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CBS

RECORDS

**THE NEW
ANDRE KOSTELANETZ
WONDERLAND OF SOUND**
Star Spangled Marches
Strike Up the Band; Colonel Bogey; Seventy-Six Trombones; American Patrol; El Capitan; Yellow Rose of Texas; Stars and Stripes Forever; National Emblem March; Washington Post March; Semper Fidelis; Anchors Aweigh; The Marines Hymn; U.S. Air Force March, etc.
BPG 62011 (m) SBPG 62011 (s)



DORIS DAY & ANDRE PREVIN
Duet
Close Your Eyes; Fools Rush In; Yes; Nobody's Heart Belongs to Me; Remind Me; Who Are We To Say; Daydreaming; Give Me Time; Control Yourself; Wait Till You See Him; My One and Only Love; Falling in Love Again.
BPG 62010 (m) SBPG 62010 (s)
Available shortly



THE PERCY FAITH STRINGS
Bouquet of Love
Blue Moon; Out of This World; Duet; Easy to Love; I Only Have Eyes for You; Soft Lights and Sweet Music; How High the Moon; Invitation; If I Loved You; Music Until Midnight; Stella By Starlight; I Concentrate on You.
BPG 62000 (m) SBPG 62000 (s)



**JERRY MURAD'S
HARMONICATS**
Songs & Themes from Films
Moon River—from 'Breakfast at Tiffany's'; Main Theme 'Exodus'; La Dolce Vita; Maria—from 'West Side Story'; Over the Rainbow—from 'The Wizard of Oz'; Tender is the Night; Love Theme from 'El Cid'; Never on Sunday; Theme from 'Come September'; Love is a Many Splendoured Thing; The Guns of Navarone; Around the World—('in 80 Days').
BPG 62008 (m) SBPG 62008 (s)



MAHALIA JACKSON
Recorded in Europe During Her Latest Concert Tour
Tell the World About This; There is a Balm in Gilead; Down By the Riverside; In My Home Over There; He's Right on Time; Elijah Rock; It Don't Cost Very Much; You'll Never Walk Alone; How I Got Over.
BPG 62005 (m) SBPG 62005 (s)



THE DUKES OF DIXIELAND
Breaking It Up on Broadway
Running Wild; Old Fashioned Love; How Are Things in Glocca Morra?; Oh, Lady Be Good; Ain't Misbehavin'; Hey, Look Me Over; The New Ashmolean Marching Society and Students Conservatory Band; Linda Rose; If I Were a Bell; I Can't Give You Anything But Love; From This Moment On; Adrift on a Star.
BPG 62014 (m) SBPG 62014 (s)



**RAY CONNIFF,
HIS ORCHESTRA AND CHORUS**
'S Continental
The Continental; The Whiffenpoof Song; Beyond the Sea; The Glow-worm; The Poor People of Paris; Strange Music; Tico-Tico; The White Cliffs of Dover; African Safari; Morgen; Lisbon Antique; Green Eyes.
BPG 62009 (m) SBPG 62009 (s)



THE BROTHERS FOUR
The Brothers Four Song Book
Rock Island Line; Goodnight, Irene; The Tavern Song; Lady Greenleeves; The Drillers' Song; Nobody Knows; Viva La Compagnie; Ole Smokey; Tarrytown; Come For to Carry Me Home; Summer Days Alone; Frogg No. 2.
BPG 62012 (m) SBPG 62012 (s)



HESAURUS OF CLASSIC JAZZ
—VOLUME II, also Vols. I, III, IV
The Fletcher Henderson Story
A Study in Frustration
Rocky Mountain Blues; Tozo; St. Louis Shuffle; Whiteman Stomp; I'm Coming Virginia; Variety Stomp; St. Louis Blues; Goose Pimples; Hop Off; King Porter Stomp; D Natural Blues; Oh Baby; Feeling Good; I'm Feeling Devilish; Old Black Joe Blues; Easy Money.
BPG 62002



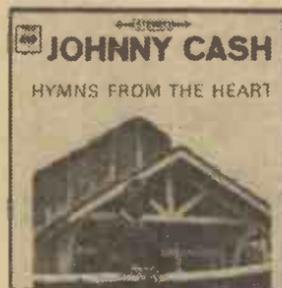
MITCH MILLER and the GANG
Rhythm Sing Along With Mitch
Swanee; Jeepers Creepers; Barney Google; We're in the Money; Roamin' in the Gloamin'; I Love a Lassie; Chinatown, My Chinatown; Forty-Second Street; Let's Put Out the Lights and Go to Sleep; Ain't We Got Fun; You're an Old Smoothie; Tea for Two; I Want to be Happy; Bldin' My Time; Black Bottom; I'm Forever Blowing Bubbles.
BPG 62006 (m) SBPG 62006 (s)



THE DAVE BRUBECK QUARTET
Countdown—
Time in Outer Space
Countdown; Eleven Four; Why Phillis; Someday My Prince Will Come; Castilian Blues; Castilian Drums; Fast Life; Waltz Limp; Three's a Crowd; Dance Duet; Back to Earth.
BPG 62013 (m) SBPG 62013 (s)



JOHNNY CASH
Hymns From The Heart
He'll Understand and say Well Done; God must have my Fortune Laid Away; When I've Learned; I Got Shoes; Let the Lower Lights be Burning; If We Never Meet Again; When I Take My Vacation in Heaven; When He Reached Down His Hand for Me; Taller Than Trees; I Won't Have to Cross Jordan Alone; My God Is Real; These Hands.
BPG 62015 (m) SBPG 62015 (s)
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DPG 66000

IT WAS GREAT FUN TOURING WITH BRENDA LEE

CAN you imagine a waiter in a smart restaurant serving out food straight on to the tablecloth? I witnessed just that in a smart eating house en route for Scotland. But you couldn't blame the young waiter, for he was serving a certain young lady whom he admitted was the "singing greatest" —Brenda Lee!

He was looking at her so intently, he wasn't concentrating on the plates—and missed them!

This was just one of the hilarious incidents during Brenda Lee's recent two-week tour of Britain, which I presented. Believe me, we had more laughs in that fortnight than one would imagine possible, for Brenda is as great a comedienne off-stage as she is a singer on-stage!

The restaurant incident was but one that kept her manager, Dub Albritten; her mother, Mrs. Grace Rainwater and myself literally rolling with laughter.

Even after the tablecloth had been replaced and the meal finally served we could only eat between outbursts of mirth that never ceased to flow from America's 17-year-old Miss Dynamite!

With the hectic itinerary which was lined up for her, Brenda often needed her sense of humour to cope with tedious problems.

At one Northern hotel, she arrived in her room to find no central heating. There was a tiny gas fire with a large snag—it needed a sixpence in the meter.

So well after midnight Brenda went downstairs with a pound note and return with 80 sixpences! "Thought I might need a few spares," she quipped later. But her problems weren't over for the meter was broken and refused to accept any of the coins!

Finally she changed rooms but not before she had asked me if she could go back to the theatre and



spend the night in "that doggone cosy dressing room" she'd had.

At another hotel she met with the most hilarious experience, which she told us about later.

As Brenda got into bed her feet touched "a warm crinkly object that moved." Convinced that it was alive, she took a coat hanger and beat the thing through the bedding.

The gurgling sounds that resulted only convinced her further that this was no easy quarry.

At last she attempted to "strangle" it through the bedding but soon gave in, tore the bedclothes back and ran to summon aid.

It was pointed out to her by an astonished member of the hotel

reveals impresario DON ARDEN in this NME exclusive article

staff that she had been fighting a hot water bottle—something Brenda had never seen before in her life!

There were unfortunate incidents on the tour, too. In Glasgow my Studebaker car was broken into and Brenda lost a radio and other smaller items, and at Newcastle she lost her address book. This must have been a valuable find, for it contains personal telephone numbers of Elvis Presley, the Everly Brothers, Fabian and many other American stars.

Apart from personally liking Brenda, I developed a great admiration for her professionally during the trip. She knew her music from A to Z and achieved some fine arrangements with Sounds Incorporated for her act.

I know I speak for Sounds when I say that she was the easiest possible person to work with,

although hard work it was, for Brenda passed nothing until she was satisfied that it was of the very best! At rehearsals she busily changed arrangements to get the best backing effect and often demonstrating to the musicians just how she wanted particular parts played.

Enjoyed it

I believe she enjoyed this tour tremendously. Everywhere she went Brenda was well received and well liked. She bought quite a few clothes and snapped up nine pairs of shoes in one visit to a London shop!

One of her most pleasurable afternoons in Britain was at the NME Poll Winners' Concert. This gave her a wonderful opportunity to view top British artists in one

hour—something she could never have done otherwise.

And she fulfilled something that she told me was high on her list of "must-do's" when she flew in—a meeting with Helen Shapiro. They are both keen admirers of each other's work and talked enthusiastically together for some time at the show.

The tour certainly established Brenda, the recording star, as a great artist to the British public. The popularity with which she was greeted was truly heart-warming and the launching of her British fan club at the end of the visit was a fitting show of appreciation for her work as inquiries about the club literally flooded in.

Now I am busy negotiating dates for Brenda's return and although the weather will probably have grown cold by the time this is possible owing to her U.S. commitments, at least I shall make sure that there are electric blankets in all the hotels on the next tour... and no hot water bottles!

SHIRLEY BASSEY'S DISC HITS WIN MOST ACCLAIM

SHIRLEY BASSEY—looking like a petite Indian princess in a simple pink sheath dress with sequined blouse top, and with her high hair style set off with a diamond cluster—sang her way through a dozen songs to triumph at her London Palladium variety debut this week.

Shirley wisely kept to the "belter" type of song, her powerful endings to each winning her big applause throughout. After singing two encores, the audience was still shouting for more, while Shirley put on her big, warm "I'm overwhelmed" smile, bowing to each side of the auditorium and walking to each side

to do it—a nice personal touch.

Varying her volume and pace skilfully, using her wand-like hands and her slick, slim figure to add to the vocal effect, she opened with "Tonight," then went into special "hello" material before "What Is This Thing Called Love," one of several well-sung standards, most telling of which were "Birth Of The Blues" and "Every Time We Say Goodbye."

But it was her disc hits that got most applause—"As Long As He Needs Me," "Climb Ev'ry Moun-

tain" and "As I Love You," but her current "Ave Maria" wasn't included.

Aided ably by her conductor Raymond Long, Shirley proved once again she is Britain's top popular vocalist on the stage, her artistry comparing with any such artist in the world.

Mild, pleasantly relaxing trad music is supplied by the zany, cigar-smoking, debonair, velvet-jacketed Temperance Seven. Vocalist Paul McDowell enters from the ceiling (for "My Blue Heaven") and from under-stage (for "Sahara"), while the clever musical patterns of the other eight are spiced with humour throughout.

ANDY GRAY.

Louis the great!

FOR 90 minutes, Louis Armstrong —62 next month—completely captivated a packed Royal Festival Hall on Saturday. His huge personality filled every corner. There seemed enough to penetrate the walls and fill London, too.

He led his All-Stars on to the stage (why don't all bandleaders?) to a rapturous applause that threatened a hold-up. The slow beginning with "Sleepy Time Down South" had its own magic with Louis' trumpet and vocal.

Everything he did from then on was familiar. It was all so enjoyable it is difficult to pick highspots. "High Society Calypso" and "Maek The Knife," perhaps.

Trombonist Trummy Young, in particular, was an outstanding aid both musically and fooling with the leader. New singer Jewel Brown impressed although there were no duets with Louis.

Jazz critics may say there was not enough jazz. So what? Armstrong remains one of the world's greatest entertainers. Perhaps this will be his last British tour. He is worth going a long way to see.

Gerry Brown's Jazzmen filled the first half. They were overawed. Who can blame them? DON WEDGE.

KENNY BALL welcomes BOB SCOBEY his opposite number in U.S.



ALTHOUGH I am very happy about my band's big chance to visit the U.S. this month, there's a big disappointment connected with it. I shall not be here personally to greet Bob Scobey and his Frisco Band when they start their ten days at Wembley Empire Pool from next Thursday.

Tomorrow (Saturday) we are off to Chicago for two weeks at the Bourbon Street Club. So I am glad of this opportunity to welcome Bob and his band to Britain.

When I was playing second trumpet in Charlie Galbraith's band in 1949, I was constantly listening to records of Lu Watton's Yerba Buena band, in which Bob was playing second cornet.

They were exponents of what came to be known as the San Francisco style—it was actually a Dixieland revival being played by younger men with new ideas.

It's true to say that Bob has been a big influence on my own musical career despite the fact that we've never met.

BOB SCOBEY is a darts expert as well as being a leading U.S. trad trumpeter and bandleader. He brings his Frisco Band to Wembley.



Great... Greater... and now **THE GREATEST!**

Frankie Vaughan I'M GONNA CLIP YOUR WINGS

PB1233



A GREAT WEEK FOR SINGLES! reviewed by KEITH FORDYCE

★ ELVIS



IT'S a cracking good week for new releases with a stack of top names and a pile of potential hits. Heading the list is Elvis himself with his latest RCA waxing, "Good Luck Charm."

A relaxed, easy and casual number that relies on the Presley personality to sell it. And, with that magnetic appeal undiminished, I guess it's another chart-topper.

"Anything That's Part Of You" is slow and sad and has a piano backing that sounds just like Floyd Cramer, and probably is.

PAT BOONE

"Quando Quando Quando" is the title of Pat Boone's new song, sung partly in Italian. Light and sparkling with Pat singing in a voice of finest velvet.

"Willing And Eager" comes from the film "State Fair." It's a leisurely ballad, and Pat croons excellently. On the London label.

EDEN KANE

One of the good oldies is revived by Eden Kane on Decca, namely "I Don't Know Why."

With a very imaginative arrangement that makes one sit up right from the start and with a great crashing beat this is turned into a top hit of 1962.

Eden himself copes better than most with some spoken lines and there are moments when his singing

sounds astoundingly like Louis Prima! Congratulations to Eden, to Johnny Keating and all concerned with this disc.

"Music For Strings" is a good number, tuneful, amusing, attractive. And it's easy to imagine Sammy Davis Jr. singing (and dancing) it. Eden does well and will do better when he's matured a bit.

★ POTTED POPS ★

FLOYD CRAMER (RCA) tackles the keyboard in that highly distinctive style, tantalising us with "Lovesick Blues." Discreet strings in background. Excellent listening. "The First Hurt" is slower, more reflective.

RON GRAINER and his Group (Fontana) have recorded some of the music written by Ron for the film "A Kind Of Loving." The main theme has an odd mood of discord and turmoil against a background of dance-band sweetness. "Mild And Bitter Blues" is easy to listen to, but not memorable.

HARRY SECOMBE (Philips) sings "Grinning," one of those wonderfully warm, rich Viennese songs. And what's more he sings it with the Vienna Concert Orchestra and Chorus, conducted by Wally Stott. Coupling is "The Drinking Song" from "The Student Prince." First-class value.

BILLY VAUGHN and his Orchestra (London) provide an instrumental for the quieter moments, called "Lovers' Guitar." Guitar takes the lead but needless to say the famous Vaughn saxophones also have a go. "Chapel By The Sea" is a pleasant tune, put over in a cornily sentimental way.

★ BILLY



"LAST Night Was Made For Love" is the new one on Decca from Billy Fury. It's a most appealing tango and Billy is in great form. Billy is nearer to having Presley type appeal than any other British singer I can think of.

One hundred per cent. recommendation from me. "A King For Tonight" has a rock beat, a good tune, but lacks inspiration.

MARTY WILDE

"Jezebel" is a song about which I have strong feelings. It's a favourite of mine and was sung incom-

parably by another favourite of mine, Frankie Laine.

So any 1962-type revivals have to be good to please me. And I'm glad to say that Marty Wilde's version on Philips is very good.

Strings and guitars and vocal group make up the excellent backing which builds to an exciting climax.

Coupling is a Wilde original "Don't Run Away," a happily swift-moving song with a most attractive melody.

LPS By ALLEN EVANS

★★★★ THANK YOUR LUCKY STARS (Decca Ace Of Clubs). Based on the ABC-TV show, you get plenty of Decca stars on this lower-priced LP. Billy Fury contributes Jealousy; Jess Conrad adds Twist My Wrist; Eden Kane, Get Lost; Karl Denver, Wimoweh; Doug Sheldon, Run Around Sue; and Glenda Collins a beauty Find Another Fool—and those are just some of the items!

★★★★ MRS. MILLS PLAYS THE ROARING 20'S (Parlophone). The genial, rotund lady pianist has a happy, honkytonk style, and Geoff Love has given her a suitable, drum-predominant backing. The Rita Williams Singers supply vocals on five of the 16 tracks. Good party record.

★★★★ CLINTON FORD (Ortole). A pleasant mixture of trad (Huggin' And A-Chalkin', etc), and 1930s dance music hits (Please, Sleepy Time Gal), sung with pleasing ease by Ford, and backed tunefully by the George Chisholm All Stars. Fourteen good tracks here.

★★★★ TRAD SCENE (Decca Ace Of Clubs). Four up-and-coming trad bands contribute three tracks each of cheerful trad on this album—the Avon Cities (Sally, Magnolia, etc.); Alan Eisdon's (Palestena, I Used To Love You); Ian Bell's (Louisiana, New Orleans); and Ken Barton's (I've Found A New Baby, Sur Le Pont) etc. Good party disc.

★★★★ DECEES WILD: FRANKIE LAINE (Philips). There's never been a better singer of the songs of America's early gambling days than Frankie Laine, and here are fast-shooting tracks all about the pioneers pushing west. He gives a western setting to Camptown Races and tries some Cockney in Man Who Broke The Bank At Monte Carlo! But I liked The Hard Way and the title tune best.

★★★★ ROUND MIDNIGHT: DAKOTA STATON (Capitol). Smoky singing for late hours, by a girl who knows how to weave a relaxing spell which will agree with you. The backing is by Benny Carter, of a non-jarring character. I liked Knock Me A Kiss, a point number; the haunting Crosby hit, Folks That Live On The Hill, and the heat in So In Love. Just the girl to spend the midnight hour with.

★★★★ RUNAROUND SUE: DION (HMV). To his big hit, this young American adds several I'm-sorry-for-myself songs—Somebody

Nobody Wants, Runaway Girl, Lonely World and Take Good Care Of My Baby—and sings them well, in a plaintive voice. Better I feel are the beater numbers, like The Wanderer, The Majestic and Kansas City.

★★★★ TEDDY RANDAZZO: JOURNEY TO LOVE (HMV). Connie Francis first brought the name of Randazzo to me—she told me to listen out for him. Now comes his first album and the praise Connie gave him was justified. He's a good singer of the slow and fast ballad, without any attempt at rock or twist on this LP. Songs are well-known standards, and he's best when swinging Slow Boat To China or belting To The Ends Of The Earth.

★★★★ ODETTA AT THE CARNEGIE HALL (Fontana), accompanying herself on guitar. Only a bass is added, except for a choir on three tracks, and her powerful and very warm singing is especially noteworthy in God's A-Gonna Cut You Down, with no backing at all! . . .

★★ LET'S GET TOGETHER WITH HAYLEY MILLS (Decca). At first I couldn't believe it. I thought it was really Darlene Edwards, who specialises in singing out of tune, dubbing for Miss Mills. Then I realised it must be Hayley. And as I read in the NME last week that she thinks her records are terrible, I have to salute her as a critic. However, two stars for effort and getting the words right. Backing is good. And I dare say at a party this LP might be a real party-maker.

WEST SIDE STORY music is the subject of two interesting LPs—★★★★ STAN KENTON has done a modern jazz version for Capitol; and pianists ★★ FER-RANTE and TEICHER (HMV) devote one side to the Bernstein score; the other to six other film themes backed by Nick Perito's orchestra.

LATIN INSTRUMENTAL: If you like soft, soothing tango music, I heartily recommend ★★ THE PASSIONATE VALENTINO TANGOS (Reprise), played by Francisco Cazarior and his Barcelona Caballeros . . . And for Caribbean dance rhythms, George Hernandez and his orchestra's ★★ CUBAN FIREWORKS (Star-lite) take some beating . . .

★ CLIFF



CLIFF RICHARD'S most brilliant performance to date—that's "I'm Looking Out The Window" on Columbia. Simple and very effective, it admirably demonstrates his vocal skill.

Flip, on which the Shadows add singing as well as instrumental support, is a fast, lively and tuneful twist opus called "Do You Want To Dance."

A veritable explosion of gaiety after the serious mood of "The Young Ones."

duty like "Dear One," but there's too much in the backing to distract attention from the singer.

"There Was A Time" is a pretty, medium-pace song, but over-fussy again.

MAX BYGRAVES

There's going to be an avalanche of records of the songs from Lionel Bart's new musical "Blitz."

Max Bygraves starts it all with "Down The Lane" a simple, corny, cheerful, eminently whistleable Cockney song.

The song and Max are perfect for each other; this should be a resounding hit.

"Every Street's A Coronation Street" will probably appeal to fans of the TV show. On Decca.

VERA LYNN

Also from "Blitz" comes "The Day After Tomorrow" sung by Vera Lynn on HMV. A parallel to so many wartime pop songs, sung by Vera herself.

Yet, altho' this song is reminiscent of many years ago, it's a perfectly good offering now.

"Try To Forget" is a slowish ballad with gentle suspicions of the Latin-American.

BRUCE CHANNEL

Two songs that he wrote himself have been recorded on Pye International by Bruce Channel.

Topside is "Run Romance Run," a number which depends on the overall effect rather than either the words or the music for hit potential.

And I'm far from sure that there's enough hit potential in this fastish beat number.

"Don't Leave Me" would be described simply as a slow ballad if it weren't for the steady, loud drum beats which sound as if they don't belong.

PET CLARK

Charm is the keynote of Pet Clark's new one for Pye, "Whistlin' For The Moon." The casual and dreamy melody is Italian, the delightful English lyric is by Jack Fishman.

There's a captivating rhythm running thro' a clever but simple arrangement. Chase away the blues with a listen to this utterly captivating record.

"Tender Love" is a slow romantic ballad, "soft as a rose" to quote the lyric. You have to be in the right mood for this one.

KENNY BALL

After "Midnight In Moscow" and "Siamese Children," the obvious thing to do is to find a simple and familiar tune that lends itself to trad treatment but has not been a hit, as a likely winner for Kenny Ball and his Jazzmen.

Pye have done just this, picking "The Green Leaves Of Summer." Works out extremely well; can't fail to be a hit.

"I'm Crazy 'Bout My Baby" gives Kenny Ball his customary flipside chance to sing—and very enjoyable it is, too.

TONY VICTOR

New on Decca is 20-year-old Bradford-born Tony Victor who has come under the wing of recording manager Joe Meek.

Tony has the voice and personality to put over a fast, punchy rock-beat

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Norman Vaughan

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Jazz Jamboree (Modern) stars (l. to r.): RONNIE SCOTT, TONY KINSEY, BILL LE SAGE, LIZA ASHWOOD, TUBBY HAYES. They performed free of charge for charity on Sunday at the Kilburn State.

Parade of the Modernists

A CAPACITY house at Kilburn's Gaumont State last Sunday saw for the first time a Jazz Jamboree composed entirely of modern groups. Organised by the Musicians' Social And Benevolent Council, the event was inaugurated 23 years ago, but only last autumn it was decided the British jazz scene had now become too wide to give fair representation in one show. So two separate concerts—trad and modern—have been given.

The trad show last November was a great success—and the modernists turned out in force on Sunday to prove their section equally popular.

Opening were Johnny Dankworth and the orchestra delivered a succession of its usual tasteful and sensitive manner the orchestra delivered a succession of first-rate jazz numbers. Kenny Wheeler's trumpet shone in his "Embraceable You" solo, while Johnny and his alto sax were ubiquitous.

a cool, smooth technique which owes much to the earlier influence of Gerry Mulligan. Bill Le Sage reigned on piano and vibes, a tremendous asset to any small group.

Tubby Hayes, with his newly-formed Quintet took a cheer of welcome. The group has an astounding ability to see right into the heart of its music and interpret it as one man.

Tubby also closed the show, leading his Big Band.

Allan Ganley's hurried, almost passionate drumming, and the renowned Jimmy Deuchar's trumpet provided a lively backcloth against which Tubby painted his melodic figures. Rodgers and Hart's "The Most Beautiful Girl In The World" occupied a brilliantly interesting 25 minutes.

The Tony Kinsey Quintet featured the only vocalist of the afternoon, Liza Ashwood. She sang two numbers, "Lady Be Good" and "The Man I Love" in a clear, crisp manner. Veteran jazzman Ronnie Scott, Joe Harriott and his Quintet and the colourful Phil Seamen group rounded off this gathering of top modern talent.

Ronnie Ross followed. His group has

CHRIS WILLIAMS.

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CAPITOL
45-CL15250

NAT KING COLE
The right thing to say

THE FENTONES
The Mexican

PARLOPHONE
45-R4899

H.M.V.
45-POP1012

THE HIGHWAYMEN
I'm on my way

JILL AND THE BOULEVARDS
And now I cry

COLUMBIA
45-DB4823

PARLOPHONE
45-R4903

JERRY LORDAN
One good solid
24 carat reason

VERA LYNN
The day after tomorrow
(from Lionel Bart's musical 'BLITZ')

H.M.V.
45-POP1016

THEME FROM A KIND OF LOVING

brilliantly arranged and played by

**RON GRAINER
AND HIS GROUP**



267 219 TF

NME TOP THIRTY

(Wednesday, May 2, 1962)

Last This Week

- 1 1 WONDERFUL LAND
Shadows (Columbia)
- 8 2 NUT ROCKER
B. Bumble (Top Rank)
- 2 3 HEY! BABY
Bruce Channel (Mercury)
- 6 4 SPEAK TO ME PRETTY
Brenda Lee (Brunswick)
- 3 5 WHEN MY LITTLE GIRL IS SMILING
Jimmy Justice (Pye)
- 5 6 HEY LITTLE GIRL
Del Shannon (London)
- 4 7 DREAM BABY
Roy Orbison (London)
- 10 8 LOVE LETTERS
Ketty Lester (London)
- 6 9 TWISTIN' THE NIGHT AWAY
Sam Cooke (RCA)
- 9 10 WONDERFUL WORLD OF THE YOUNG
Danny Williams (HMV)
- 17 11 THE PARTY'S OVER
Lionie Donegan (Pye)
- 12 12 STRANGER ON THE SHORE
Acker Bilk (Columbia)
- 15 13 WHEN MY LITTLE GIRL IS SMILING
Craig Douglas (Top Rank)
- 13 14 EV'RYBODY'S TWISTIN'
Frank Sinatra (Reprise)
- 11 15 NEVER GOODBYE
Karl Denver (Decca)
- 16 16 CAN'T HELP FALLING IN LOVE
Elvis Presley (RCA)
- 17 AS YOU LIKE IT
Adam Faith (Parlophone)
- 18 18 LET'S TWIST AGAIN
Chubby Checker (Columbia)
- 20 19 Z CARS
Johnny Keating (Piccadilly)
- 21 20 MAIGRET THEME
Joe Loss (HMV)
- 27 21 YOUNG WORLD
Rick Nelson (London)
- 13 22 TELL ME WHAT HE SAID
Helen Shapiro (Columbia)
- 23 LET'S TALK ABOUT LOVE
Helen Shapiro (Columbia)
- 19 24 DR. KILDARE THEME
Johnnie Spence (Parlophone)
- 23 25 SLOW TWISTIN'
Chubby Checker (Columbia)
- 25 KING OF CLOWNS
Neil Sedaka (RCA)
- 22 27 LOVE ME WARM AND TENDER
Paul Anka (RCA)
- 28 LOVER PLEASE
Vernons Girls (Decca)
- 28 DON'T BREAK THE HEART THAT LOVES YOU
Connie Francis (MGM)
- 28 JOHNNY ANGEL
Shelley Fabares (Pye Int.)

BEST SELLING POP RECORDS IN U.S.

(Tuesday, May 1, 1962)

Last This Week

- 4 1 SOLDIER BOY
Shirrelles
- 3 2 MASHED POTATO TIME
Dee Dee Sharp
- 2 3 JOHNNY ANGEL
Shelley Fabares
- 7 4 STRANGER ON THE SHORE
Acker Bilk
- 1 5 GOOD LUCK CHARM
Elvis Presley
- 9 6 SHOUT
Joey Dee & the Starlites
- 8 7 LOVER PLEASE
Clyde McPhatter
- 5 8 SLOW TWISTIN'
Chubby Checker
- 12 9 P.T. 109
Jimmy Dean
- 10 10 TWIST TWIST SENORA
Gary (U.S.) Bonds
- 6 11 YOUNG WORLD
Rick Nelson
- 13 12 DEAR ONE
Larry Finnegan
- 14 13 SHE CRIED
Jay & the Americans
- 20 14 FUNNY WAY OF LAUGHIN'
Burl Ives
- 15 OLD RIVERS
Walter Brennan
- 16 SHOUT! SHOUT!
Ernie Maresca
- 17 17 SOUL TWIST
King Curtis
- 18 EVERYBODY LOVES ME BUT YOU
Brenda Lee
- 11 19 LOVE LETTERS
Ketty Lester
- 20 HIDE NOR HAIR
Ray Charles

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, May 1, 1962)

Last This Week

- 4 1 WONDERFUL WORLD OF THE YOUNG
(Leeds)
- 1 2 CAN'T HELP FALLING IN LOVE
(Manor)
- 2 3 WONDERFUL LAND
(F.D. & H.)
- 9 4 WHEN MY LITTLE GIRL IS SMILING
(Aldon)
- 3 5 STRANGER ON THE SHORE
(Sherwin)
- 6 6 THEME FROM Z CARS
(Essex)
- 13 7 HEY! BABY
(Peter Maurice)
- 5 8 SOFTLY AS I LEAVE YOU
(Robbins)
- 8 9 DR. KILDARE THEME
(Robbins)
- 7 10 PIANISSIMO
(Peter Maurice)
- 11 11 TWISTIN' THE NIGHT AWAY
(Leeds)
- 17 12 DREAM BABY
(Acuff-Rose)
- 12 12 THE YOUNG ONES
(Harms-Witmark)
- 10 14 LESSON ONE
(Clover-Conway)
- 14 15 TELL ME WHAT HE SAID
(Ardmore & Beechwood)
- 15 16 MOON RIVER
(Chappell)
- 18 17 SPEAK TO ME PRETTY
(Macmelodies)
- 23 18 HEY LITTLE GIRL
(Vicki)
- 21 19 FANLIGHT FANNY
(Cinephonic)
- 16 20 LITTLE BITTY TEAR
(Acuff-Rose)
- 19 21 A HOLE IN THE GROUND
(Noel Gay)
- 26 22 ROCK-A-HULA BABY
(Belinda)
- 29 23 LET'S TWIST AGAIN
(West One)
- 20 23 JEANNIE
(Kassner)
- 25 THE PARTY'S OVER
(Chappell)
- 26 LOVE ME WARM AND TENDER
(Spanka)
- 26 NUT ROCKER
(Ardmore & Beechwood)
- 28 MAIGRET THEME
(Langham)
- 27 29 WHAT KIND OF FOOL AM I
(Essex)
- 30 THE TWIST
(Lois)

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STEVE PERRY

45-F 11462 Decca

BLUES
ACE CANNON

45-HLU 9540 London

LITTLE BITTY FEELING
FRANK STARR

45-HLU 9545 London

MIKE PRESTON
MY FIRST LOVE AFFAIR

45-F 11461 Decca

FLOYD CRAMER
LOVESICK BLUES

45/RCA-1284 RCA Victor

CRY BABY
EDDIE REEVES

45-HL 9548 London



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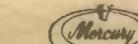
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Cowboy Jock
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CHECKER, SHANNON VEE, DION COMING

CHUBBY CHECKER, Del Shannon, Bobby Vee and Dion are among the American stars now set to open an exciting autumn programme of British concert tours.

Checker will be the first. At the end of August he begins a three-week itinerary embracing television as well as concert dates. A project for him to appear at the Talk Of The Town has fallen through.

His booking was clinched at the weekend by Sidney Grace (of the Grade Organisation), who returned to Britain on Monday. He also discussed a later visit for Bobby Darin.

Back in London on Wednesday, after a U.S. visit, was Tito Burns. He will present Dion and Del Shannon for a three-week tour, probably beginning in London on September 16.

Burns hopes to add another U.S. name to the package. This may be Buzz Clifford, who had a hit here with "Baby Sittin' Boogie" a year ago.

Tito also had long talks with Sam Cooke, who may join the same package.

Bobby Vee returns at the end of September. A surprise suggestion for his tour is the Crickets, who would come as a vocal team. Another possibility is Tony Orlando.

Burns had further discussions in Hollywood about a tour for Rick Nelson. He had a conference with the "Young World" star, his father (actor-bandleader Ozzie Nelson, who is also his manager), and agent Eddie Green, of MCA. One project is a week at a London theatre.

Ruby's double act!

A BIG surprise from Columbia star Ruby Murray when she began her week in variety at Torquay on Monday; she presented a double act with her husband, Bernard Burgess. For three years he had a featured spot with her, but now he is on stage almost throughout.

They rely heavily on standards such as "Me And My Girl," "I Can't Give You Anything But Love," "Rock-A-Bye Your Baby," although they open with a more recent song, "This Could Be The Start Of Something Big."

The bill also marks the variety debut of Parlophone pianist Mrs. Gladys Mills, who easily won over the first-night audience with her fireside personality. She got a big response from the audience, who joined in a selection from her "Roaring Twenties" LP.

JOHN WARE.

Names in the News

■ **DAVE KING** may sing one song in his first straight West End play, the American comedy, "The Gimmick." The play opens at Dublin Gaiety on May 28, and moves to Brighton Hippodrome for a week from June 18. The London theatre has not yet been finalised.

■ **PAT BOONE**, who completed work on his first British film, "The Main Attraction," this week, returns to America tomorrow (Saturday).

■ **MARION RYAN'S** Granada-TV "Swinging Along" series, now extended to a total of 14 programmes, switches to 7 pm on Tuesdays starting next week (8th).

■ **EDEN KANE**, Joe Brown and Shane Fenton combine at Bristol Colston on May 13.

■ **MAX BYGRAVES** will star in two Saturday concerts. Susan Singer heads the supporting bill at Bournemouth Winter Gardens on May 26, and Suzy Cope at Portsmouth Guildhall on June 2.

AVAILABLE AGAIN! NME'S 10th Anniversary Souvenir Book

NEXT Tuesday is the day many music personalities and disc fans have been waiting for! The NME's lavish 10th Anniversary Souvenir Book, which completely sold out last month—five days after publication—will have been reprinted and will be once again on sale.

To make sure of your copy of this star-studded book—it contains 100 pages by leading writers and photographers about the musical giants of the past decade—complete the coupon below.

To NME PUBLICATIONS,
 5, DENMARK STREET, LONDON, W.C.2.

Please send me the NME Tenth Anniversary Souvenir Book when ready. I enclose 5s. 9d. postal order/cheque (to cover cost, postage and packing) made payable to W.S.R. Ltd. No stamps accepted.

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BILK'S 'STRANGER' WINS GOLD DISC

ACKER BILK is the latest British recording star to win a Gold Disc! His award, for a million-plus sales of "Stranger On The Shore," was being presented to him by his recording manager, Denis Preston, at a special reception at EMI's London headquarters yesterday (Thursday) evening.

The award has been hastened by rapid sales in America, where the record is now No. 4 in the "Billboard" chart. Already, it has sold over half a million copies in the States.

With British sales figures standing at approximately 700,000, world-wide sales are now over 1½ million.

Columbia's Norrie Paramor is EMI's liaison between themselves as distributors and the company for which Acker actually records, Preston's Lansdowne Jazz.

"Stranger On The Shore" is now in its 24th week in the NME Chart. It is positioned 11th in the Australian charts, 8th in New Zealand, and 16th in Germany.

Princess Margaret will attend a concert in which the Bilk band is due to appear at London's Scala theatre on May 29.

Danny Williams for 'Easy Beat'

DANNY WILLIAMS guests in the Light Programme's two main pop series next month—"Saturday Club" on June 2, and "Easy Beat" on June 17.

Joining him at the "Club" are Brad Newman, Mary May and George Chisholm's Jazzers.

The following week's bill (9th) includes the Viscounts, Eddie Falcon, and Ronnie Aldrich and the Squadcats.

Pat Campbell is the "Club" host on May 26 and June 2, while Brian Matthew is on holiday.

WEEKLY FARSON

ASSOCIATED - REDIFFUSION'S "Dan Farson-Meets..." becomes a regular weekly series from this week, with yesterday's (Thursday) half-hour programme on Ted Heath.

Johnny Dankworth is featured next Thursday, and Clinton Ford is set on May 17 with Donald Peers on May 24. Matt Monro telerecords a contribution on May 18, although no date for transmission is fixed.

Already taped, but not set, are Paddy Roberts and Tubby Hayes.

Guild concert

ALTHOUGH John Barry himself will be appearing in the Songwriters' Guild "Our Friends The Stars" concert at the Victoria Palace on Sunday, his Seven are now unlikely to arrive back from engagements in Ireland in time.

Pianist Van Doren has been added to the bill which is headed by Cliff Richard and the Shadows.

Helen Shapiro: June week in Brighton

HELEN SHAPIRO'S first summer variety engagement is set. She headlines at Brighton Hippodrome—the theatre where she was originally booked to star for a season—for a week from Monday, June 25.

She will play only alternate weeks at summer resorts, and the rest now are being arranged.

In the weeks when she is not booked for variety, she will undertake several recording sessions as well as working on more of her Radio Luxembourg programmes.

Helen has been invited to appear on an international bill at Holland's Blokker Festival, with Connie Francis on May 31.

Agreement on terms for the show—which will be broadcast from a stadium with a huge audience—have not yet been reached.

If negotiations are successful, she will return via Holland on her way home from a TV show in Vienna on May 29, where she guests in a show hosted by Peter Kraus.

GARNER'S NEW LONDON DATES

A SECOND Royal Festival Hall concert is planned for Erroll Garner in addition to his opening one on May 26.

The famous American jazz pianist returns there on Saturday, June 2. Another London date is Hammer-smith Gaumont (May 22).

The rest of his itinerary is Liverpool Philharmonic (May 30), Leicester De Montfort (31st), Manchester Free Trade (June 3), Birmingham Town Hall (6th), and Bristol Colston (8th).

Brook Bros. tour

THE Brook Brothers undertake a string of ballroom dates throughout the country next month. So far confirmed are Ebbw Vale (4th), Sheffield (6th), Thorne (11th), Birmingham (12th), Mexborough (18th), Boston (19th) and Grimsby (26th).

Latest Light Programme bookings for the Brooks include "Twisting Time" (Tuesday, May 15), and "Go Man Go" (Friday, June 1).

CRIBBINS MUSICAL

"Little Mary Sunshine"—the musical starring Bernard Cribbins—is to open in the West End at the Comedy Theatre on May 17. Pye plans to record an album from the show on May 20.

Bruce Channel's unusual support

A MAMMOTH bill will accompany "Hey Baby" hit singer Bruce Channel on his British debut tour next month. Unusual co-starring attraction will be one of Britain's leading jazz bands, Dick Charlesworth and the City Gents.

Compere will be "Trad Tavern" host Diz Disley Blues singer Beryl Bryden will also be on the bill.

As previously reported, Delbert McClinton, who plays harmonica on the hit disc, will join Channel here. He will also have his own singing spot.

Also on the supporting bill are Frank Ifield, Johnny Kidd and the Pirates, Cliff Bennett and the Rebel Rousers and Rory Blackwell.

This package will tour Granada theatres for two weeks, opening at Maidstone on June 4.

On consecutive following days it goes to Aylesbury, Bedford, Mansfield, Grantham, Tooting, Walthamstow (10th), Dartford, Kettering, Woolwich, Kingston and Slough, ending at Rugby on June 17.

Channel's visit will last up to a month. George Cooper is negotiating a two-week ballroom tour to follow the theatre fortnight.

The Granada dates represent a

NEW 208 D-J

BFN disc-jockey Peter Carver replaces Ted King on Radio Luxembourg within the next few weeks. No date has been set.

Yorkshire-born Carver, aged 24, has been with BFN since July, 1959. Two years ago he hosted the German end of a London-Cologne link with "Housewives Choice."

BBC seeks best from Montreux

THE BBC is negotiating British screening rights of the leading programmes from this year's winners in the Montreux TV festival. They include "Judy," the American spectacular which marked Judy Garland's return to television after a six-year absence. It featured her with only two other people—Frank Sinatra and Dean Martin!

This was placed fourth receiving an honourable mention as was the BBC's entry, "Big Band Concert" featuring Ted Heath.

The Golden Rose award went to Sweden for "Cascade," a lavish show which starred Eartha Kitt.

Mitchell Trio for Stockholm

THE Malcolm Mitchell Trio is to appear at the British Industries Fair in Stockholm from May 28 to June 3.

Other British artists are being lined up for guest appearances at the Fair. Richard Afton has been seconded by BBC-TV to produce the concerts.

First of Philips' U.S. captures

Philips this week issues its first disc made by an artist signed to its newly-launched American firm.

The record is "Dear One" currently in Billboard's Top Twenty, by Darrell McCall.

It is expected to be the forerunner of many discs made by Philips in the U.S. for issue here.

Frankie's dates

Two more weeks in variety have been booked for Frankie Vaughan. He stars at the Brighton Hippodrome (May 28) and Salisbury Granada (June 4).

He is also set to head the Blackpool Opera House presentation on Whit Sunday, June 10.

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DARIN FILM PREMIERE

BOBBY DARIN'S new Paramount film "Hell Is For Heroes" opens in London at the Plaza theatre on either May 24 or 31. It will be generally released on the ABC circuit on June 17.

Atwell to wax Henderson tune

WINIFRED ATWELL'S first disc for Pye is likely to be a Joe Henderson composition. An early session is planned, but the title has not been revealed.

LEYTON RADIO DATES

JOHN LEYTON has been booked for the Light Programme's Tuesday evening "Ring-A-Ding Ding" series on June 5, and the Sunday morning "Easy Beat" show on June 24.

SEVEN GOLD DISCS FOR KENNY'S 'MOSCOW'!

SEVEN Gold Discs were presented for Kenny Ball's hit "Midnight in Moscow" this week! Not only was Ball receiving one from Louis Armstrong yesterday (Thursday) but each member of the band received a miniature trophy from Pye on Wednesday!

FURY NIGHT FOR LOVE 45-DECCA 45-FLH 9589 London

BEN E. KING DON'T PLAY THAT SONG 45-HLK 9644 DECCA ATLANTIC

LEMON TREE PETER, PAUL and MARY 45-WB 66 Warner Bros

CROSBY and Collins BE SENSIBLE (to Hong Kong) 45-F 11455 Decca

LOVER PLEASE MAUREEN and the Vernons Girls 45-F 11450 Decca

MAX BYGRAVES DOWN THE LANE (from 'Blitz') 45-F 11457 Decca

SINATRA CONCERT ON ITV NETWORK!

FRANK SINATRA'S first London charity concert—in which he will sing before royalty—will be televised over the ITV network the next day. This will be his first time on a British television show.

Eartha Kitt in BBC play—asks her British pianist to U.S.

EARTHA KITT this week began rehearsals for a BBC-TV play, "Member Of The Family," which will be seen here at the end of June . . . Pat Dodd, her current pianist at the Talk Of The Town, will return to America with her.

CLIFF, SHADOWS ATHENS DATE

CLIFF RICHARD and the Shadows leave Britain for Athens to commence work on their next film, "Summer Holiday," on Sunday, May 27.

Jerry Lee Lewis ballroom dates

FURTHER ballroom dates have been set for Jerry Lee Lewis's current tour of this country. Venues are Birmingham Ritz and Plaza ballrooms (11th), Wigan (16th), New Brighton Tower (17th), and Nelson Imperial (19th).

Russ Conway on continental TV

RUSS CONWAY flew to the Continent on Sunday to combine a brief holiday with appearances on German and Dutch TV.

Trade council?

RECORD retailers, distributors and manufacturers are meeting in London on Tuesday, May 22, in an attempt to form an all-industry council.

JEAN METCALFE ON 'JURY'

Jean Metcalfe, now recovered from the illness which forced her to withdraw from last Saturday's BBC-TV "Juke Box Jury," has been rebooked for the May 12 panel. She is joined by Harry Rabinowitz and Lella Williams.

Winnie in 'Stars'

WINIFRED ATWELL returns to TV variety next month, when she guests in ABC-TV's "Thank Your Lucky Stars."

DUO'S TOUR ENDS

NINA AND FREDERIK end their second British concert tour with two shows at Manchester Palace on Sunday. Dickie Henderson and Steve Perry also appear.

Steele on stage

Tommy Steele makes a rare London stage appearance when he headlines a charity show at the Princes theatre, on Sunday.

Swedish star here

Anita Lindblom, one of Sweden's top pop singers, flew into London on Wednesday to record here for the first time. The tracks will be issued by Fontana.

From May 18th "ANGEL TALK" Decca's New 1962 Platter Chatter

BASSEY, RIDDLE AND HI-LO'S ON BBC-TV

SHIRLEY BASSEY has been set for BBC-TV's major Nelson Riddle presentation. Her long-awaited appearance at London's Talk Of The Town has now been finalised.

The stars of the forthcoming British concert tour—Shirley, the Hi-Lo's and orchestra leader Nelson Riddle—combine for a special BBC-TV spectacular, which is to be tele-recorded on Whit Monday, June 11.

It will be screened as the principal Saturday night variety attraction later in the month, probably on June 23.

JUKE BOX THAT SHOWS SINGERS

BRITAIN'S first visual jukebox is now in operation! The Cinebox was installed in the Moka Bar in London's Frith Street, this week.

Five films made in this country (featuring the Viscounts, Ewan Kane, Phil Fernando, the Kentones and Bobby Rydell) are at present included in the Cinebox's 40-film capacity.

CONNIE'S FILM TALK HERE

CONNIE FRANCIS made a surprise visit to London on Wednesday. She flew after Barcelona TV appearances for four hours of script conferences about her forthcoming film, "Follow The Boys," with MGM production executive Lawrence Backmann.

Lightfoot on Palladium TV with Frankie Vaughan

TERRY LIGHTFOOT'S New Orleans Jazzmen are to be featured in ATV's "Sunday Night At The London Palladium" on Sunday. The bill, as previously reported, is topped by Frankie Vaughan.

The farewell appearance of the Crazy Gang, whose Victoria Palace show closes on May 19, is being tele-recorded. Highlights from the show will replace the Palladium TV spot the following day (20th).

To accommodate this topical programme the Harry Secombe—Eartha Kitt taped spectacular will be screened at a later date.

Two one-hour spectacles, headlined by Tommy Steele and Roy Castle, are being tele-recorded by ATV this month for transmission during the summer.

The Steele show—which will also feature Palladium compere Norman Vaughan, the Raindrops and Jeannie Carson—is being taped today (Friday).

Castle's showcase is set for May 26 recording, but no supporting cast has as yet been announced.

The present Palladium TV series ends on June 24, when Helen Shapiro stars.

'Birdie' part for Bobby

Bobby Rydell has won a major role, of Hugo, in the screen version of "Bye Bye Birdie." He was given it by Columbia last Thursday, his 20th birthday.

BARBER BAND STATES-BOUND

THE Chris Barber Band is now set to leave for its three-and-a-half week U.S. tour on May 14. The band will return on either June 7 or 8.

Barber will spend the first two weeks of July touring Switzerland and Germany. The band will fly to Hungary during the tour for an appearance at the national jazz festival in Budapest.

A week after its American tour, the band will be featured on Friday, June 15, with the Johnny Dankworth Orchestra at a special Royal Festival Hall concert.

Judy to wax before invited audience

THERE will be an invited audience when Judy Garland records songs at a London studio for the film she is making in Britain, "The Lonely Stage." The recordings will be made during the next fortnight.

Scenes for the film will be shot at the London Palladium during the week commencing May 14. Judy arrived in London with her three children on Sunday.

Not 'Margie'?

Humphrey Lyttelton and his band have recorded two numbers for a lightweight pliable disc which is being given away with a famous brand of margarine.

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COGAN OFF TO JAPAN CLUB

ALMA COGAN was due to leave yesterday (Thursday) for her history-making visit to Japan. She is the first British singer to star in cabaret there.

She will be appearing at the Mikado night club, where Frank Sinatra opened his world charity tour on Good Friday.

When she returns, Alma has a heavy schedule of Sunday concerts at coast resorts.

WEST CBS MAN HERE

Stanley West, Glasgow-born member of CBS Records international staff in New York, has been transferred to Europe.

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Steele on stage Others appearing include Pearl Carr and Teddy Johnson, Danny Williams, Ronnie Carroll, Michael Holliday, David Hughes, Desmond Lane, the King Brothers, Dennis Lotis, Jill Day and Alan Freeman. Swedish star here Anita Lindblom, one of Sweden's top pop singers, flew into London on Wednesday to record here for the first time. The tracks will be issued by Fontana. From May 18th "ANGEL TALK" Decca's New 1962 Platter Chatter

BOBBY SHORE and THE BLACKCATS FEATURED IN THE FORTHCOMING ANGLO-AMERICAN FILM—"THESE YOUTHFUL YEARS" 'Something new in presentation and talented showmanship' PERSONAL MANAGEMENT - REPRESENTATION - TOURS - VARIETY SUMMER SEASON - ONE NIGHT STANDS. etc., ACCEPTED Telephone-INGREBOURNE 40432 or write-6 NEWBURY GARDENS, HAROLD HILL, ESSEX

NMExclusive

The REAL reason JET HARRIS left the SHADOWS

SHOULD Jet Harris have left the Shadows? That's clearly the topic of the week, and letters have been pouring into the NME offices stating a variety of viewpoints on the subject. But irrespective of how our readers regard the effect of this move on the Shadows' future—an on Jet himself—they are completely unanimous on one point. As with Tony Meehan before him, they admire Jet for taking such a bold and ambitious step.

And this response on the part of our readers will undoubtedly please Jet immensely. He has been very worried—not as to whether he has made the right move, for he is firmly convinced that his decision was the correct one—but about the fans' reaction to his departure from the shadows.

Jet is an extremely far-sighted young man. He regards himself as being on the threshold of a new career. And at the moment, he is desperately anxious to be accepted—or rejected—on the merits of what he does henceforth.

In other words, he is not seeking any special treatment—he doesn't

want to cash in on his association with the Shadows.

This, of course, is not easy. For the fans will not readily forget the part he played in the triumphant rise of Britain's top small group. But he would like to think that his new career will be viewed quite independently and separately from his former work.

Much depends upon the success of his first solo record, which was out in the Decca studios last Saturday and which will be rush-released in a week or so. And from what I hear, the disc is going to make a few people sit up and take notice. For both sides are very different.

Main title is a revival of the Latin American standard "Besame Mucho," which features Jet as an instrumentalist. But on this track he plays a completely new guitar—a Fender six-string bass guitar.

It's played in just the same way as an ordinary guitar, but the sound is octaves lower than normal—way down in the Duane Eddy register.



Although these instruments are rapidly gaining in popularity in the States, they are very rare in this country. Indeed, I rather suspect that this is the first time one of them has been recorded over here.

Anyway, you will see that it gives Jet infinitely more scope than the four-string bass guitar he was playing whilst with the Shadows.

Intriguing

But I fancy that the other side of the record is likely to prove the more intriguing—for this is the track on which Jet sings. It's a number titled "Chills And Fever," originally waxed five years ago by an American artist named Ronnie Love.

According to Jet's recording manager, Jack Good: "He has a real 'cool' voice. I think the best description is a sort of male Ann-Margret. Anyway, this is a record

which builds to a tremendous climax."

Accompanying Jet on this session were two guitars, piano, bass, percussion, a chorus of six voices—and former Shadow Tony Meehan on drums.

Since leaving the Shadows, Jet has devoted much of his time—apart from preparing for this disc session—talking to Jack Good, and sorting out the direction in which he wants his career to run. In fact, he's been striving to place his ambitions on a more concrete basis.

He is, of course, anxious to prove himself as an actor, though he realises that he will have to train hard to this end.

But he has accumulated considerable wealth during his stay with the Shadows and he is therefore prepared to undertake a stringent course of coaching.

My own feeling is that he could happen in a big way. I've been watching a test film which the Shadows made for the projected visual-disc process and even in this

small snippet it was possible to sense his potential.

Given the right script, he could develop into a strong and natural performer. And evidently I'm not the only one who thinks so, for I know of two film directors who are willing to test him when he is ready.

So we return to the basic question—why did Jet leave the Shadows? And I'll give you the answer in just five words—because he is an individualist.

Jet has always been a lone wolf and, although he admits that it was great to be a Shadow—and expresses great admiration for Cliff and the boys—he felt that he was not really expressing himself to full advantage within the group.

To Jet Harris, with the Shadows riding high in the hit parade, it was a now-or-never decision to leave them. He chose to make the break. We all admire him for having the courage of his own convictions, and we wish him well in his venture.

DEREK JOHNSON.

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and the new SHADOW introduces himself I'm thrilled — says BRIAN LOCKING

THERE was I sitting at home, minding my own business, when the phone rang. I answered it, to be greeted by the familiar Australian drawl of Peter Gormley, manager of Cliff Richard and the Shadows. For a moment, I couldn't imagine why he had called me—then he explained.

"How would you like to become one of the Shadows?" he asked. Well, you could have knocked me down with a puff of wind. Naturally, I was thrilled—in fact, it was the greatest thing that had ever happen to me!

LATEST EPs

CLIFF RICHARD (Columbia). Two fast rockers—Forty Days and Tough Enough—a cute number with a girl vocal trio called Catch Me (these three with the Shadows) and a slow standard called How Wonderful To Know, with the Norrie Paramor orchestra make this a top buy.

ADAM FAITH (Parlophone). Six songs on this disc—three rockers: All These Things, It's All Over Now and I'm Gonna Love You Too; two ballads: Second Time and Come To Me; one folk tune, If I Had A Hammer. Good value.

SHADOWS (Columbia). Tops as always, the guitar-drum thrill-provokers dream a rhythmic storm with Shadoodle, Nirvam, Baby My Heart and See You In My Drums, featuring Brian Bennett.

ELLA FITZGERALD (HMV). In No. 4 of her "Sings Gershwin" set, the great Ella makes magic of A Foggy Day, Strike Up The Band, Bidin' My Time, and Of Thee I Sing.

When I recovered my balance, I started thinking about it, and it occurred to me that I ought to fit into the set-up all right. I've long been friendly with all the boys in the Shadows.

Musically, too, I thought, I should manage to settle down. Previously I've played with such artists as Adam Faith, Eddie Cochran, Gene Vincent, Marty Wilde and Tommy Steele. As you know, I was at one time a member of the Wildcats, which subsequently became the Krew Kats—but the group broke up about a year ago, and more recently I've been playing in the pit for Tommy Steele, both in his Yarmouth summer show and his Liverpool pantos.

So I joined the Shadows optimistically and I'm delighted to say that it has worked out very much as I had figured. I'm getting along with Hank, Bruce and Brian very well indeed (Brian, of course, was also with me in the Krew Kats)—and I like to think I'm now becoming acclimatised to the Shadows' musical ideas.

Mind you, it was more difficult than I had expected. I found the main problem was the sheer simplicity of the group's work—everything they do is so methodical, yet at the same time one step ahead of anyone else.

Nevertheless, I am gradually fitting in with their pattern, and adapting myself to the accepted Shadows formula.

Kind to me

I must say that the fans have been extremely kind to me. I suppose it was quite a shock to them when they heard that Jet had left, and it isn't easy following in the footsteps of such a popular personality. But the reaction has been favourable, and I'm very grateful for the trouble so many of them have taken to make me feel at home in my new surroundings.

I've already received a shoal of letters, particularly from the good people in the Liverpool area where we played last week. I was particularly delighted by one from an ordinary working family in Liverpool, which welcomed me as a new Shadow, and ended simply: "You're all right, son."

It's not easy to express my feelings on becoming a member of the acknowledged top small group in the country. All I can say is that it is a very great honour—especially being invited to take over from such a well-liked artist as Jet. And I can only hope that I can adequately fill the gap.

Thanks for all your good wishes. Believe me, I'm going to do my darnedest to prove worthy of them. And I know that I couldn't have a nicer bunch of fellows to give me confidence than the three senior Shadows.

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NORMAN VAUGHAN'S FIRST BIG BREAK — CLIFF'S TOUR!

EVER felt sorry for the comper who has to battle against the impatient audience on big one-nighter shows? After all, it isn't easy to stick to the comedy patter while most of the audience is in an uproar, calling out for the star name to appear.

But Norman Vaughan, who toured many venues with the Cliff Richard packages, found it added to his already considerable experience and stuck with it. Now, as surely everybody knows, he has ITV's big prestige job for a comedian, as comper of the top-rating "Sunday Night At The London Palladium."

Norman's Pye record, "Swinging In The Rain," which was released on Tuesday (May 1), makes permanent his catch-phrases, "Swinging" and "Dodgy."

An even more accurate reminder of his usual Palladium routine is found on the disc when he says: "I've a touch of the Frank Sinatra," and, on the coupling, "Put On A Happy Face," he says: "This song is dedicated to Ena."

No need to tell you that he is referring to "Coronation Street's" Ena Sharples, at whom he pokes gentle fun in his act.

When I talked to Norman during rehearsals for a Tommy Steele TV spectacular, he confessed: "Just about everybody's getting in on the act and saying 'swinging' and 'dodgy'."

Norman came up the hard way. Liverpool-born in 1927, he started his career with a resident boys' troupe at a small theatre in Leigh, Lancs. At fifteen he formed the "Dancing Aces," which consisted of Norman, another boy and a girl. They toured in variety.

During his military service he found himself at close quarters with some gents named Harry Secombe, Spike Milligan and Ken Platt—all unknown at the time. When he left the army he was booked into a



NORMAN VAUGHAN finds the score of his first disc "Swinging." He's aided by Pye a-and-r manager ALAN FREEMAN (l.) and MD TONY HATCH.

London club, for which he was paid £17 10s. a week.

He also toured with the English version of "Folies Bergeres," going with it to Australia, where he stayed for two years. Back in Britain he joined a famous concert party led by Clarkson Rose, and appeared in many provincial shows.

That same year, 1955, saw the start of Independent TV, and in "Saturday Showtime," the first variety series on this channel, Norman established himself as a regular. However, this didn't do much for him except to open a few extra doors, and he tells me that he considers his first real break came when he joined Cliff Richard's package show.

Norman had worked well with audiences of all types, but now he was up against something different. He coped extremely well, though, and promoter Arthur Howes, who saw a great future for Vaughan, rooted for him all the way, one of the results

being a South African tour for the Grade Organisation. Last year he did a season at Blackpool.

When ATV chief Val Parnell booked Norman for his first Palladium TV show a few months ago, it was on the promise that if he made good, he was in for a series, but if he didn't—well

It was an important decision for Norman to make, but, braving the threat of an overnight crumbled career, he went ahead, fully aware that the last thing he should do was to be compared in any way with his famed predecessor, Bruce Forsyth.

Ask anyone at the Palladium and they'll tell you how nervous Norman was on that day—and how he was so ill he couldn't eat. A phone call to his Surrey home from Mr. Parnell the next day assured him that he was in for the series—a star had been born in front of twenty million people! MIKE HELICAR.

HENTOFF'S U.S. FLASHES Darin as Nazi

"PRESSURE Point" is the new title for the Stanley Kramer-produced movie in which Bobby Darin plays an American Nazi and Sidney Poitier is a prison psychiatrist.

Ann-Margret's career continues to thrive. She will be one of the stars of "Jewel of India" for 20th Century-Fox.

Despite his enormous energy as a performer, Duane Eddy is a conservative dresser. He prefers what are known here as "Ivy League" suits.

Paul Anka comes to Broadway in December. He'll star in a musical adaptation of René Clair's 1931 movie, "Le Million." It's about a poor boy in Paris who has won a million francs in the lottery, but can't find his ticket. Paul will write the score. The producer is his press agent, Jay Weston.

George Shearing is working on an album for which the instrumentation will be tenor, trumpet, rhythm, and Shearing on accordion.

Jackie Wilson is including more pop standards in his act, trying to make the transition to adult audiences. "I'm not switching all the way now," Jackie explains, "I'm going to keep one or two rock and roll songs. I want to be the most versatile artist around here."

More high finance: Bing Crosby and Bob Hope are likely to split four million dollars from the proceeds of "The Road To Hong Kong."

There are now Pat Boone shoes, watches, luggage, and lamps. Pat also owns two music publishing firms, oil wells in the south west, and a restaurant in Denton, Texas.

★ NEWCOMERS TO THE CHARTS ★



THE VERNONS GIRLS

ONCE there were 16 Vernons Girls. Then last Christmas they were reduced to a mere three. And this week the group makes its debut in the NME Charts with its punchy, fast-moving waxing of "Lover Please."

There are Jean Owen (18) and Maureen Kennedy (21), both of whom hail from Liverpool—they are the two auburn-haired girls, by the way. And the trio is completed by 22-year-old blonde Frances Lee—she's another Lancastrian, from St. Helen's.

Their activities were somewhat hampered in recent months as a result of the Equity-ITV dispute, but now they are back on our screens again, exploiting their current hit like mad.

First exposure, by the way, was in BBC-TV's "Juke Box Jury"—when the girls sat behind the screen and happily heard the panel vote their disc a hit.

Currently fulfilling copious cabaret engagements, the three girls have an extremely important booking lined up for the summer, when they appear in a season show with Billy Fury at Great Yarmouth.

SHELLEY FABARES

THIS week's other newcomer to the NME Chart, sharing 28th place with the Vernon Girls, is 18-year-old American singer Shelley Fabares. And whereas the British team are handling a number which climbed to seventh spot in the State-side top table, Shelley's vehicle is the song she carried to the coveted No. 1 slot there.

Although a new name to most of our readers, Shelley is well-known to fans in the States, where she is already established as one of their leading teenage television actress-singers.

She has appeared in such series as "The Loretta Young Show," "Playhouse 90" and "Matinee Theatre," and is now a resident in the top-rated "Donna Reed Show."

She was dancing at the age of four, modelling children's clothes two years later—and when she was nine she appeared if you please, in Frank Sinatra's TV spectacular!

Shelley, who comes from Santa Monica in California, has also made several films, including "Never Say Goodbye," "Rock Pretty Baby" and "Summer Love." She graduated from high school last June, and is now well set in her career as an actress—like her 20-year-old sister, Smokey.

On Donna Reed's TV series, Shelley shares billing with singer Paul Peterson. By coincidence, Paul has a new release on Pye-International—and on one of the sides, "Very Unlikely," Shelley is featured duetting with him. B.C.

JERRY LEE GENERATES EXCITEMENT

says CHRIS WILLIAMS

JERRY LEE LEWIS is back—and his return was well worth waiting for. From his flying mane of wavy blond hair to his zipping fingers, he is the living epitome of rock 'n' roll, and his act at Leicester was far and away the most exciting I have ever seen on a British stage.

Opening with "Down The Line," he at once set about generating an

electric air with his earthy piano and vocal style. The applause after this first number alone was deafening. Hank Williams' "You Win Again" was sung to a rambling country piano accompaniment, while "Breathless," a 1959 million-seller for Jerry, drew the loudest cheer yet. "High School Confidential," surely one of the fastest rock numbers ever

written (Jerry penned it), he delivered in race-track fashion.

Both "Great Balls Of Fire" and "What'd I Say" received fantastic ovations, but it was with his shake routine, during "Whole Lotta Shakin'" that it reached an almost hysterical crescendo, the whole audience stamping and clapping on the off-beat.

Cries of "More!" forced him to

return for an all-stops-out "Good Golly, Miss Molly." As he left the stage, the seething crowd was still yelling for another encore.

He got superb backing from the Echoes, who shone in their own spot.

Vince Eager was in good voice on "Kisses Sweeter Than Wine" and "Dream Baby." Johnny Kidd closed the first half, and as well as his own hits, "Please Don't Touch" and "Shaking All Over," featured "Feel So Fine" and Bruce Channel's current No. 3, "Hey! Baby."

The Viscounts, gaining polish all the time, romped their way through "Mamma's Doing The Twist," "The Wanderer" and a string of impressions in "At The TV Hop."

Newcomers Buddy Britten, Stewart Gaston and Danny Storm all showed definite promise, although they seemed lacking in stage presence. The Bachelors harmonised well on "Memories Are Made Of This," but went on a Presley kick later.

★ From YOU to US ★

STEPHEN THACKRAY of Kelghley, writes: Last week I was most touched to see Gene Vincent during his act address a group of cripples who were in the audience, showing them his leg and informing them that when he had his accident the doctors told him he would never walk again. A kind, appreciated gesture.

DIANA REYNOLDS of Shepperton, Middx., writes: P. Park (last week's NME) displays a head-in-the-ground attitude when he says that Lonnie Donegan should stick to familiar material. Does he seriously suggest that Lonnie should appear on Britain's major television show and sing the same old songs without trying to introduce anything new?

M. J. BYRNE of Ilford, Essex writes: As a great admirer of the Shadows, I would like to express my deep regret at the news that Jet Harris is to leave the group. I hope that he makes the grade as a solo singer and that the

Shadows will not lose favour through his leaving.

ELINOR CAIRNS of Bray, Eire, writes: I am no square, but for years I have wanted to see a classical record enter the hit parade, and it now looks as though it is about to happen—with Shirley Bassey's "Ave Maria"!

SEPPi LA BARBA of Preston, Lancs writes: I'm a keen fan of American singer and actor Fabian. It upsets me to find that all of his last five singles in the States have been withheld over here.

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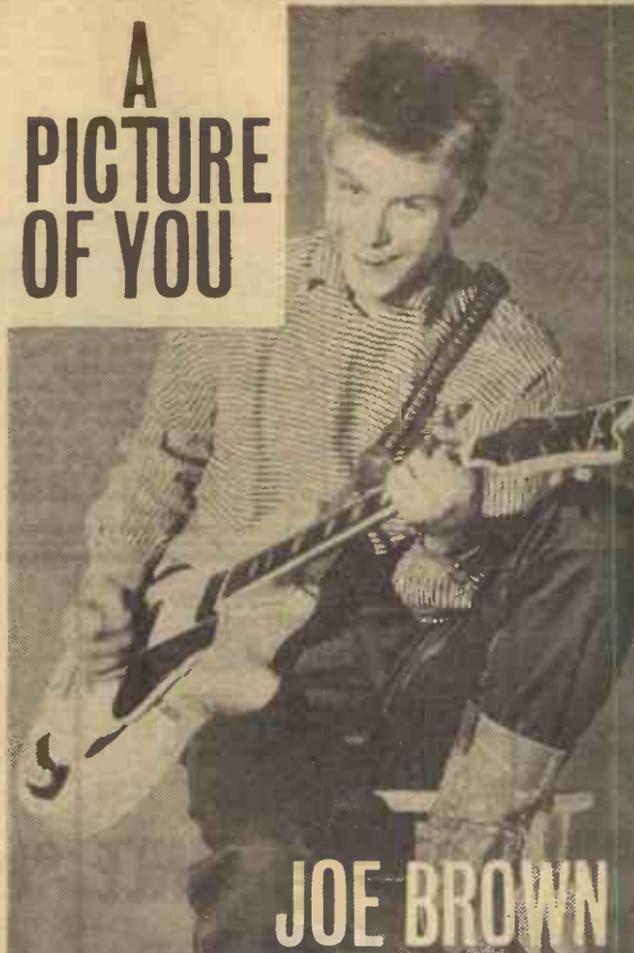
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SINATRA JOINS THE TWISTERS



THE snipers who make a habit of firing barrages of insults at Frank Sinatra just because it seems to be the vogue, have no doubt had a few field days with the fact that "The Voice" has recorded a twist number to get into the chart.

But this argument cannot really stand up when you consider that Sinatra's record firm, Reprise, is now running at full steam and Frank, as artist and executive, has no choice but to wax exactly what the public wants.

The public wants Sinatra. They cannot have too much of this ageless veteran of the vocal business, and almost anything he puts on record is immediately acceptable to a very large circle of people throughout the world.

Like all artists, Frank has his own ideas when it comes to the songs he would like to record. But, as so often happens, these numbers aren't always commercial, and it's the job of the a-and-r manager to put on wax those likely to have the widest appeal.

Louis Benjamin, as head of Pye Records, is responsible for Reprise here, and tells me that at no time did Sinatra think that his label would issue only work that could be classed as uncommercial and would be used for the "artistic whims of his friends."

Instead, he found Sinatra alive and abounding with ideas about the label. He was also extremely receptive to any suggestions that Benjamin and his colleague, Roger Threlfall, made. Further proof of this came when Benjamin met Sinatra a short time later in Australia, and Frank discussed further the points that had been made at their first meeting.

It was really no surprise to me to learn that Sinatra had, for the first time that I can recall, joined in on a current craze. And when I heard "Ev'rybody's Twistin'", it immediately occurred to me that this is the only one of the twist discs yet released that could well become a standard.

In fact, "Ev'rybody's Twistin'" is an up-dated version, with altered lyric, of an oldie, "Ev'rybody's Truckin'", and is published by Peter Maurice. In spite of other impressions given by some disc jockeys who have obviously been

misinformed, Sinatra never recorded this number in its original form.

The new version will stand up to a lot of wear even after the twist has been replaced by something else. After all, there's nothing really frantic and up-to-the-minute about it, is there? It's cool Sinatra caught before a microphone in one of his better moods and is certainly worthy of the spins it is getting.

Anyway, it's good to see Frank back in the charts, particularly at a time when he is more in the news than ever because of his impending visit to Britain.

News of his concerts and recording sessions planned for this country has

BUT HE LIKES TO HOLD THE GIRL

FRANK SINATRA told a reporter in Tokyo that rock 'n' roll and the twist are all right for young people, "but when I dance I like to hold my girl."

Of his current world tour, Sinatra said, "I'm an over-privileged adult who would like to help underprivileged children."

certainly captured the imagination of the public, for there is a fantastic demand for tickets for his personal appearances.

What can we expect to see of Sinatra on stage? Well, don't hope for too much and you won't be disappointed, for as with so many other things, you always expect an unknown quantity that is labelled as the best there is, to be so much better!

Reports differ on how Sinatra's act has matured since his concert tour here in the early 'fifties. Russ Conway saw him working in the States and confessed to me afterwards that he was slightly disappointed, as Sinatra didn't go in for dynamics—he just stood there and sang!

NME managing director Maurice Kinn (writing about the American scene in our Tenth Anniversary Souvenir Book) also reports that he is disappointed.

"While I have the greatest admiration for him as a disc singer, I have noticed in recent years there has been a great strain on his voice and on the four occasions I have seen him perform in the past five years he seemed to have the greatest difficulty in retaining his voice for a complete act," he writes.

Fair comment. It's up to you to decide whether or not he is all that he is cracked up to be—if you are lucky enough to secure tickets for one of his performances.

MIKE HELICAR.

STAR QUOTE

AN interviewer asked Peggy Lee to define success: "A fulfilment of what you were born to do. I know I was born to sing, but there's more. I want to write more music, to paint more, and I have a burning urge, after experimenting with clay, to get a big hunk of stone and see what I can do with it."

Why did d-js ignore B. Bumble?

COME on, all you disc-jockeys—what on earth's the matter with you? Do you realise that up to last weekend, by which time B. Bumble's "Nut Rocker" was in the NME Top Ten, it had not received one single airplay on BBC sound radio?

Yet the disc has not been banned by the BBC—which, incidentally, shows great inconsistency on their part. For they usually make no bones about clamping down heavily on anything that is adapted from the classics. But in this instance, although Mr. Bumble is taking a diabolical liberty with Mr. Tchaikovsky, the Corporation has nodded its head in approval.

Indeed, the actual number has received several live performances on the Light Programme—the Bob Miller and Oscar Rabin Bands, as well as the Northern Dance Orchestra, have played it. And it has been featured by pianists in "Saturday Club" and "Easy Beat."

But although they were permitted to play it the dee-jays shunned it. Which I consider very naughty of them. For although their programmes should, to some extent, reflect their own tastes and personalities, they are also under an obligation to the listening public.

True, Alan Freeman played it in "Pick Of The Pops" on Sunday—but it's the policy of the programme to feature the Top Ten. Indeed, the first BBC d-j to play the disc of his own accord was David Jacobs on Monday.

"Nut Rocker" was a potential hit from the moment of its release. It had climbed high in the American top table, as any self-respecting disc-jockey should know. This was further substantiated by the teenage panel on ABC-TV's "Thank Your Lucky Stars," who sensed that it was destined to become a hit. And although BBC-TV's "Juke Box Jury" couldn't make up their minds, the second panel of teenagers had no doubt about declaring it a hit.

Final boost

The final boost was given by Radio Luxembourg, on whose wavelength EMI have been plugging it furiously in their own programmes—though let it also be said that the resident jockeys haven't been as snooty as their BBC counterparts, for they have condescended to play Mr. Bumble's effort.

So this disc looks like another triumph for Radio Luxembourg. But I do feel strongly that the people responsible for presenting BBC record shows should not display such violent prejudice and bias. Perhaps the disc is beneath their dignity. But their job is to provide a service to the public, and in missing out on this hit disc, they simply haven't been doing it.

Those of you who read our introductory article to B. Bumble three weeks ago will know that this, in fact, is his real name. This article also gave some background information on the Stingers, who have now been in existence for a couple of years.

Not first

"Nut Rocker" is not their first stab at the classics. For a little while ago they enjoyed a Stateside hit with "Bumble Boogie," which you may remember is a rhythmic adaptation of Rimsky-Korsakov's "Flight Of The Bumble Bee." Years ago, this was waxed by the Freddy Martin Orchestra, and at the time was regarded as a prime example of boogie-woogie piano playing.

Why the musical snobs are suddenly turning their backs on "Nut Rocker," I can't imagine. "Bad taste" is their usual excuse. But actually, Bumble employs only a very few bars of the overture from the Nutcracker Suite on this disc—most of the rest is his own invention.

Of course, the only person who remains aloof from the controversy surrounding the record is B. Bumble himself.

And quite frankly, he couldn't care less. For controversy is always good for sales.

And as he listens to his royalties tinkling in the cash registers, B. Bumble must be thinking to himself that he's "cut a honey of a disc!"

BRUCE CHARLTON.



STOP PRESS: Here is new line-up of the STINGERS (with one musician added). On left is drummer DON ORR, then B. BUMBLE. Other two are LOU JOSIE (rhythm guitar) and TERRY ANDERSON (electric guitar)—but there is no indication which is which.

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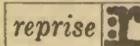
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TAIL-PIECES by THE ALLEY CAT

WITHOUT stipulating reciprocal exchange, Musicians' Union permitting Bill Miller and his Sextet to accompany Frank Sinatra for British concerts... With Jerry Lee Lewis in London this week, Judd Phillips—first man to record Elvis Presley... Opinion of Jack Good: as a solo singer, Jet Harris will become serious threat to Cliff Richard

Unconfirmed Hollywood report: Phil Everly's engagement to Ann Marshall, daughter of screen star Herbert Marshall... New flat for Billy Fury at South Kensington... Helen Shapiro accepted lunch invitation from Neil Sedaka at Easter

In "Sound Of Music" film, Ann-Margret likely to recreate Mary Martin's original stage role... Entertainment for President John Kennedy and Prime Minister Harold Macmillan at Washington White House included Benny Goodman, Peter Sellers, Sally Ann Howes and Gwen Verdon last Friday... After televising here, Dorothy Provine films in Stanley Kramer's "It's A Mad

World"... Bobby Darin and Sandra Dee registered at New York Hotel as Mr. and Mrs. Walden Cassotto... Although originated by Gracie Fields, new single of Cliff Richard waxed more recently by Peggy Lee... In Hollywood last month, Alma Cogan impressed by Kitty Lester's cabaret performance...

Negotiations for George Chakiris as screen co-star to Richard Burton in "Fear Is The Chain"... Edd Byrnes purchased film producer Jerry Wald's Palm Springs home... Vince Edwards (better known as TV's Ben Casey) sings and dances...

Named Dean Martin's favourite comedian—Gene Baylos... Brilliant "Party's Over" by Shirley Bassey failed to hit, so why is Lonnie Donegan's version riding high?... Jerry Lee Lewis reunited with friend Gene Vincent in London...

With simultaneous releases from Elvis Presley and Cliff Richard, results should be interesting... Sandra Dee will star in Ross Hunter's "Tammy Takes Over" film... Newcomer Mike Sarno has likely Top 30 entry, also Bobby Darin's "What'd I Say," Perry Como's "Caterina" and Shirley



SILVER FOR MINSTRELS

EMI records chief LEONARD WOOD presents GEORGE MITCHELL (l) with a special silver disc for 250,000 combined sale of the two "Black And White Minstrels" LPs. The troupe, which Mitchell conducts, is due into London's West End for a season later this month.

Bassey's "Ave Maria"...

On "Startime," Dave King well below par—but Pat Boone polished (Palladium TV)... Lengthy success of Shadows' "Wonderful Land" prevented Bruce Channel hitting chart top, but B. Bumble virtually certain of No. 1 slot... Kitty Lester's "Love Letters" (requested by singer Mary May) played on "Housewives' Choice"...

Next Tab Hunter single revives Don Gibson's "I Can't Stop Loving You"... Phyllis Rounce takes over from Bunny Lewis as agent of Doug Sheldon... Flipside of current Max Bygraves single penned by Granada TV doorman Jack Grieves, "Every Street's A Coronation Street"...

New Springfields LP includes latest Kenny Ball single, "Green Leaves Of Summer"... Billy Fury keen to secure autographs of Elvis Presley's guitarist Scotty Moore—for members of his Tornados backing group... For "Last Westerner" film, Duane Eddy writing title song...

Prior to departing, didn't Jet Harris quarrel with Shadows at 208 pre-recording?... Next Guy Mitchell single on manager Eddie Joy's U.S. label... Ann-Margret (partnered by Liberty singer Vic Dana) won Hollywood twist contest...

On Billy Cotton's BBC-TV show, Arthur Askey surprisingly sang Bobby Vee hit, "Run To Him"... Sam Locke's screen comedy starring Fabian, "Fair Game"... On Monday, Julie London (wife of composer

Bobby Troup) and singer Gisele Mackenzie (married to manager Bob Shuttleworth) gave birth to daughters...

"Carnegie Hall" Judy Garland LP royalties exceed £75,000!... Frank Sinatra and his manager Hank Sanicola form boxing promotions company... Helen Shapiro holiday-making with cousin Susan Singer in Majorca...

Until next year, Eddie Fisher resides in Hollywood... Besides Kingston Trio, Capitol signed former leader Dave Guard's new group, Whiskeyhill Singers... U.S. Dot chief Randy Wood signed disc-jockey Wink Martindale as a-and-r manager.



Next Dion film ("Ten Girls Ago") has Sammy Fain title song... Singer Jimmy Boyd for new U.S. Bobby Darin independent label... Written and recorded by Russ Conway, "Concerto For Dreamers"... Pete Rugolo visits London with Henry Mancini and David Rose later this month... First Kitty Lester LP, "Love Letters"... For new Andy Williams U.S.-TV series, Ann-Margret offered six dates...

For the Crickets, hit writers Jerry Goffin and Carole King penned "Don't Ever Change"... Fontana's Jack Baverstock planning next Cleo Laine LP... Strong screen rôle for Steve Allen in "Something's Gotta Give," co-starring Marilyn Monroe with Dean Martin...

RIP-ROARING DONEGAN!

Lonnie Donegan's rip-roaring, brash approach had the S. H. Newsome "Spring Show" first-night audience in ecstasy at Manchester Palace on Tuesday.

With an act hinged largely on his record hits, Lonnie won roof-raising acclaim for such vintage specialties as "Have A Drink On Me," "My Old Man's A Dustman" and "Gamblin' Man."

Needless to say, he featured his current hit parade success "The Party's Over," which formed a moving and sincere closing to the act.

But Donegan's success is not limited to his established songs. He works well with comedians Jewel and Warriss as costermongers and brings the house down with them when, suitably costumed, they appear as the Cleverly Sisters. Another highlight is his twist dance with Audrey Jeans. E.M.B.

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"Angel Talk," next Mark Wynter release, penned by Johnny Brandon... Made famous by Gene Vincent revived by Johnny Hallyday, "Be-Bop-A-Lula"...

On Sunday, Chris Barber races at Brands Hatch... Waxed by Sammy Davis, "Everybody Calls Me Joe" — Paul Anka's composition... Released in U.S., Cleo Laine's "I'll Remember April," Cambridge Strings' "Niagara Theme" and Shani Wallis' "Don't Take Your Love From Me"...

Next Everly Brothers single, "That's Old Fashioned"... Neil Sedaka's "Your Heart" new Jan and Dean U.S. release... Current package co-stars Fats Domino and Brook Benton in America...

Tasteful: Jack Jones' "Lollipops And Roses"... For Harold Gecht's "Flight From Ashiya" film, George Chakiris signed to co-star with Yul Brynner... On Broadway, Patricia Bredin successfully replaces Julie Andrews in "Camelot"...

Reissued in U.S., Frank Chacksfield's 1953 "Ebb Tide" hit... Next Shelley Fabares record co-stars Paul Peterson... Spoken word LP waxed by Laurence Harvey ("This Is My Beloved") with Herbie Mann jazz backing...

Now he's separated from Elizabeth Taylor, the career of Eddie Fisher should flourish... Fantastic Louis Armstrong impression in Len a Martell's stage act... Besides acting in film, Patti Page sings "Boys' Night Out" title song—which Sammy Cahn and Jimmy Van Heusen penned for her...

Screen test for Bobby Vee in "Bye Bye Birdie"... Mark Wynter and TV producer Jack Good attend West End health gymnasium... Listening

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