Proof of this can be gathered from the fact that, in America, he has never made a record that didn't make the Top 40 lists, or sell over a quarter-of-a-million copies. Such numbers as "You Send Me," "Sentimental Reasons," "Only Sixteen" and "Everybody Loves To Cha-Cha-Cha" all come into this category.

So why, you may ask, hasn't Sam registered on the same scale of consistency over here?

In a couple of instances he has had to compete against British cover versions. But the principal explanation is that he is far better-known in the States, as a result of personal appearances and TV dates.

Right now in America he is engaged in a string of night club

engagements, and is frequently showcased on the nation's TV screens. Only recently, he was starred in a full-hour TV presentation titled "P. M. East," which is best described as a sort of musical "This Is Your Life."

And, of course, he rates highly among America's top album sellers, which has a greater significance in that country than here, since the LP market is far stronger on the other side of the Atlantic. Incidentally, he has just finished waxing a new album of blues numbers, though the collection is as yet untitled.

All these factors increase his stock tremendously in his home territory, and help to boost the sales of his singles releases. Over here, he hasn't yet benefited from personal exploitation, but with "Cupid" doing so well following his success last year with

"Chain Gang," he is seriously considering the possibility of a British visit in the near future.

Sam's follow-up disc, "Feel It," has just been released in the States, where it has received favourable initial reviews. I imagine that if he secures another British top table on the strength of this disc, he will be given the final incentive for a trip to these islands.

Big names

I'm inclined to place Sam Cooke in very much the same sort of category, as a stylist, as Johnny Mathis and Adam Wade. All three are very big names and top sellers in America, but you'll remember that Mathis was very slow to get away here, while Wade hasn't so far registered. Personally, I think there's no doubt that, now

From YOU to US

K. LYNDDLEY writes from Kent: In last week's NME, C. Anden stated that Elvis' "I Feel So Bad" must be a big disappointment to many fans who ordered it beforehand.

So it may be, although I personally doubt it, but what a marvellous number is the flipside, "Wild In The Country." (Editor's note: This is only one of many such letters.)

J. MERRITT writes from Surrey: What an embarrassment it was this week to watch "Juke Box Jury"!

Of the four panellists, we had a musician, who showed his ignorance by stating that Connie Francis' latest release was in the charts; another panellist who knew nothing about records, but tried to be a comedian; and an Italian girl who seemed to have no idea what the programme was about, not that it made any difference, as she could hardly understand English! Thank goodness we still have Brian Matthew and the "Easy Beat" panels.

D. JOLLY writes from Essex: On visiting Italy not long ago, I heard a disc titled "Il Nostro Concerto" being played incessantly on their juke boxes.

The singer was Umberto Bindi, someone of whom I have never heard of before, yet the most surprising thing to me was that I liked it and I am an out-and-out r-and-b follower, and this particular waxing had one of those lush string backings usually only found on classical recordings.

On touring around Italy, I found that there are many numbers similar to this and have now decided that the best music is Italian, and not American or English.

M. DENTON writes from Middx.: Although I read the NME regularly, chiefly to keep up with the many changes of the music style, I am not a great record collector.

The main reason for this is that so many singers make one good first disc and their subsequent releases are just trash.

Having just received an album by Harry Belafonte, when he was singing at the Carnegie Hall, I am convinced that here the procedure was the reverse.

His first big hit, "Banana Boat Song," I thought was terrible, yet on this LP he sings with such tremendous feeling that it is literally impossible not to listen to every track.

MRS. E. POTTS writes from Arnos Grove, London: I notice with pleasure that the wonderful Dorothy Squires/Russ Conway record "Say It With Flowers" reached the hit parade. When this record was first released, Keith Fordyce wrote in your paper congratulating Columbia for teaming together these two artists and forecast the record would be a hit.

About the same time the record was voted a "miss" by "Juke Box Jury," which just goes to show what a jolly good judge of records Keith Fordyce is—carry on the good work, Keith!

(Editor's Note: Keith also wrote several weeks ago that he'd stick his neck out and forecast that John Leyton's "Johnny Remember Me" would be a No. 1).

he has consolidated his position here, Cooke will be a regular Chart entrant.

Sam probably feels particularly pleased that this is one instance where a British cover version has not interfered with his sales.

Newcomer Roy Tierney cut "Cupid" for Philips, but his version hasn't sold well enough to lift it into the Charts. Hard luck on Roy, who nevertheless shows great promise for the future.

However, it's a just reward for Sam Cooke, who must be doing very nicely out of his current hit. For in addition to disc royalties, he is also drawing handsome returns as composer and publisher of the song. Believe me, this is one occasion when Cupid isn't stupid!

And Sam's publishing company, Kags Music, is also responsible for his latest recording, "Feel It"—which again is a Sam Cooke composition. So in his own quiet and unobtrusive way, he is rapidly graduating into the Paul Anka field.

Street singer

Incredible to think that Sam's career began by singing on a street corner! He relates the incident of that first inspired moment, as a teenager in Chicago, when he says:

"A couple of my friends and I were standing on a street corner many years ago. Suddenly, as sometimes happens, we were full of music and had to let it out. One of my friends had a battered guitar, the other had a bass made from an old tub, and I had the voice God gave me. When we finished our primitive arrangement of a spiritual, we had earned three nickels and a dime!"

Which just goes to show that Sam has music in his very soul. The story of how he later formed a gospel quartet, and subsequently joined the Soul Stirrers vocal group, is now common knowledge.

But through the years, Sam has retained his early close association with gospel and spiritual singing, and he remains a devoutly religious person.

Sam also has acting aspirations, which were put to the test a couple of months ago, when he appeared in his first straight dramatic role—co-starring with Sammy Davis in a TV play, in the regular "General Electric Theatre" series. His performance met with widespread approval.

One final point which I reckon is worth recounting. Looking through Sam's official publicity hand-out, I came across his favourite food. Normally I don't bother with such trivialities, but this is so off-beat I couldn't resist repeating it for your benefit.

It seems that the one food which Sam is unable to resist is "hot pastrami sandwiches, topped with blueberries and sour cream." Cooke by name—but hardly by nature. I feel!

DEREK JOHNSON.



MAX BYGRAVES will play the leading role in the British production of "Do Re Mi" better than Phil (Sergeant Bilko) Silvers, who heads the Broadway cast and won almost unanimous acclaim from hardened U.S. critics!

Who says so? None other than the man who composed the music for the show—London-born Jule Styne, whose past record shows he knows a thing or two about musical comedy.

Seated in the stalls at London's Prince Of Wales theatre, where the show is due to open on Thursday, October 12 (it has a three-week run at Manchester from September 14), Styne couldn't heap enough praise on Bygraves' shoulders.

"Max will find that international offers will come his way to play more character roles in musicals, once 'Do Re Mi' opens," he prophesied. "You know, I was really surprised to learn that he'd never done anything like this before. Meeting him was like striking oil."

Styne went even further: "Watch Bygraves, and it's like seeing Danny Kaye. You know you're watching a personality, but at the same time you are absorbed by the character he is portraying."

"This double dimension will establish him in the musical show field, and it's my guess he will never play variety again."

Going by the rehearsals I have seen so far, Bygraves is better than Bilko, and the whole show shines far above the American production," he said, adding, "Once it has settled into its run, audiences here will be getting superb value for money."

Styne was in London specifically to watch rehearsals, for although he was born here, he moved to America as a child. At the age of eight he was guest piano soloist with the Chicago Symphony Orchestra!

He has played with many dance bands, and was MD at two famous Chicago theatres—the Granada and Marbro.

His many compositions include "It's Magic," "I'll Walk Alone," "It's Been A Long Long Time," "Let It Snow," and the award-winning "Three Coins In A Fountain," which he wrote with Sammy

Composer JULE STYNE tips our MAX TO BE BETTER THAN 'BILKO' PHIL!

Cahn. He has penned songs for 35 films.

Broadway plays which have included his songs are "High Button Shoes," "Bells Are Ringing," "Gentlemen Prefer Blondes," "Two On The Aisle," "Hazel Flagg" and "Peter Pan."

He has another string to his bow—producing, and was responsible for "Pal Joey," "In Any Language" and "Hazel Flagg."

There are two forthcoming projects which excite Styne very much—the London Production of "Gypsy," for which Ethel Merman is named and the Broadway production soon of "Subways Are For Sleeping."

When "Gypsy" opens here, Styne plans to remain in London for at least three months—making rehearsals adjustments and further alterations, if necessary, during the run.

Care needed

"I've got a feeling that 'Gypsy' will need an extra bit of care," he said, "although I'm sure Ethel Merman will put everything she's got into it. It could be called a bit too American."

"With 'Do Re Mi,' though, we've had no alterations to make—it is going to be seen by audiences here word-for-word as it was staged in America. It would have been a mistake to anglicise it."

The plot, incidentally, revolves round a character (Max) who is always on the look-out for easy money. He tries to jump on various money-making band-wagons, but is invariably too late.

For example, he has 30,000 hula-hoops in his garage, for by the time he bought them the craze had ended!

The way in which he decided to cash in on the music business via records and juke-boxes provides a very amusing story, and I won't spoil it by revealing too much of the plot.

The lyric-writing team with which Styne has a very close association—Betty Comden and Adolph Green—have penned the words to his music.

MIKE HELICAR.

STAR QUOTE

SAYS Harry Belafonte: "The first satisfying moment I came to in reaching mature life was the minute I accepted the fact that I can't be all things to all people. I can't be loved and approved by everyone. Then life became much easier."

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Big race to take the 'Michael' honour

says **DEREK JOHNSON**

NEWS had just reached Lonnie Donegan of his return to the top table last week—and this, coupled with his current fantastic "Chewing Gum" success in the States, meant that he was in particularly perky mood when I called to see him at the Blackpool Winter Gardens the other day.

"Goody Gumdrops!" he exclaimed—which sounded to me mighty like the title of a proposed Donegan recording, although he assured me it was not.

"It's good to see someone from the metropolis. We're a bit cut off here, you know—though I must say that everything's going exceptionally well with the show. Monotonously well, in fact!"

There has, of course, been much discussion regarding which of Lonnie's two new titles should be treated as the "A" side of the record.

Officially, the top side is "Michael Row The Boat," but many people—including several prominent disc-jockeys—have selected "Lumbered" as being the more suited to Lonnie's style.

But obviously the bulk of the disc-buying public sees eye-to-eye with the record company on this issue.

Aided, no doubt, by the exposure which it was given on "Juke Box Jury," they have initially elected "Michael Row The Boat" as the more suited to hit parade status—though there's still plenty of time for "Lumbered" to make an appearance in its own right.

"I think Pye were right to pick 'Michael' as the 'A' side," was Lonnie's assessment of the situation. "A song of this type is virtually pre-sold when it comes over from the States. Though, mind you, I'm pretty happy with 'Lumbered,' too—I reckon we've got quite a double-sided disc here."

Lonnie's version of "Michael" is, of course, totally different from the Highwaymen's recording which topped the American charts.

The lyrics have been altered, and a pronounced beat added. I asked Lonnie if he felt the number was better suited to him this way, or whether he was simply trying to avoid making a deliberate copy of the American waxing.

Reason

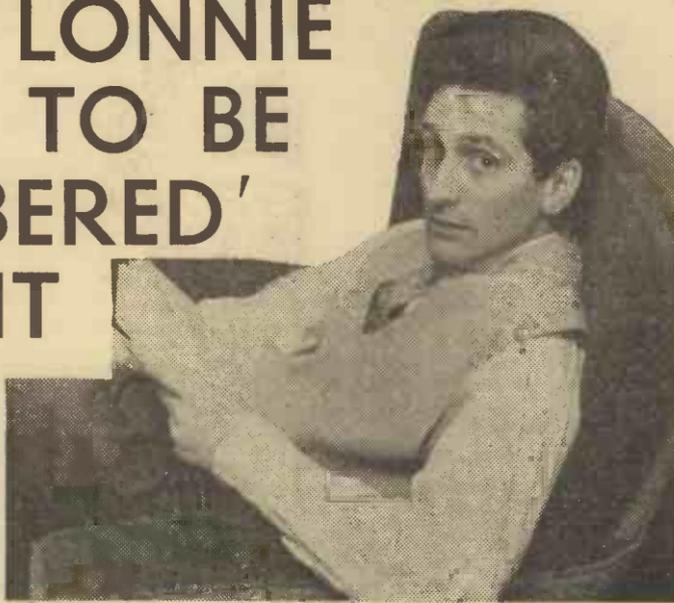
"The difference is solely due to the fact that I am personally quite different from the Highwaymen, in both style and conception," he told me.

"To be honest, I don't like their version of the song at all. They sing it as though it were an English hymn—which, for all I know, it might have been. I sing it like a Negro spiritual."

How did Lonnie come to record the number?

"Well, it's by no means new to me, you know," he said. "I heard it years ago by the Weavers on an LP—where it rightly belongs. But I certainly didn't think of it then as a commercial success, even though the Weavers' interpretation is very much better than the Highwaymen's. Then suddenly it all began to

LONNIE HOPES TO BE 'LUMBERED' WITH IT



thought it was an excellent tune, so I spoke to Tony Newley and Leslie Bricusse, the co-writers, about it. They gave me the utmost co-operation, and Leslie specially adapted the lyrics—in consultation with me."

Lonnie was obviously extremely mystified by the sudden unexpected success of "Chewing Gum" in America.

"What can I say?" he asked, with a puzzled expression. "Except, of course, that I'm very happy about it. At the same time, I'm also very worried—about what to follow it up with in the States."

Coupling his previous hit sales in Britain and Australasia with those which are now accumulating in

America, "Chewing Gum" is all set to give Lonnie his third million-seller. "And to think it's merely a song which I learned when I was in the Boy Scouts!" he chuckled.

Yet, although this will be Lonnie's third disc to top the million mark, it will bring him only his second Gold Disc. For he has never received from Decca a trophy to

commemorate his million feat with "Rock Island Line"—a subject on which he feels very strongly.

"Is it true that you only received a £25 session fee for this disc?" I asked him. "You're over-estimating," he replied. "All I got was £3 10s.—I wasn't on a royalty basis. So they've done pretty well out of me, considering that sales are now well over the million mark!"

Lonnie then made an intriguing offer, which I pass on in good faith to Decca. "I'm naturally very keen to achieve a hat-trick of Gold Discs," he stated. "And if only Decca would give me the one to which I feel I am entitled for 'Rock Island Line,' I'd be perfectly willing to pay for it."

My feelings are that, if only to enhance the prestige of British pop music, Lonnie should have his Gold Disc. How about it, Decca?

Following his Blackpool season, Lonnie is off on another trip down under, and on this occasion he will be concentrating on New Zealand.

But en route for the Pacific, Lonnie will stop off in New York, to make a couple of television appearances, in conjunction with his current hit there.

"It will give me great pleasure to go back there and say 'I'm the man you forgot five years ago!'" he grinned.

... AND SO DO THE HIGHWAYMEN!

EVENTS have been going very nicely for the Highwaymen ever since they got together. Theirs is a success story which has gone well from the outset. Principal reason is that the boys are blessed with such talent and versatility they could scarcely go wrong.

Although we are only familiar with their work by way of their "Michael" disc, No. 17 in the NME Charts this week, their musical scope, with which they have been dazzling concert audiences in the States, is enormous.

The boys are all guitarists, but they frequently feature other folk instruments including the five-string banjo, bongo drums and recorders. And although they are basically a vocal group, they are all capable of being showcased for solo items. Leader of the team is Dave Fisher, who sings lead tenor—he also plays guitar, banjo, recorder and



bongos, as well as arranging all the material for the group. He hails from the town of New Haven in Connecticut.

Dave's nearest neighbour is Bobby Burnett, from Mystic in Connecticut. He's the group's second tenor, though he also plays guitar, bongos, and maracas. Before the group turned professional, and Bobby had a fair amount of time on his hands, he devoted many of his spare hours to work as a sailing

instructor. The three other lads come from widely scattered parts. The remaining tenor, Steve Trott, was raised in Mexico City, but he studied extensively in Europe, and is fluent in several languages. Bass singer Steve Butts is from New York, though he has travelled widely to such places as India, Arabia, Australia and Egypt.

Fifth member of the group, baritone Chan Daniels (who also plays the charango) first saw the light of day as far afield as Buenos Aires, and lived there as a child before moving to the United States.

These fellows from such distant parts joined together as the Highwaymen recently, when they were attending Wesleyan University in the town of Middletown, Connecticut. Although at first they didn't know each other, it seems they shared mutual friends, for there came a time when they found themselves all invited to the same party.

In an attempt to provide some musical entertainment for the party, they worked out a few routines with which to amuse the other guests and proved such a resounding success that they decided on the spot to continue with the act—and progressed enough to set out for New York during last winter.

Came lucky break number two, when they met up with noted personal manager, Ken Greengrass—who, among other stars, handles Steve Lawrence and Eydie Gormé. Ken was sufficiently impressed with their work to sign them to a managerial contract and to secure a United Artists recording contract for them.

The authorities at U-A were also delighted with their latest acquisitions, though their first reaction was that the boys' work was hardly in the hit parade category, but was tailor-made for the album market. Accordingly, they were summoned to the studio for their first session—to wax an LP.

So we come to the luckiest break of all—and the boys owed everything to the shrewdness of a backroom executive whom they had never met. The gentleman in question was Ed DiNello, chief of one of America's largest record distributing companies.

He contacted U-A, to make the suggestion that one of the tracks on the Highwaymen's album should be released as a single.

The track in question was "Michael," which DiNello felt had strong hit parade potential. And since he was one of the disc company's best customers, they decided to do it.

Now both U-A and the Highwaymen are mighty appreciative of DiNello's foresight. For in an amazingly short time, the disc shot to the very top of the American Charts, and in doing so it virtually established the group for life. And DiNello's reward for his suggestion? U-A presented him with a colour television set.

BREAKAWAY

The Springfielders



PHILIPS PB 1168

DARIN ★ NELSON ★ MARTIN ★ BURNETTE rate 4-stars LPs by Allen Evans

★★★★THE BOBBY DARIN STORY (London) is told in clipped, terse tones by Bobby himself, who names April 10, 1958, as the start of his success, when he recorded Splish Splash, his own song. To give the recording something extra, you hear some pre-recording studio instructions. Next come rock-packed Early In The Morning, Queen Of The Hop, Plain Jane and Dream Lover. Wind-up song of side one is his swing-filled Mack The Knife, taken from his first album, That's All, and issued as a single which sold over 2,000,000 copies since issued in 1959.

Artificial Flowers, Somebody To Love and then Lazy River. A must for Darin fans—although one criticism is that this is the third Darin album to feature some of the titles! But Darin's commentary is an interesting extra.

★★★★RICK IS 21 (London) marks in easy rock style the "coming of age" year of RICKY NELSON, who sings a breezy set of tunes, backed by a beat-steady instrumental group and both girl and boy vocal teams.

Fast rockers you'll like are My One Desire, Break My Chain, I'll Make Believe, Oh Yeah I'm In Love, and his current hit, Hello Mary Lou (by Gene Pitney, who gets one other composing credit—as

does Johnny Burnette). Slow rock-ballads are That Warm Summer Night, Travelin' Man, Everybody But Me, Lucky Star, and Sure Fire Bet.

Not so good are Do You Know What It Means To Miss New Orleans, an attempt to put over a jazz-tinted tune, with honky tonk piano, and a straight ballad, Stars Fell On Alabama. But taken as a whole, this Jimmie Haskell arranged LP is a fitting 21st present from Ricky—and, if you buy it, to him!

★★★★DEAN MARTIN GOES DIXIE (Encore) should find much favour, because it combines the warm, rich voice of Martin (doing a Jolson 'mammy' stint!) and the smooth-styled trad jazz of Dick

Stable's Dixie-Cats. Titles dad and mum know as well as you—Alabama Bound, Caroline Moon, Is It True What They Say About Dixie, Way Down Yonder In New Orleans, and Mah. And at a bargain low-price too!

★★★★JOHNNY BURNETTE SINGS (London) starts off solid, with his hit Little Boy Sad, a rock-happy opener. Then what? Two more rockers—Mona Lisa, and I'm Still Dreamin'; then c-and-w treatments of Chapel In The Moonlight, Red Sails In The Sunset, and Big Big World. Side two starts with a very good, Laine-ish Western song, Ballad Of One Eyed Jacks, gives you four beat-ballads—Treasure Of Love, The Fool, Blue Blue Morning,

and Pledge Of Love (standout). Other track is a straight pop version of Memories Are Made Of This. Good backing throughout—instrumental and vocal.

★★★★THE VENTURES: ANOTHER SMASH (London). More string-thrills from the driving guitars of Don Wilson and Bob Bogle, backed by uncredited bass and drums (the original four-man group is obviously down to two featured artists now), and a voices-as-instruments group. The playing is just great, with Riders In The Sky, Wheels, Trambone, Last Date, Josie and Rawhide get imaginative treatment, and a standout is our own Bert Weedon's Ginchy, which the American boys admired when they heard Bert's version and as a

"hands across the sea" tribute, included in this exciting album.

★★★★ANITA BRYANT: IN MY LITTLE CORNER OF THE WORLD (London). An album debut by this promising, attractive young American songstress and a promising one, although it may be a little too much like quite a few other LPs. Anita sings straight ballads which take you round the world—Moon Over Miami, I Love Paris, Autumn In New York, Foggy Day In London Town (the Gershwins sure didn't help British tourism with that one). But Miss Bryant sings with great charm and clarity—and although she's a bit wooden in Bobby Troup's swingly Route 66 number, she gives out well with Arrivederci Roma as a final song

SONG SUITS COMO

I TEND to have some reservations about Perry Como, whose style is always so much the same—which is good for some songs and not for others. I'm pleased to say that his latest RCA release "Make Someone Happy" comes into the "good" category.

Lyric is part philosophy, part love song, very pleasing. Tune is catchy and appealing, but what really makes this record so utterly delightful is the casually rhythmical arrangement, with considerable use made of the chorus. Coupling is a great Latin-tempo arrangement of "I've Got You Under My Skin."



PERRY COMO with his TV guest, PAUL ANKA, who both have new discs issued this week.

MIKE PRESTON

The tall, good-looking and likeable Mike Preston has a reputation for recording particularly attractive songs. This time, however, the songs, though acceptable and pleasant lack that little bit extra. "Game Of Chance" is an easy-flowing ballad with an appealing orchestral backing directed by Roland Shaw.

"As If I Didn't Know" is saved from being corny by the standard of the singing and the arrangement. Label is Decca.

SENSATIONS

On the Pye International label there's an American group called the Sensations (featuring Yvonne), who tackle one of the biggest hits of post-war years, "Music Music Music."

And rarely have I heard such a hash made of a revival.

If this record sells at all it will be on the strength of the bright, insistent beat, because the vocal and what's left of the tune just don't rate.

"A Part Of Me" is slow and remarkably unentertaining.

RAY STEVENS

I just can't resist a title like "Jeremiah Peabody's Poly Unsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills."

By the time you've read the title,

there's not much time left to play the record, which is a pity, because there are plenty of chuckles in this merciless mickey-take at the expense of telly ads about quick cures.

Sound-wise it's a slowish rocker. Flipside has, by comparison the startlingly short title of "Teen Years." A slow and rather dismal rocker.

Incidentally there's only just room on this Mercury label to mention that the singer is Ray Stevens.

MARTY ROBBINS

Penned by the singer himself, "Jimmy Martinez" is recorded by Marty Robbins on Fontana. It's another Mexican epic of life and death, after the style of "El Paso," Marty's big hit. Marty has this type of song all to himself and it always makes a refreshing change from all the other pop songs.

"Ghost Train" is a Western ditty with the urgent rhythm of an express train. Holds the interest all through as the unusual story is unfolded.

COASTERS

Making a meal of it on London are the Coasters, who spread "Girls Girls Girls" over both sides of the disc.

Part 1 is slower than average, Part 2 is faster. It's repetitive and over-long, but nevertheless has the distinctive style and entertaining qualities that one has come to expect from this group.

It's Part 2 that is more likely to achieve airplays and sell the disc.

KEITH FORDYCE covers the singles

Benton revives 'oldie'

"FRANKIE And Johnny" have been around for a long time. They have been served both well and badly by regiments of singers.

The latest version comes to us on the Mercury label from Brook Benton, and he makes a really great job of this celebrated number.

Accompaniment is kept down to a minimum, but it's crisp and swingin'—so is the vocal from Mr. B. Mark this one down as one for the charts.

Flipside is called "It's Just A House Without You"—sentiment conveyed in an easy and relaxed way, making it convincing and acceptable.

ROBB STORME

"Earth Angel" is a medium rocker from Robb Storme on Decca. Lyric is commercial teenage material, but I doubt it's got enough impact to be a winner.

"Transistor Sister" sounds more like a potential chart entry.

It has pace, a good tune, an entertaining lyric about a chick who can never be parted from her portable radio, and a good chunky sound in the rock-beat arrangement. Make a point of hearing this one.

TONY ALLEN

Remember a song called "The Loveliest Night Of The Year"? Well, when you hear "When Love Comes To Call," you'll recognise the same tune, though the words are completely different.

It's a racing, up-tempo presentation sung with plenty of zest of Tony Allen on Philips. Saxophone, drums, guitars and chorus all help to make this an exciting disc.

I think you'll like it. "Mr. Happiness" is an easy-paced rocker with a good standard tune and a happy-sounding arrangement.

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ANKA'S 'CINDERS'

ON the Columbia label, "Cinderella" is a song written and sung by Paul Anka. A bright rock-beat ditty with a catchy tune and a lyric that takes the angle of a last date that has overrun its allotted time.

"Kissin' On The Phone" has you right with it all the way through, thanks to a great lilting rhythm. Oddly enough, though this is typical of Paul's work, it's not one of his own compositions. Recommended for an early listen.

BIG JIM SULLIVAN COMBO

Making a debut on the Decca 'un—probably something like six foot two and seventeen stone.

With Jim himself adding the vocal to "You Don't Know What You've Got (Until You Lose It)." Song is a slowish rock-beat ditty with plenty of pop appeal.

Judging by the depth and power of his voice Jim obviously is a big Atom, for "Hot Hiss Of Steam."

SHAPIRO, BERNSTEIN HIT PARADE THE HOTTEST RECORD IN THE STATES! THE MOUNTAIN'S HIGH BY DICK & DEEDEE (London HLG 9408) DON GIBSON'S SEA OF HEARTBREAK (RCA 1243) Heading for the Top! CLEO LAINE sings YOU'LL ANSWER TO ME (Fontana H 326) Yet another hit for DUANE EDDY DRIVIN' HOME (London HLW 9406) WARWICK HOUSE, 38 Soho Sq., London, W.1 GER 3493

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THIS WEEK'S

EMI

HITS

PAUL ANKA

Cinderella

COLUMBIA 45-DB4702

BROOK BENTON

Frankie and Johnny

MERCURY 45-AMT1157

CONNIE FRANCIS

Together

45-MGM1138

BRIAN HYLAND

Let me belong to you

H.M.V. 45-POP915

TONY OSBORNE

AND HIS ORCHESTRA

Mexico

H.M.V. 45-POP921

THE FOUR PREPS

More money for you
and me

(Medley)

CAPITOL 45-CL15217

GENE VINCENT

I'm going home

(to see my baby)

CAPITOL 45-CL15215

ADAM WADE

As if I didn't know

H.M.V. 45-POP913



YOU'LL
ANSWER
TO ME

Cleo Laine

fontana

H326

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, September 6, 1961)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30																																																															
1	1	JOHNNY REMEMBER ME	John Leyton (Top Rank)	2	YOU DON'T KNOW	Helen Shapiro (Columbia)	3	WILD IN THE COUNTRY	Elvis Presley (RCA)	4	REACH FOR THE STARS	Shirley Bassey (Columbia)	5	WELL I ASK YOU	Eden Kane (Decca)	6	KON-TIKI	Shadows (Columbia)	7	ROMEO	Petula Clark (Pye)	8	HALFWAY TO PARADISE	Billy Fury (Decca)	9	THAT'S MY HOME	Acker Bilk (Columbia)	10	HOW MANY TEARS	Bobby Vee (London)	11	CUPID	Sam Cooke (RCA)	12	QUARTER TO THREE	U.S. Bonds (Top Rank)	13	HELLO MARY LOU	Ricky Nelson (London)	14	TIME	Craig Douglas (Top Rank)	15	MICHAEL ROW THE BOAT	Lonnie Donegan (Pye)	16	A GIRL LIKE YOU	Cliff Richard (Columbia)	17	MICHAEL	Highwaymen (HMV)	18	YOU ALWAYS HURT THE ONE YOU LOVE	Clarence Henry (Pye Int.)	19	CLIMB EV'RY MOUNTAIN	Shirley Bassey (Columbia)	20	GET LOST	Eden Kane (Decca)	21	TOGETHER	Connie Francis (MGM)	22	AIN'T GONNA WASH FOR A WEEK	Brook Bros. (Pye)	23	MARCHETA	Karl Denver (Decca)	24	SOMEDAY	Kenny Ball (Pye)	25	JEALOUSY	Billy Fury (Decca)	26	TEMPTATION	Everly Bros. (Warner Bros.)	27	PASADENA	Temperance Seven (Parlophone)	28	WHAT KIND OF FOOL AM I	Anthony Newley (Decca)	29	YOU'LL ANSWER TO ME	Cleo Laine (Fontana)	30	TRUE LOVE	Terry Lightfoot (Columbia)	31	DON'T YOU KNOW IT	Adam Faith (Parlophone)

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, September 5, 1961)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30																																																												
1	1	YOU DON'T KNOW	(Lorna)	2	REACH FOR THE STARS	(Kassner)	3	JOHNNY REMEMBER ME	(Meridian)	4	ROMEO	(Feldman)	5	CLIMB EV'RY MOUNTAIN	(Williamson)	6	PASADENA	(Lawrence Wright)	7	HALFWAY TO PARADISE	(Nevins-Kirshner)	8	WELL I ASK YOU	(Essex)	9	HELLO MARY LOU	(Bron)	10	EXODUS	(Chappell)	11	ONCE IN EVERY LIFETIME	(Imperia)	12	SCOTTISH SOLDIER	(James Kerr)	13	WOODEN HEART	(West One)	14	TIME	(Edwin Morris)	15	WHEELS	(Petford)	16	SOUND OF MUSIC	(Williamson)	17	KON-TIKI	(Feldman)	18	A GIRL LIKE YOU	(F.D. & H.)	19	DO RE MI	(Williamson)	20	THAT'S MY HOME	(Lawrence Wright)	21	SAY IT WITH FLOWERS	(Chappell)	22	HOW WONDERFUL TO KNOW	(Macmelodies)	23	YOU ALWAYS HURT THE ONE YOU LOVE	(Plekwtiek)	24	BINGO	(Ivy)	25	WRITING ON THE WALL	(Paxwin)	26	BREAKIN' IN A BRAND NEW BROKEN HEART	(Nevins-Kirshner)	27	THE BATTLE'S O'ER	(Mozart-Allan)	28	BUT I DO	(Jewel)	29	I'M SHY MARY ELLEN	(Sun)	30	MOODY RIVER	(Shapiro-Bernstein)

BEST SELLING POP RECORDS IN U.S.

(Tuesday, September 5, 1961)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30																														
3	1	MICHAEL	Highwaymen	2	WOODEN HEART	Joe Dowell	3	TOSSIN' AND TURNIN'	Bobby Lewis	4	YOU DON'T KNOW WHAT YOU'VE GOT	Ral Donner	5	SCHOOL IS OUT	U.S. Bonds	6	TAKE GOOD CARE OF MY BABY	Bobby Vee	7	MY TRUE STORY	Jive Five	8	HURT	Timi Yuro	9	DON'T BET MONEY HONEY	Linda Scott	10	AS IF I DIDN'T KNOW	Adam Wade	11	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan	12	I FALL TO PIECES	Patsy Cline	13	LAST NIGHT	Mar-Keys	14	WHO PUT THE BOMP	Barry Mann	15	LITTLE SISTER	Elvis Presley	16	CRYIN'	Roy Orbison	17	I'M GONNA KNOCK ON YOUR DOOR	Eddie Hodges	18	AMOR	Ben E. King	19	I JUST DON'T UNDERSTAND	Ann-Margret	20	WITHOUT YOU	Johnny Tillotson

The American chart is published by courtesy of "Billboard"

NEW HITS

BLESS YOU GARRY MILLS

45-F 11383 Decca

MIKE PRESTON

AS IF I DIDN'T KNOW

45-F 11385 Decca

MANTOVANI and his orchestra

FANNY (from the film)

45-F 11386 Decca

TRANSISTOR SISTER

ROBB STORME

45-F 11388 Decca

YOU DON'T

KNOW WHAT YOU'VE GOT

BIG JIM SULLIVAN COMBO

45-F 11387 Decca

BELAFONTE and ODETTA

HOLE IN THE BUCKET

45/RCA-1247 RCA

HANK SNOW

BEGGAR TO A KING

45/RCA-1248 RCA

FANNY (from the film)

HENRY MANCINI and his orchestra

45/RCA-1249 RCA

THE MOUNTAIN'S HIGH

DICK AND DEEDEE

45-HLG 9408 London

MEXICO

BOB MOORE and his orchestra

45-HLU 9409 London

I LIKE IT LIKE THAT

CHRIS KENNER

45-HLU 9410 London

THE VENTURES

THEME FROM 'SILVER CITY'

45-HLG 9411 London

JOHNNY TILLOTSON

WITHOUT YOU

45-HLA 9412 London

THE COASTERS

GIRLS GIRLS GIRLS

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BOB WALLIS JAZZERS NME CONCERT BONUS

BOB WALLIS and his Storyville Jazzmen—one of Britain's most popular trad bands—are a last-minute surprise booking for the NME's "Big Stars Of 1961" concert presentation at the vast Wembley Empire Pool this Sunday.

The Storyville Jazzmen, who sport Mississippi gambler uniforms on stage appearances, are also in the news this week via their "Travelling Blues" album, one of the key releases in the first batch of LPs on the new Pye-Jazz label.

At the concert, Bob will introduce his own surprise—in the person of actor-singer David Kossoff, famed for his leading role in ATV's "The Larkins."

David will team up with Wallis for a performance of "I'm Shy, Mary Ellen, I'm Shy."

Both artists recently revived this oldie—Kossoff on Oriole and Wallis on Pye. Now both are on the same label, since Kossoff signed a new contract with Pye this month.

Wallis and Kossoff complete a starry bill for this glittering event. The full line-up, in alphabetical order, is—the Allison's, the John Barry Seven, the Brook Brothers, Jess Conrad, Adam Faith, Billy Fury, Eden Kane, John Leyton, Bob Miller and the Millermen, Pete Murray, the Red Price Combo, Cliff Richard, the Shadows, and the Temperance Seven.

The concert—a complete sell-out—will begin promptly at 2.30 pm on Sunday. The doors will open an hour earlier. It is scheduled to end at 5.30 pm.

'Show Band Show' reunion

A "SHOW BAND SHOW" reunion is planned for the final programme in Matt Monro's current Light Programme series on Tuesday, October 3.

Monro had one of his earliest breaks with the old BBC Show Band. His present series is produced by John Brownell, who was in charge of some of Matt's first broadcasts.

Guests will include Bert Weedon, Bill McGuffie and Harold Smart. Show Band leader Cyril Stapleton will also take part.

NEW DISC SIGNINGS—

Bert Weedon to HMV

BERT WEEDON is to have another label later this year. He is switching to HMV after a two-year spell with Top Rank. Previously he was with Parlophone.

Under a new contract, Weedon has signed with EMI "Ghost Train," his first title (out next Friday), will be issued on Top Rank. His subsequent releases will be on HMV.

Among other new disc signings is pianist Reg Guest, MD of the Light Programme's "Cool Spot" series and top disc session man—he was in the backing group on Eden Kane's "Well, I Ask You."

He will record as Earl Guest. His first release, on Columbia next week, includes his own composition "Winkle-Picker Stomp."

HOLLY FIND CONFIRMED

CORAL Records has confirmed the discovery of a further nine unissued Buddy Holly tracks—the existence of which was first revealed by Holly's former manager, Norman Petty, in an NME article two months ago.

TRAD JAZZ NEWS

Temp. Seven BBC-TV telerecording soon

THE Temperance Seven are set to telerecord the first two editions of their forthcoming six-week series of 15-minute BBC-TV programmes on October 7. A further two shows will be taped in November and the remainder in December.

The series, produced by Richard Evans, will be screened towards the end of the year, but dates are not yet finalised.

Captain Cephas Howard, the group's trumpeter, is now convalescing in the south of France, following a recent attack of flu and tonsillitis.

Mr. Benny Cohen, of the Ian Bell Band, will deputise with the Seven at London's Savoy Hotel tonight (Friday), at East Dereham on Saturday and at the NME's all-star Wembley concert on Sunday. Captain Howard will resume with the band at Brighton Aquarium next Friday (September 15).

Other trad news this week spotlights: Monty Sunshine—set for a four-day Scottish tour with his band, opening at Perth on September 28, followed by a 10-day Irish itinerary, beginning at Ballymena on October 6. It will be the band's first trip to Ireland.

The Chris Barber Band—makes two quick visits to the continent this month between its Light Programme "Trad Tavern" appearances. On September 16, it undertakes a three-day concert tour of Scandinavia, followed by a trio of German dates beginning on September 25.

CLIFF RICHARD ALBUM TO MARK 21st BIRTHDAY

On 'Saturday Club', too

CLIFF RICHARD'S coming-of-age next month is being marked by the issue of a special album on his birthday. The same day—Saturday, October 14—he heads the Light Programme's "Saturday Club" and flies to Australia for a month's tour. The previous week he makes his first TV appearance in nearly four months.

The album, titled "21 Today," was specially produced for EMI's Columbia label by Cliff's a-and-r manager Norrie Paramor, whose own orchestra backs Richard on five of the numbers.

Cliff, Bruce Welch and Hank Marvin have written a rock number for the LP, titled "Without You." On the first track, the Shadows and

some friends sing "Happy Birthday," to introduce Cliff's first number. His "Saturday Club" appearance—the first since June 10—is being recorded the previous Tuesday, to allow him to leave for Australia without hitch.

The first three concerts he will undertake are all at a Sydney stadium on October 19, 20 and 21,

where he will play to one of the biggest audiences of his career—12,000 seats sold for each performance.

The rest of his itinerary takes him to Melbourne, Brisbane, Adelaide and Perth.

The Australia dates will be broken for New Zealand concerts—in Auckland, Wellington, Christchurch and Dunedin.

On Saturday, October 7, Cliff guests on ABC-TV's "Thank Your Lucky Stars," which is due to be tele-recorded at Birmingham the previous Sunday.

Cliff's last TV appearance was a BBC date with Billy Cotton on June 24.

ROY CASTLE U.S. TV DEBUT

ROY CASTLE makes his American television debut next spring. He has been booked as the main guest on the "Gary Moore Show," a major networked variety series, on Friday, April 27. His American visit may be extended to include cabaret appearances in Las Vegas and other big cities.

Castle, currently starring at the London Palladium, begins next year with his first visit to South Africa.

Fury—Kane: new date

A NEW opening date has been set for the "Star Spangled Nights" tour Billy Fury and Eden Kane will undertake this autumn.

The show, which also includes the Karl Denver Trio, Joe Brown and the Allison's, will now be launched at Cannock Danilo on October 17.

The previous opening venue, Manchester Odeon on October 18, has not been confirmed. Instead, the package plays Huddersfield Essoldo that night.

John Leyton variety debut at Chester

JOHN LEYTON will make his variety debut this month, topping the bill at the Chester Royalty for the week of September 18.

Leyton's musical director, Charles Blackwell, will conduct the act—and also featured will be his backing group, the Angels, who will additionally be seen in their own spot.

"This is purely experimental," Leyton's manager, Robert Stigwood, told the NME. "We wish to show that John can appeal to family audiences." He said that the NME chart-topper would be featured in singing, dancing, impressions and comedy.

Another important television appearance has been set for Leyton on Tuesday, October 3, when he joins the cast of ATV's all-star "All Kinds Of Music." He appears on the October 21 "Saturday Club." On both, he will be featuring his next Top Rank release, "Wild Wind," due on September 29.

QUICK RETURN

The Light Programme's "Swing-song" series, which goes off the air after Sunday, September 24, is to return five weeks later in a new Monday night spot, with Dennis Lotis as singer-comper.

Johnny Douglas and his Orchestra, featured in the present series, will return for the new schedule, which begins on October 30, for an hour from 9.30 pm.

DARIN PIC DATE

"Come September," the Universal International film starring Bobby Darin and his wife Sandra Dee, has its British premiere on Thursday, September 21, at London's Leicester Square Odeon.

PETE ON 'JURY'

PETE MURRAY returns to the panel of "Juke Box Jury" next Saturday (16th). Actress Shirley Ann Field is also making a return appearance on the same programme.

After a long absence, Jimmy Savile rejoins the programme tomorrow (Saturday), when David Kossoff and Juliet Mills are also booked.

In 'Spin Along'

Eden Kane and John Leyton are among the first guest stars booked for Westward TV's new record series "Spin Along." Host Alan Freeman introduces Kane in the first programme on Tuesday, while Leyton is scheduled for October 17.

"Discs A'Gogo," a record programme being planned by TWW with Kent Walton as comper, is to begin next Thursday (14th) in a 6.15 p.m. time slot.

The series, announced last week, has been scripted by "Cool For Cats" originator Ker Robertson. Parophone's Paul Raven will guest in the first show.

'Gypsy' Ethel Merman here next year

THE West End production of "Gypsy"—a smash hit on Broadway—is set to open in London on Thursday, March 9, next year. Musical star Ethel Merman is now set for the leading role.

Although a theatre has yet to be booked for the show, it is almost certain to be one of the largest in London. A three-week provincial try-out is also being planned.

The revived Rodgers and Hammerstein's "Oklahoma," which begins a provincial tour next month—fourteen years after its London opening at the Theatre Royal, Drury Lane—is set for a lengthy Christmas season.

The show, which will star American Kevin Scott, who headed the London production of "Flower Drum Song," Nita Croft and Susan Irvin, moves to Edinburgh Empire for six weeks from December 18.

The tour opens on October 9 at Streatham, followed two weeks later (23rd) by a Golders Green Hippodrome booking, and Birmingham Hippodrome for a fortnight from November 6.

The touring production of "West Side Story"—currently at Coventry—undertakes a new booking at Blackpool Opera House, playing two weeks from October 16.

Originally due to move to Manchester Opera House for five weeks from September 25, this period has now been cut back to three weeks.

London impresario Bernard Delfont is negotiating to present another American musical, "The Unthinkable Molly Brown," in Britain next year. He is seeking the show's writer, Richard Morris, to direct it.

Marini, Joan Regan set for cabaret

THE Marino Marini Quartet is now definitely booked to return to Britain next month. The group headlines the cabaret at the Room At The Top, Ilford, for two weeks from Monday, October 2. Also due at the venue are the Peters Sisters, Joan Regan and the Beverly Sisters.

Marini's booking, forecast in last week's NME, may be extended to include one other week of dates in Britain. The group will also televise and probably broadcast during its stay.

The American Peters vocal team is also due to return to Britain in October. The sisters are likely to accept a Room At The Top booking from October 30.

American cabaret star Hildergarde has put off her projected visit to star at the venue until January, when she will be playing other dates in Europe.

Joan Regan makes a rare cabaret appearance when she stars at the Ilford nightspot for a fortnight from December 11.

The Bevs are virtually certain to be the first attraction of the new year—playing two weeks from Jan. 1. Topliners being negotiated for 1962 include Marion Ryan, Alma Cogan and many U.S. personalities.

WYNTER DATES IN NEW YORK

TOP U.S. TV dates for Mark Wynter are being set in New York this week by his agent Ian Bevan. They are for November, when the Decca singer returns from his second Australian trip of the year.

Wynter is already booked for Dick Clark's "American Bandstand" in Philadelphia on November 16 and Merv Griffin's "Saturday Prom" from New York two days later.

Mark returns to Britain for his biggest date so far—the title role in Cole Porter's "Aladdin," which begins a two-month run at Glasgow Empire on December 12.

In Australia next month, Wynter stars in two spectaculars and telerecords six quarter-hour shows.

A New York cabaret date and a film are being arranged for him during 1962.

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HOW MANY TEARS

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BOBBY

and his

Theme from 'C

45-HLK 940

Sammy Davis—Tony Newley to co-star in film

★ STARS ON BEACH ★

SAMMY DAVIS is to co-star with Britain's **Anthony Newley** in a film early next year. Shooting is set to begin either in April or May in England. Davis will remain here for at least two months.

Newley and tunesmith **Leslie Bricusse** will write both the screenplay and songs for the film, which Davis describes as a "dramatic musical." Title of the movie has not yet been revealed. The exact shooting date is dependent on Sammy's availability, since he is already committed to make two new films in the U.S. early in 1962. It is expected that both Sammy and Tony will sing in the film.

Due to filming, Sammy is now very unlikely to undertake any stage appearances in Britain next year. During picture-making, however, he will definitely take advantage of his visit to star in at least one TV show. "Four people will be involved in the film's production—Leslie Bricusse, Tony, myself and another man whose name I'm not able to divulge at this point," Davis told the NME.

this week. "I'm looking forward to the project very much and am particularly keen to work with Tony," he added. The things he does—writing, performance, direction—he has a tremendous talent." Sammy also revealed this week that he has already approved a draft outline of the stage musical which

Lionel Bart is to write for him. "The story takes place in three cities—London, New York and Paris. It's a wonderful idea," he told the NME.

Bart is expected to finish work on the show towards the end of next summer, and Davis will come here to star in it either late in 1962 or early the following year.

ELLA WITH JO ON OCTOBER 7

ELLA FITZGERALD returns to British television screens next month, when she is featured as star guest in "The Jo Stafford Show," which ATV is transmitting on Saturday, October 7.

The show, telerecorded in June at ATV's Elstree Studios, will be screened as the third programme in the Stafford series—with actresses **Claire Bloom** and **Kathleen Harrison** also guesting.

In the second edition—on Saturday, September 23—**Roy Castle** is one of the guest attractions, with actor **Kenneth More** also featured.

Danish duo **Nina and Frederik** are now set to star in "Sunday Night At The London Palladium" on September 17—the day before they commence their cabaret season at London's Savoy Hotel.

They have also been added to the star-studded cast of "All Kinds Of Music" on Tuesday, October 3. **Malcolm Mitchell** and his Trio accompany them on both these ATV dates.

Cleo Laine is one of **Sammy Davis'** guest stars in the spectacular

which he telerecords for ATV next week. Besides being featured in her own spot, she will also sing a duet with Davis.

It is unlikely that this show will be screened before December.

Davis' Palladium TV appearance is being set for early October, shortly before the end of his current British visit. He will telerecord the drama in which he is starring, "Day Of The Fox," at about the same time.

Dizzy may return

American trumpet star **Dizzy Gillespie** may tour Britain for the fourth time co-starring with tenor-saxist **John Coltrane**, cables Nat Hentoff.

The tour now being discussed in London by **Harold Davison** and **Norman Granz** would last seven days and is expected to begin in London on Saturday, November 11.

Connie Francis Palladium TV

CONNIE FRANCIS may star in an ATV "Sunday Night At The London Palladium" at the end of the month. Negotiations have reached a decisive stage, cables Nat Hentoff.

The MGM star is due in Italy this month and would visit Britain for the television date on her way back to New York.

If present plans mature, **Connie** will be back in Britain at the end of the year to make an MGM film, although no subject has yet been decided.

DISC SHOWS BACK

RADIO LUXEMBOURG'S "Six O'Clock Show" is returning on Monday, September 18—but called "The Seven O'Clock Show." It switches to its established slot after British Summer Time ends on October 22.

The series, presented by record firms using their own d-js, but sponsored by other concerns, has been a regular feature of 208 listening for the last two years.

Monday and Tuesday shows will be provided by **Phillips**, with **David Gell** and **Keith Fordyce** as d-js respectively. Wednesdays will be compered for **Pye** by **Kent Walton**; Thursdays by **Tony Hall** (Decca); Fridays—a second **Pye** show, compered by **Brian Matthew**—and Saturdays **Ray Orchard** for **EMI**.

'Easy Beat' bookings

The **Brook Brothers** return to the Light Programme's Sunday morning "Easy Beat" show next month, when they are featured in the October 15 presentation.

Other bookings for this series include **Sheila Southern** (September 24), **Russ Sainy**, **Janice Peters** and the **Springfields** (October 1), **Valerie Masters**, the **Kestrels** and **Colin Day** (8th).

Guitarist-host

BERT WEEDON has been signed by AR-TV for a new 13-week series, "Tuesday Rendezvous." In addition to appearing as an instrumentalist, he will be host of the show. The series begins on September 12.

Matt Monro for cabaret in U.S.A. and Canada

MATT MONRO makes his American cabaret debut next month and is in line for more appearances on the "Ed Sullivan Show." His first engagements in Canada were also revealed this week.

Monro's American cabaret bow will be at one of New York's leading night clubs, the **Round Table**. He opens on Monday, October 2, for a month.

He then plays his first Canadian date—a fortnight at the **Metropole Hotel**, Windsor, Ontario, from October 30.

In December, **Matt** and his wife, **Mickie**, plan a holiday in Jamaica. They will break their journey home for **Monro** to play a three-day engagement at the **Erie Social Club**, Philadelphia, from December 15.

These dates were set during the

British singer's visit, with manager **Don Black**, to New York last week when he recorded two one-minute commercials for **Pepsi-Cola**, with a 40-piece orchestra directed by **Hugo Winterhalter**.

Matt makes his American TV bow on **Ed Sullivan's** coast-to-coast programme on Sunday, October 15—midway through his **Round Table** season.

Sullivan has offered him up to three more dates—the first being tentatively set for December 31.

MORE CABARET BIDS

More venues are bidding for the British singer's services. Dates in January and February are being lined up at the **Palmer House**, Chicago, as well as venues in **Miami** and **Las Vegas**.

Further British bookings for **Matt** include his first appearance on **BBC-TV's** "Juke Box Jury" on September 16 and a return to the **Light Programme's** "Parade Of The Pops" on September 27.

● **Matt's** three-day visit to New York last week was accomplished without a hitch. His troubles began when he returned to London. He was due to land at 7 a.m. and open a **Worcester** record store at 11 a.m. Fog delayed his plane and a chartered helicopter got him to Worcester—only three hours late.

DENVER'S DEBUT

KARL DENVER and his Trio have been signed to make their variety debut on a bill topped by **Craig Douglas** for a week at **Newcastle Empire**, opening on Monday, October 2.

The following week, **Karl** tops the bill in variety for the first time at **Chester Royalty**. Supporting artists have not yet been announced.

Denver has also been signed for the **Billy Fury-Eden Kane** one-night-stand tour for impresario **Arthur Howes** between November 18-December 3. Offers for **Karl** to visit **Denmark** and **Holland** are now being discussed.

Bilk on 'Pops'

Mr. Acker Bilk's Paramount Jazz Band returns to the **Light Programme's** "Parade Of The Pops" show on Wednesday, October 4. Other new bookings for this series include guitarist **Judd Proctor** (September 13) and **Johnny Duncan's** **Blue Grass Boys** (20th).

SHADOWS ON 'LUCKY STARS'

THE SHADOWS, whose "Kon Tiki" makes its first appearance in the NME Chart this week at No. 6, will be featured on the same bill as **Cliff Richard** in ABC-TV's "Thank Your Lucky Stars" on October 7.

Other names likely to be booked for the show include **Helen Shapiro**. **Craig Douglas** is also set for October 7.

Guest disc-jockeys booked for the programme's "Spin-A-Disc" segment include **David Gell** (Sept. 16) and **Pete Murray** (23rd).

CLEO LAINE: OPERA IN LONDON, LEEDS

FOLLOWING her success in "The Seven Deadly Sins" at the Edinburgh Festival, **Cleo Laine**—who makes her British chart debut today with "You'll Answer To Me"—is to star in the show when it is presented in London next week.

Written by **Kurt Weill**, "The Seven Deadly Sins" marks **Cleo's** opera debut. It will be staged at **Sadler's Wells** on Tuesday, Wednesday, Friday and Saturday.

Next month, **Cleo** will appear in the show when it is presented in **Leeds** on October 10, 13 and 14.

Earlier start for Alma Cogan

A NEW booking in Kenya means an earlier start than originally anticipated for **Alma Cogan's** African tour this autumn.

She has been booked for a fortnight's cabaret at the **New Stanley Hotel**, Nairobi, from November 6.

Alma then flies direct to **Johannesburg** to begin the first of her South African dates on November 19.

RUBY WITH CRAIG

RUBY MURRAY and **Johnny Wiltshire** and the **Trebletones** join hit parader **Craig Douglas** for his two weeks of **Granada** appearances next month.

From Monday, October 9, the show visits on consecutive days **Maidstone**, **Aylesbury**, **Kettering**, **Grantham**, **Mansfield**, **Slough** and **Rugby** (15th). The following week the show undertakes a variety booking at **Bedford Granada**.

Helen Shapiro film debut

THE "Look At Life" film feature made by the **Rank Organisation** and showing **Helen Shapiro** at work in a recording studio, is to be released in the West End on Sunday, September 17.

It is set for general release on both the **Rank** and **National** circuits a week later—September 24. **Helen's** contribution was filmed in July.

Helen's projected **Radio Luxembourg** series, announced two weeks ago, is now definite. She begins recording a series of 13 quarter-hour shows under **MD Martin Slavin's** supervision later this month.

Congratulations to
THE SHADOWS
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KON-TIKI
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and
PETULA CLARK'S
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SOON RA ON NEW THIS MONTH

ada." **Sammy Davis**: "One More Time." **Tony Williams**: e will be the first records issued on **Frank Sinatra's** **Reprise** on sale before the end of the month, probably on **September** ased before Christmas.

to Hollywood by two of **Pye** Records chiefs, **Roger Threlfall** and **Louis Benjamin**, last week. They had talks with **Reprise** executives **Mo Ostin** and **Jay Laskin** and settled the deal with **Sinatra** personally.

"**Frank Sinatra** expressed great pleasure at the deal," **Threlfall** and **Benjamin** told the NME. "He promised to do everything he could to help establish the label in Britain."

"One of **Pye's** great ambitions is to have him record in London using our facilities," the **Pye** chiefs went on. "We discussed this with him and think there is a good chance of it coming about in the future."

Reprise will be an additional label within the **Pye** group. It will have its own half-hour **Radio Luxembourg** series compered by **Kent Walton**.

Called "The **Reprise Show**," it starts on Thursday, October 5, at 11 pm.

... and we help to speed up finalisation

THE NME played an important part in the rapid finalisation of **Reprise's** deal with **Pye**.

A **Hollywood** report from **Dane Marlow** on August 18 revealed that **Reprise** lawyer, **Milton Rudin**, had recommended that **Pye** be appointed.

The **British** firm, with others, had had discussions about it with **Rudin** earlier in the year, but this was the first indication that it had been chosen.

Pye executives were prompted to phone **Reprise** in Hollywood and were immediately invited to fly over to settle the deal.

MANY AMERICAN DISC FIRMS WANT DONEGAN

VIRTUALLY every major American record firm is bidding to get **Lonnie Donegan's** signature on a U.S. disc contract cables, **Nat Hentoff**, whose informant is **Lonnie's** American representative **Mannie Greenfield**.

Donegan's present contract with **Atlantic** expires during October. Among the firms anxious to release his discs is **Dot**, his previous label.

"Chewing Gum," **Lonnie's** latest million-seller, issued in the U.S. by **Dot**, is now No. 11 in the **Billboard** chart.

Donegan and his manager, **Cyril Berlin**, are due in **New York** early in October and are expected to

meet representatives of various labels then. They will also discuss TV dates and proposed spring tours of North America.

● **Pye** executive **Louie Benjamin** makes a three-week U.S. visit from September 21. He is also expected to discuss a new contract for **Donegan**, as well as meeting labels to set up deals for other **Pye** artists.

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READ THIS LIVELY STORY EXCLUSIVELY IN NEXT WEEK'S

Weekend

3 PAGES
OF 'ACKER'
PICTURES

5^p OUT NEXT WEDNESDAY 

FRANK SINATRA KEEPS MOVING ON AND ON AND ON!

SO you think that singing is as cushy and straightforward an occupation as you could possibly have? Well, maybe you'd be right in some cases—particularly about those artists who have no ambition to better themselves, and are not prepared to embark upon a long-term programme to safeguard their future.

But as you climb higher up the tree of international stardom, you will invariably find that the world's biggest names are not content to bask in the sunshine of their own popularity.

Almost without exception, they have acquired many irons in the fire—stars like Crosby, Como and Anka are all hard-working businessmen in their own right, quite apart from their activities in the public eye.

One of the most firmly-established and powerful business tycoons of all in Hollywood is Frank Sinatra—the man who started out as a dance-band vocalist, but to whom singing has now become little more than a sideline.

Not for him the complacent acceptance of fat fees from his personal appearances and films, plus a steady income from record royalties. For Frank believes in utilising his money to the best possible advantage.

Sure, he's earned a lot of money as a star—but he's used his money wisely, by investing substantially in other branches of show business.

He now stands at the head of a thriving business, which is earning him up to 10 times as much money as he would get if he were to confine his interests to singing and acting.

In this way, he is ensuring not only that the future holds no worries for him (for he could live the remainder of his life in the utmost luxury, even if he were never to sing another note), but also that, from the artistic point of view, he can plan his own commitments as he wishes, without being

By **BRUCE CHARLTON**

under an obligation to anyone. Among the most flourishing of Frank's recent ventures is his own record label, Reprise, which is already offering strong competition to many of the long-standing companies in the States.

Frank's first two albums featuring himself on the Reprise label, "Ring-A-Ding-Ding" and "Sinatra Swings," are already in the American best-selling LP lists—where they are competing with a couple of albums he waxed prior to his departure from Capitol, "Come Swing With Me" and "Sinatra's Swingin' Session."

Released

Over in this country, the latter disc has just been issued by Capitol, where it's bound to enjoy heavy sales, for it's a bright finger-snapper in the mood of his "Songs For Swinging Lovers."

And, of course, it will only be a matter of time before Capitol issue his "Come Swing With Me" LP here.

Now comes the exciting news that Pye is to distribute Reprise in this country (see news pages). This means that all Frank's latest efforts on disc will be made available to us.

Sammy Davis is another artist on this label, while Sinatra is allegedly wooing Dean Martin and Peggy Lee in the hope that they will join him when their Capitol contracts term nate.

A fortnight ago, his Reprise plans suffered a setback. He had previously announced that he had acquired the original cast rights of the new Jule Styne Broadway musical "Subways Are For Sleeping"—and that his film production firm had obtained the picture rights.

But, at the very last moment,



U.S.-Columbia jumped ahead of him and snatched the album rights (this was when he cut short his recent European visit, and hurried back to the States). As a result, he also backed out of the proposed Hollywood deal.

Otherwise, Reprise is proving a veritable gold mine—as is Frank's very active film company, Essex Productions.

You will recall that the company was recently responsible for that outstanding box-office hit, "Ocean's 11"—which starred the Sinatra Clan! And now, just completed, is a movie titled "Sergeants Three," also showcasing that celebrated entourage.

This is by no means all. In fact, during the past few years, Frank has had a hefty interest in virtually all the pictures he has made. In some cases, he has had complete control.

An example of how this policy pays off can be gauged from the first independent picture he made, "Johnny Concho"—which coined sufficient money in Britain alone to cover the entire production costs. So all other income from America and elsewhere was pure profit!

Another facet of Sinatra's ubiquitous activities is to be found in music publishing. He owns or has an interest in a group of six prospering companies, including Sincap and Barton Music.

Much of the material in these companies' catalogues is rapidly acquiring standard status—numbers

such as "All The Way," "The Tender Trap," "Love And Marriage," "High Hopes" and "Nice 'n Easy"—so his annual income from publishing royalties alone must be gigantic.

Talking of royalties, it is perfectly obvious that his takings from records are even more enormous.

But what is specially interesting is the fact that much of his early work, recorded years ago for U.S.-Columbia (whom he left in 1953), is continually being reissued—and, in

consequence, his income on these old tracks is constantly mounting.

But, you know, all this is scarcely a half of the story—for the Sinatra business empire extends far beyond the interests already listed.

You may, for instance, have read in Nat Hentoff's column last week that Sinatra currently holds stock in United Artists, Technicolor, Eastman Kodak, Panavision and Westrex Sound—all top names in various aspects of film-making and all, incidentally, connected with the production of Frank's "Soldiers Three" movie.

And, if this weren't enough, he is known to own substantial interests in various radio and television stations in America, besides having made profitable investments in several Broadway shows.

Caterer

Then there's the Frank Sinatra of the catering trade. He's the owner of two swank restaurants—one in partnership with "Clan" member Peter Lawford—as well as having an extremely lucrative percentage of the celebrated Sands Hotel in Las Vegas.

Frank has long been connected with the world of boxing and takes a cut from several top-rated boxers. And following in the footsteps of Bing Crosby, he has also turned his attention to the racecourse, having acquired several horses.

Rumour has it, too, that he has entered oil country, having bought himself a share in a couple of oil wells.

A pretty impressive list, eh? There's no doubt that the star who

played "The Man With The Golden Arm" is unquestionably the man with the golden touch. And since his friend, Peter Lawford, is the President's brother-in-law, maybe Frank will be acquiring an interest in Congress before long!

WHO'S WHERE

- (Week commencing September 11)
- CLIFF RICHARD & THE SHADOWS
Opera House Blackpool
 - JOHNNIE RAY
Newcastle Empire
 - CHARLIE DRAKE
Liverpool Empire
 - LONNIE DONEYAN, SUZIE MILLER, MIKI AND GRIFF
Blackpool Winter Gardens
 - MAX BYGRAVES
Manchester Palace
 - ALMA COGAN, KEN DODD
Bournemouth Pavilion
 - FRANKIE VAUGHAN
Blackpool Palace
 - TOMMY STEELE
Gt. Yarmouth Windmill
 - JOAN REGAN, EDMUND HOCKRIDGE
Torquay Princess
 - PEARL CARR, TEDDY JOHNSON
Weymouth Pavilion
 - JOE HENDERSON, RAINDROPS
Bournemouth Pier Theatre
 - EMILE FORD, CHECKMATES, JIMMY LLOYD
Gt. Yarmouth Royal Aquarium
 - BRUCE FORSYTH, GARY MILLER
Gt. Yarmouth Wellington Pier
 - VANA, DON ARROL
Blackpool Queens
 - KEN MORRIS and JOAN SAVAGE
Birmingham Hippodrome
 - DICKIE VALENTINE, MAUREEN EVANS
Brighton Hippodrome

TERRY LIGHTFOOT MAKES CHART DEBUT WITH Another 'High Society' number

THAT wonderful Frank Sinatra-Bing Crosby movie "High Society" is proving a veritable gold mine of material for Britain's trad jazz bands, for they have so far breathed new life into two of the many fine Cole Porter songs featured in the film.

The first was "Samantha" which introduced Kenny Ball to the best sellers a while ago. Now comes a jazzed-up version of the Crosby-Grace Kelly hit "True Love" to make clarinettist Terry Lightfoot and his New Orleans Jazzmen the fourth out-and-out trad unit to enter the pop-dominated best sellers.

Equipped with a happy-go-lucky vocal by Terry, "True Love" comes across as a rousing swinger, and the disc easily puts the Lightfoot band in the Barber-Bilk-Ball category from the point of view of performance. The record entered the charts last week.

In actual fact, Lightfoot's arrival in the hit lists comes as no great surprise. He's been bidding for chart honours for quite some time, and twice in the past has missed making the grade by the skin of his teeth—first with "The Old Pull 'n' Push" (an original Lightfoot composition featured in AR-TV children's series) and more recently with a revival of the old Bob Crosby hit "Big Noise From Winnetka."

Quiet, bespectacled Terry is naturally elated at his chart success, and welcomes the current trad jazz boom.

"The fact that trad now turns up in the hit parade reflects the tremendous public interest in the style of music we play. And its continually



increasing popularity interest with young people means, I think, that we'll be in business for some considerable time," he told me happily.

Throughout Britain, the Lightfoot band is a top attraction both at concert halls and in jazz clubs. Terry enjoys both media, but has a preference for the clubs.

They gave us our first real chance, and I must admit that it's a wonderful apprenticeship working the club circuit. And let's not forget that without that nationwide network of clubs, most of us would never have had a band."

Terry's love of jazz clubs stems from the fact that he prefers playing music for dancing rather than

simply for listening. "Jazz," he explains, "is primarily music for dancing in an intimate atmosphere, rather than listening to in a cold, stark concert hall."

Like so many other top trad personalities, 26-year-old Terry has tremendous faith in the future of British traditional jazz, and claims that "more is being done in Britain to retain the New Orleans style of jazz than anywhere in the world—including America."

Married with two young daughters, Terry (who was born, and still lives, in Potters Bar, Middlesex) initially wanted to play trumpet but eventually settled for the clarinet. He made his bandleading debut in 1955, following a spell of duty in the R.A.F.

A year later, the band turned professional and made rapid progress. A nationwide tour with America's legendary Kid Ory, plus club and concert dates and radio and TV appearances (including the smash hit BBC-TV "Trad Fad" series), have since aided Terry's rise to prominence.

Already set from an important Blackpool summer season next year, the Lightfoot men are quickly developing into one of Britain's busiest trad groups, and leisure time is becoming increasingly scarce.

"Travelling is the toughest part of the game—but it's a game I love," admits Terry.

Finally, in case you're wondering who plays what on the fast-moving "True Love," Terry's colleagues are former Johnny Dankworth sideman Dickie Hawdon (trumpet), Roy Williams (trombone), Wayne Chandler (banjo), Vic Barton (bass) and Johnnie Richardson (drums).

IT'S NOW A GREAT TRAD HIT!



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NAT HENTOFF'S AMERICAN AIRMAIL

● Paul Anka is writing his autobiography, "From This Moment On." Like his fellow author, Pat Boone, Paul will also discuss teenagers' problems in the book.

● Eddie Fisher's television production company has started work on a series to be called "J.D." (juvenile delinquency).

● Negotiations are on between Shirley Bassey's management and the Ed Sullivan show for a possible guest shot during Miss Bassey's stay here. The Sullivan crew is also still discussing the possibility of originating a show in London in the winter or early spring.

● Connie Francis has reportedly signed a lucrative contract with the Sahara in Las Vegas.

Eydie, Steve for musical?

PLANS are underway to make a Broadway musical of Budd Schulberg's novel about Hollywood, "What Makes Sammy Run." Eydie Gorme and Steve Lawrence may be the co-stars.

● Jack Paar will visit London toward the end of September. It'll be a vacation trip.

● For the Bing Crosby-Bob Hope film currently being shot in London, the producers are inserting non-musical bridges that can be substituted for the song sequences in those countries where audiences prefer less music.

GUY MITCHELL'S REASON

GUY MITCHELL told Louella Parsons that the reason he's now concentrating on acting rather than singing is his feeling that "ninety per cent. of the music is bad. Most new songs and artists explode.

"That is, there is a short, brilliant burst after which nothing is left. There is little to songs both musically and lyrically. They just have a beat, and the beat can be found in all the songs."

● Now that he's 21, Ricky Nelson will be allowed by his parents to make his initial Las Vegas appearance in the near future.

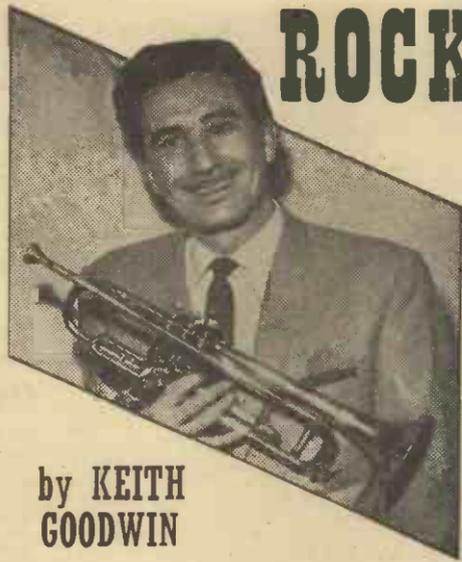
● Doris Day and husband Marty Melcher are now also involved in real estate. They own a low-rent housing development in Los Angeles.

● Chubby Checker is 20 and has several big hits. Accordingly, he's petitioned Orphans' Court in Philadelphia to allow him to buy a "status car" instead of his relatively inexpensive automobile.

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KENNY BALL forecasts JAZZ WILL BECOME AS POPULAR AS ROCK



by KEITH GOODWIN

THE boom in trad jazz goes merrily on and the popularity of this lively, infectious music increases week after week. But is the bubble of success in danger of bursting? Kenny Ball, back in the charts with "Someday," thinks not. In fact, he sincerely believes that the boom is only just starting!

"Jazz has tremendous potential—it's a wonderfully saleable product, and I don't think we've even begun to scratch the surface in terms of popularity," he told me on Friday, a few hours before leaving his sick bed (he was suffering from a severe bout of 'flu and tonsillitis) to fulfil an engagement in Huddersfield.

"The boom is just starting," Kenny went on, "and I'm sure that there'll come a time when jazz will be as nationally popular as rock 'n' roll is at the moment. In other words, I feel it will become an accepted form of musical entertainment, and not just a minority cult that's enjoying a sudden spell of popularity."

Kenny, by the way, wasn't talking in terms of trad jazz. "By jazz, I mean all jazz, modern, trad, mainstream and anything else," he explained. "It's a wonderfully expressive, uninhibited and swinging form of music and it readily communicates itself to the listener," he added.

Some musicians, it seems, don't welcome the boom—they feel that jazz will lose its "authenticity" and that the boom is a bad thing. But Kenny doesn't agree. Instead, he claims that trad bands have greatly benefited from the boom.

"Look at it this way," he emphasised. "As I see it, there are more trad jazz musicians working regularly now than for a long, long

time. I ask you, what's wrong with a situation like that?"

Kenny certainly has no complaints. He's got more work than he can

cope with, and the future—including a Blackpool summer season next year, more TV and radio appearances, plus no end of club and concert

dates—looks exceptionally bright. He's also hoping that a trip to the U.S. will materialise sometime in the not-too-distant future.

"Visiting the U.S. is one of my ambitions," he told me. "Sure I'd like to play there—it'd be a great thrill. But I'd also like to go there just to see and hear all the legendary musicians we hear on records playing in their natural surroundings," he added.

Now let's look into the background story behind Kenny's latest hit, a revival of the old Louis Armstrong song "Someday." Incidentally, it's a totally different song from the "Someday" that Ricky Nelson and Jodi Sands sang into the hit lists a couple of years ago.

"Actually, the idea to record the song was not mine, but my wife Betty's," Kenny explained. "You see, I was looking for material one evening and she was searching through a pile of old records. She came across the Louis Armstrong record of "Someday," played it, and suggested the song for my next record.

"Well, it wasn't long before I was sold on the idea. I already knew the song pretty well because we used to do it on stage dates a long time ago as a slow ballad. But for the record, we got a new arrangement and hotted it up a little," Kenny concluded.

Reverse coupling, by the way, is an original Ball composition titled "Lumbered At The Lotus" — a title inspired by an amusing incident one evening at a famous London Chinese restaurant, where Kenny was dining with Lonnie Donegan and Pye recording manager Alan Freeman.

In addition to a recently-issued EP — part of Pye's Golden Guinea "Family Album" package—Kenny also has a new album available on the new Pye-Jazz label. "It's a pretty mixed bag of tricks and we're all very pleased with it," Kenny told me.

Titled simply "Kenny Ball And His Jazzmen," the album throws the solo spotlight on all the band's members — trombonist John Bennett is featured on "Dark Eyes," pianist Ron Weatherburn is showcased on "Finger Buster," clarinetist Davy Jones plays "High Society," banjoist Paddy Lightfoot (brother of chart newcomer Terry Lightfoot) is featured on "Tin Roof Blues," and bassist Vic Pitt and drummer Ron Bowden tackle "Big Noise From Winnetka."

Leader Kenny blows his trumpet through a rousing version of "Potato Head Blues," and the album is rounded-off with a selection of band numbers played in the spirited style that's Kenny's trademark.

LIFE-LINES OF AL SAXON



Real name: Allen Fowler.

Birthday: July 18.

Birthplace: London.

Height: 5ft. 8ins.

Weight: 146 lb.

Colour of eyes, hair: Brown.

Brothers: Tony and Ivor.

Present home: London.

Instruments played: Piano, trumpet, trombone, drums, bass, guitar, banjo, vibes and accordion.

Where educated: St. Bonaventures School for Boys, Upton Park, London.

Musical education: Self-taught.

Age entered show business: 16.

First public appearance: At the Astor Club in 1958.

Biggest break in career: My first recording contract.

TV debut: "Meet Lorraine Desmond" series, 1956.

Radio debut: "Stairway To The Stars," 1957.

First important public appearance: Albert Hall, 1958.

London cabaret dates: Jack O' Clubs and the Astor.

Discs which have appeared in best-sellers: "Only 16," "You're The Top-cha" and "There I've Said It Again."

Latest release: "There I've Said It Again."

EPs: "Big Deal" and "Battle Of The Sexes."

Present disc label: Piccadilly.

Past labels: Fontana.

Recording manager: Tony Hatch.

Personal manager: Dick Katz.

Musical director: Self.

Compositions: "Kansas City Special," "Don't Push Your Luck," "Let Us Just Be Friends," "What Can I Do To Get You," "Persuade Me With A Drink," "She Screamed" and "These You Have Never Heard."

TV acting appearances: Sketches in the Lorraine Desmond show.

Important engagements abroad: TV in Holland, theatre in Scandinavia, TV in Italy, Jazz Festival in Belgium and sang at the Tivoli Gardens in Sweden.

Biggest influences on career: Lorraine Desmond and Tony Carr (former drummer with Billy Eckstine).

Hobbies: Golf, riding, table tennis

Miscellaneous likes: The French car, Facel Vega, and writing plays.

Miscellaneous dislikes: Racial prejudice.

Best friend: Terry-Thomas.

Most thrilling experience: Appearing on Sophie Tucker TV show.

Tastes in music: Classics, jazz, good pop songs.

Origin of stage name: Peter Kaye, a Fontana engineer, suggested it.

Pets: Two dogs.

Professional ambition: To make a film in America.

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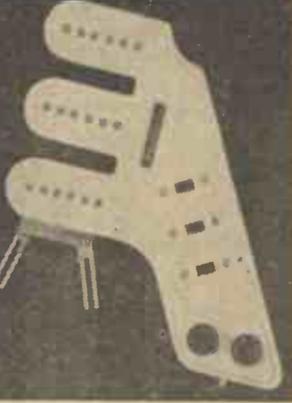
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ROYAL PP3: 10 guineas
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FRINGE DISCS

MANY records on fringe of NME Top 30 chart—including Lonnie Donegan's "Lumbered," Elvis Presley's "I Feel So Bad," Duane Eddy's "Drivin' Home" and Del Shannon's "Hats Off To Larry".... Col. Tom Parker refuses to hire press agent for Elvis Presley.... At Prince Of Wales theatre, Peter Lawford introduced to audience by Sammy Davis on Monday....

Singer Dick James launches new publishing firm with Ron Goodwin's "Double Scotch".... After hearing Terry Lightfoot's "True Love," Jack Jackson said it didn't sound like Grace Kelly! (who waxed original version with Bing Crosby).... Big orders reported by Morty Craft from America—for first Matt Monroe LP, "My Kind Of Girl".... Secret marriage of Sylvia Sands and BBC-TV producer Stewart Morris last week.... From Blackpool, Michael Holliday frequently telephones Bing Crosby at Pinewood Studios.... Lonnie Donegan taking renewed interest in golf....

When they decide to "Wash," Brook Brothers can use label companion Jimmy Justice's "Soap"!.... Covered by Mike Preston, "As If I Didn't Know"—Adam Wade's U.S. hit.... Speaking of Gene Pitney, "we are just good friends" says Linda Scott....

Well, I ask you, "Juke Box Jury" voted Edna Kane's "Get Lost" a miss!.... Memo to Norman Newell: How about Shirley Bassey reviving "All Of Me"?.... New Mudlarks' release is former Paul Anka hit, "Don't Gamble With Love".... Don Wilson (guitarist with Ventures) a former wrestler.... Keith

Fordyce's real name is Keith Marriott.... Concert box-office record which Judy Garland held, broken by Johnny Mathis at Forest Hills (New York)....

"Gonna Build A Mountain" (Sammy Davis' favourite song from Anthony Newley's "Stop The World") next Matt Monroe disc release.... If Danny Williams doesn't copy Johnny Mathis, then Dave King wasn't influenced by Bing Crosby!.... "Blitz!" completed by Lionel Bart....

Charles O'Curran staging new cabaret act for Patti Page—his wife.... Impresario Al Burnett thinks Chelsea footballer Terry Venables has a vocal future.... Overheard in coffee bar: "When Elvis Presley was stationed in Germany, there wasn't all this trouble!"....

How is Shirley Bassey's reunion with manager Michael Sullivan working out?.... "Fury," latest Bert Weedon release, not dedicated to Billy Fury!.... On stage at Blackpool, Bruce Welch describes Shadows' diminutive drummer Tony Meehan as "Mr. Universe".... Expect Jackie Rae TV comeback



Victorious captain SAMMY DAVIS poses with captain of the losing side, HARRY SECOMBE and star caddy TONY NEWLEY after an exciting, star-studded golf match at Ealing, watched by several thousand fans and to aid Imperial Cancer Research Fund. Playing in different matches, big crowds followed Sammy and Harry, who kept their onlookers laughing with antics between shots. Other stars who had large followings were Bruce Forsyth, Max Bygraves, Roy Castle, Ted Heath, Howard Keel, the King Brothers and Dennis Lotis.

shortly.... Brenda Lee may record Russ Conway-Lionel Bart composition "We Will Never Be As Young As This Again"—which Danny Williams introduced earlier this year.... If he launches a disc label, will Paul Anka be known as Anka chief!....

Producer Ross Hunter testing singer Rod Lauren to film opposite Sandra Dee in "Wrong Rain".... For U.S. touring version of David Merrick's "Irma La Douce," Juliet Prowse will star.... How about Shirley Bassey in the London musical Lionel Bart is writing for Sammy Davis?....

When Natalie Wood sings in "West Side Story" film, Marni Gibson (wife of composer Ernest Gold) "ghosts" for her.... Basil Kirchin adaptation of "St. Louis Blues" is Dennis Lotis' latest release.... A girl for Johnny Cash's wife.... "Variety" reports America's Bob Thiele produced "Chewing Gum" disc for Lonnie Donegan—but it was recorded here by Alan Freeman and Michael Barclay at an Oxford theatre.... Jim Dale plays role in "Raising The Wind" film.... Nat "King" Cole (in U.S. stage show) vocalises with Natalie Cole, his 11-year-old daughter....

British actress-singer Patricia Dahl's screen debut in Jerry Lewis' "Errand Boy".... In "State Fair" film, Dan Dailey may portray Pat Boone's father.... Nine-month season offered Garry Mills in Jersey....

Biggest 1961 sheet-music seller, Ernest Gold's "Exodus".... Eddie Fisher bought screen rights of Joachim Maass' novel, "The Gouffe Case".... Either Frankie Avalon or Sal Mineo for "Taras Bulba" film—playing Tony Curtis' kid brother....

Latest Nina and Frederik record a British composition, Michael Carr and Jack Fishman's "Counting Colours In A Rainbow".... For his U.S. label, Pat Boone signed Australian singer Johnny Rebb.... Their next releases: "Feel It (Sam Cooke)," "So Long Baby" (Del Shannon) and "Hollywood (Connie Francis)....

New film contract guarantees Fabian half a million dollars.... Will Dean Martin sign for Frank Sinatra's Reprise label?.... More British overseas hits—Petula Clark's "Romeo" (No. 7 Belgium), Matt Monroe's

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"Girl" (No. 9 New Zealand) and Edna Kane's "Well I Ask You" (No. 7 Australia)....

At Brighton, Russ Conway's birthday guest was Dorothy Squires last Friday.... Infanticipating—disc critic Jack Bentley's wife, actress Wendy Craig.... Top-selling U.S. album, "Judy Garland At Carnegie Hall," British competition for Freddie Cannon's "Transistor Sister" from Robb Storme.... At her New York cabaret opening, Shirley Bassey's audience will include Steve Lawrence and Eydie Gormé.... "Donkey Serenade" made Alan Jones famous; now his son (Jack Jones) revives this title....

Another U.S. version of Edna Kane's "Well I Ask You"—by Bobby Vinton.... Writer of newcomer Mike Berry's "Tribute To Buddy Holly" is Geoffrey Goddard—who penned "Johnny Remember Me" for John Leyton.... First film starring Billy Fury may be produced by Shirley Bassey's husband, Kenneth Hume....

U.S. United Artists' label and Don Costa have parted company.... When Temperance Seven toured Ulster last month, promoter Michael Callahan provided 1937 Rolls-Royce.... If Vaughn Monroe's life-story is filmed Eddie Fisher likely for title role....

Highlight of Alma Cogan's ATV show last Saturday was Gary Miller's singing.... With "Halfway To Paradise," Billy Fury's success denied Tony Orlando recognition here—now Garry Mills covers his "Bless You".... Title of John Barry's new LP, "Stringbeat"....

Is Mike Berry's surname a play on Buddy Holly's?.... Is co-starring film project Frank Sinatra's reason for interest in Marilyn Monroe?.... Recovering from appendix operation, Billy Daniels....

U.S.-TV production firm for Dorothy Squires and husband-actor Roger Moore.... On Sunday's Palladium TV show (with Bob Hope starring), might Bing Crosby make surprise appearance?.... Lonnie Donegan's "Chewing Gum" composer Billy Rose in London last week....

While Elizabeth Taylor films "Cleopatra" in Rome, Eddle Fisher may televise here.... Capitol and Tony Bennett discussing disc contract.... Singer Gary Marshall's screen debut, in William Bendix's film, "Sergeant Hoffman Civilian"....

Forthcoming Billy Fury stage tour co-starring Edna Kane also features the Allison's.... Paper-cup factory is Nat "King" Cole's new business venture.... This month, Jo Stafford and Paul Weston return to America. Once a chart entry for Dickie Valentine and the Stargazers, "Broken Wings" latest Bryan Johnson disc title.... Following Sunday's Wembley concert, Cliff Richard and the Shadows return immediately to Blackpool.... Steve Arlen has covered Perry Como's "Make Someone Happy"....

Impresario Irvin Feld may include Andy Williams in forthcoming Duane Eddy-Clarence Henry concert tour here.... Dinner twosome: Lita Roza and actor Albert Finney in London recently.... U.S.-TV date for Andy Stewart awaits acceptance....

If they ever film Alma Cogan's life-story, Helen Shapiro ideal for title role.... "Girls" composer Barry Devoisine also penned "Dreamin'"—Johnny Burnett's first hit.... Because he's the father of four daughters, presumably Pat Boone is not their conditioned!....

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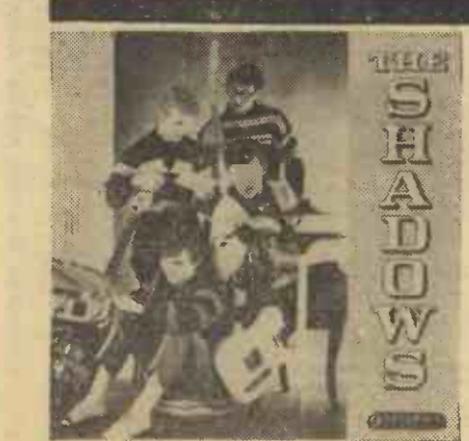
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