

Was ELVIS a good loser?

RUSS CONWAY TELLS YOU ON PAGE 8

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MARK WYNTER
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ADAM FAITH will be one of the many stars at the NME Poll Winners' Concert at Wembley's Empire Pool on Sunday. His "Who Am I" continues to keep him in the Top Ten.



CONNIE FRANCIS arrives back in Britain this weekend to take part in our Poll Winners' Concert, the first "World" winner to do so. (See article on page 3).



ELVIS PRESLEY loses his top chart position this week, but his new release "Wooden Heart," coupled with "Tonight Is So Right For Love" could bring him his third No. 1 in a row.

PERSONALITIES IN THE HIT PARADE



RUSS CONWAY



ACKER BILK



DUANE EDDY



BRENDA LEE



MATT MONRO



ALLISON BROTHERS

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★ All the BIG Names of the British Pop World, PLUS ➔

ALL roads lead to Wembley this Sunday! Thousands of pop music fans from every part of Great Britain will make their way to the gigantic Empire Pool for the greatest, most star-studded events in the pop calendar—the annual "New Musical Express" Poll Winners' Concert!

Ever since October of last year, when the winners of the ninth Popularity Poll were announced, fans have been waiting to invade the vast Wembley arena. We can promise that their patience will be handsomely rewarded—Sunday's event will be a truly glittering occasion.

The parade of stars reads like a Who's Who of pop music, and a special attraction will be the appearance of Connie Francis, the first American winner ever to appear at the event.

Who else will you see? Let's briefly recap on the top-flight personalities who are destined to make Sunday a day to remember:

★ CLIFF RICHARD

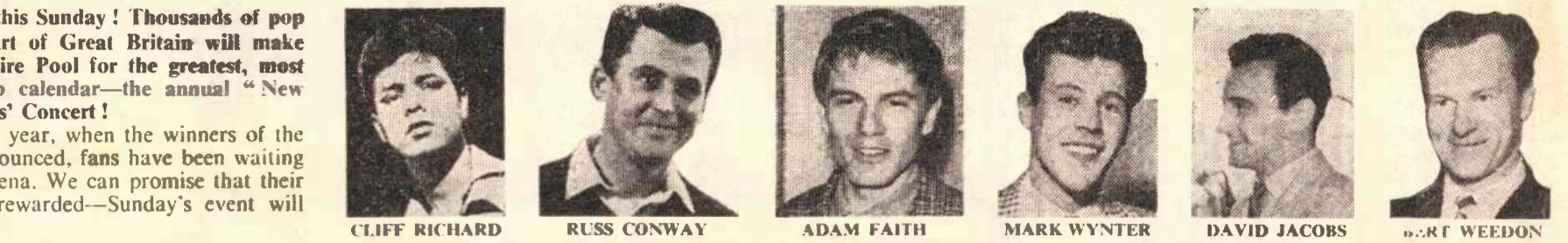
who, in addition to consolidating his position as Britain's Top Male Singer in the Poll, claimed the highest position ever captured by a British artist in the International section of the voting when he finished runner-up to Elvis Presley as the World's Outstanding Male Singer.

Cliff's popularity in Britain is quite fantastic. During 1960, he was absent from the hit parade for only two weeks—thanks to the success of such discs as "Voice In The Wilderness," "Fall In Love With You," "Please Don't Tease" and "Nine Times Out Of Ten."

Cliff, who starred last year in the film version of "Expresso Bongo," was in the Royal Variety Show, starred in the Palladium's "Stars In Your Eyes," recently concluded a lengthy spell in the charts with "I Love You" and is currently climbing again with "Theme For A Dream."

★ ADAM FAITH

who, like Cliff, was prominently featured in the best sellers last year for all but two weeks



CLIFF RICHARD

RUSS CONWAY

ADAM FAITH

MARK WYNTER

DAVID JACOBS

BERT WEEDON

YOU'LL GET STARS IN YOUR EYES

AT THE NME POLL

CONCERT

—and finished only 30 points behind Richard in the final tally.

Adam's total was the result of such hits as "What Do You Want," "Poor Me," "Someone Else's Baby," "Made You," "When Johnny Comes Marching Home," "How About That" and "Lonely Pup."

Like Cliff, Adam was in the Royal Variety Show, and he won highly rated parts in such films as "Never Let Go" and "Beat Girl," which made 1960 a great year for him. He wound it up in fine style with his pantomime debut at Christmas in "Dick Whittington" at Wembleton.

★ LONNIE DONEGAN

who, since he made his debut as a solo artist early in 1956, has become one of the most consistent recording artists ever to originate in Britain. An exciting singer and exceptionally funny, off-beat comedian, personable Lonnie is one of the nation's top box-office attractions.

Voted Britain's Top Vocal Personality, Lonnie and his Skiffle Group last year completed a fantastically successful tour of Australia, where his "My Old Man's A Dustman" was a No. 1 hit.

In Britain, the disc shot from nowhere to the top of the charts in its first week of release, and million-plus sales subsequently won a Gold Disc for the Skiffle King.

★ RUSS CONWAY

retained his title (Top Instrumental Personality) in the 1960 Poll and enhanced his reputation as an all-round family entertainer via a series of major TV productions and, of course, his starring appearance with Cliff Richard and Joan Regan in the London Palladium revue "Stars In Your Eyes."

Although he continued to score heavily with honky-tonk discs last year ("Royal Event," "More And More Party Pops," "Lucky Five," etc.), Russ broke new ground when he waxed his own composition "Passing Breeze" with lush orchestral accompaniment. Needless to say it was a big hit!

launched back in 1952. Ted's high standard in the Poll, it seems, is matched only by the high standard of his exciting, jazz-flavoured music. The highspots in the Heath band's career are too many to be listed here, so suffice it to say that what honour Heath hasn't enjoyed really isn't worth talking about!

A top favourite with dancers as well as concertgoers, the Heath outfit's major disc hits include "Tom Hark," "Swinging Shepherd Blues," "Tequila" and "The Hawk Talks."

★ THE SHADOWS

first acquired a good measure of fame as Cliff Richard's backing group. But last year, their waxing of "Apache"—an intriguing instrumental—sent them rocketing to the top of the charts.

It was subsequently voted the Best British Disc Of The Year. A second honour came the Shadows way when they secured the title Top British Small Group—an honour that has been justified by the success of later discs like "Man Of Mystery," "The Stranger" and currently, "F.B.I." Individual members of the group are Jet Harris (bass), Bruce Welch (rhythm guitar), Hank B. Marvin (lead guitar) and Tony Meehan (drums).

★ DAVID JACOBS

your comper for Sunday's concert, sprang one of the major surprises of the 1960/61 Poll when he toppled Pete Murray from his high perch to claim the Top Disc Jockey honour for the first time, quite an achievement for a fellow who, not so very long ago, was earning his living as a professional ice skater!

Chairman of BBC-TV's long-running "Juke Box Jury," David's genial personality and off-the-cuff wit have made him a firm favourite with pop music fans and housewife TV enthusiasts, who tune in without fail each week to his highly-rated "Wednesday Magazine" BBC-TV series, on which David was presented to the Queen Mother last month.

★ BERT WEEDON

runner-up in the instrumental division, has been the highest placed guitarist in the Poll for many years. In the early days of the big beat in Britain, Bert accompanied no end of young stars

on disc, and in more recent times has deservedly emerged as a star in his own right.

"Guitar Boogie Shuffle" put Bert in the charts for the first time a while back and he has since consolidated his popularity with additional successes in the shape of "Nashville Boogie," "Sorry Robbie" and "Ginchy"—all his own compositions.

★ JOHN BARRY SEVEN

who took second place among Britain's foremost instrumental groups, are led by one of the most enterprising, imaginative and resourceful young men of music on the British pop map today—composer-arranger-trumpeter John Barry.

In addition to winning plaudits for his distinctive settings on Adam Faith's disc hits, John—one of the most sought-after musical directors in the country today—has also piloted his talented Seven into the hit lists with such top sellers as "Hit And Miss" and "Walk Don't Run."

★ MARK WYNTER

has every right to feel pleased with himself, because his placing as runner-up in the New Disc or TV Singer section of the Poll has come in his first year in professional show business, following hard on the heels of his hit parade debut with "Image Of A Girl."

Born in Woking (Surrey), 18-year-old Mark completed a successful summer season last year, and was also acclaimed for his fine performance in the Jimmy Jones touring package show. An enthusiastic, ambitious young man, Mark is in line to make his film debut later this year.

★ THE MUDLARKS

lost their vocal group crown to the King Brothers this year, but this in no way reflects on their popularity as one of the most polished and entertaining vocal groups ever to originate in Britain. "Lollipop" and "Book Of Love" number among the trio's disc hits,

and their spot at Sunday's concert is especially important since it marks the last appearance with the group of David Lane, who is leaving to make way for the return of Jeff Mudd after his spell of National Service in the army



★ ALMA COGAN

a perennial favourite for many years, occupied the runner-up position in the Female Singer division of the Poll for the second successive year, a particularly notable achievement considering that, unlike winner Shirley Bassey, Alma hasn't notched any really big disc hits of late.

But Alma's popularity isn't dependent on disc successes. Her gay, bubbling personality and infectious, lively singing never fail to please an audience and she is a fine entertainer in the widest sense of the word.

The host of ATV's "Startime," Alma is currently appearing at London's Pigele Theatre-Restaurant—her first West End cabaret engagement.

★ JERRY LORDAN

not only won third place in the New Disc or TV Singer division, but also wrote "Apache" which, in the hands of the Shadows was voted the Best British Disc of the Year.

Apart from writing hits for himself—"Who Could Be Bluer" and "I'll Stay Single"—Jerry also composed such best sellers as Anthony Newley's "I've Waited So Long" and Mike Preston's "House And A Car And A Wedding Ring" (a big success in America). A dozen Lordan songs are featured on his first Parlophone album "All My Own Work."



★ BILLY FURY

has risen to the ranks of stardom, via hits like "Maybe Tomorrow," "That's Love," "Wondrous Place," "Collette," "Margot Don't Go," and most recently, "A Thousand Stars."

He acquired a nationwide following as a result of his ABC-TV "Oh Boy" guest appearances, and later starred in the network's "Wham!" series.

Considered by many to be Britain's most exciting rock star, Billy—who hails from Liverpool—is also a prolific composer. He penned most of his disc hit titles, and also wrote ten songs for his first Decca LP "The Sound Of Fury"

★ BOB MILLER AND THE MILLERMEN

were formerly resident on BBC-TV's "Dig This" and "Drumbeat" series, polled sufficient votes to win third place in the big band section of the Poll and at Sunday's concert, will accompany most of the solo artists as well as being featured in their own spot.

Currently resident on the BBC Light Programme's "Parade Of The Pops," Bob and the Millermen have just completed a nationwide concert tour with American stars June Christy and the Four Freshmen.



Lonnie Donegan got his Gold Disc for "My Old Man's A Dustman" from a dustman. He collects another honour—his Poll Award—on Sunday, but not from the same chap!

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★ EMILE FORD

created a great impression at last year's Poll Concert when he made a guest appearance on the strength of his "What Do You Want To Make Those Eyes At Me For" No. 1 hit—his first-ever record and a Gold Disc-winning million-seller to boot.

This year, with more hits like "Slow Boat To China," "You'll Never Know What You're Missing," "Them There Eyes" and "Counting Teardrops" under his belt, he appears as a star in his own right, having won his first major poll honour as 1960's top New Disc or TV Singer.

★ KING BROTHERS

have regained the Top Vocal Group crown which they first won in 1957. A versatile, effervescent trio, the youthful Kings have, over the past few months, enhanced their nationwide popularity with a hat-trick of hits—"Standing On The Corner," "Mais Oui" and "Doll House."

Pianist Denis, bassist Tony and guitarist Mike have, since their entry to the big leagues of show business in the middle fifties, developed into a slick, colourful vocal-instrumental team.

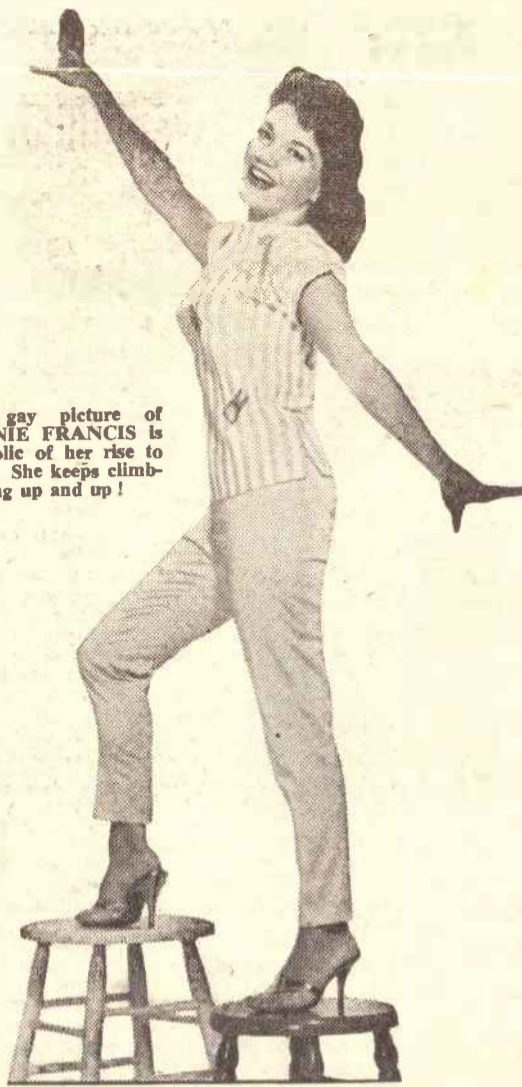
They are currently hoping for a fourth hit with their Parlophone waxing of "76 Trombones."

★ TED HEATH AND HIS MUSIC

hold a remarkable record in terms of NME Poll history—they have been voted Britain's leading big band since the Poll was

CONNIE FRANCIS MAKES HISTORY

This gay picture of CONNIE FRANCIS is symbolic of her rise to fame. She keeps climbing up and up!



ELVIS, ADAM, CLIFF, DEBATE CONTINUED

A DOUBLE century! That's what NME readers have chalked up, since we published the controversial Cliff - Elvis - Adam - Fabian debate a couple of weeks ago. Our original feature was based upon shoals of letters which had come cascading into our offices, on the question of the relative merits of these artists—and since then, a further 213 letters have arrived on this topic.

Needless to say, they are all pretty outspoken in their viewpoints. Invariably Cliff fans haven't been able to find much to say in favour of Elvis, while Presley's host of supporters have no hesitation in declaring Richard an also-ran.

The two principal points of contention, however are these:

1. There is strong resentment on the part of Elvis fans, at the suggestion that Cliff was first off the mark as a ballad singer. The Presleyites have gone to great lengths to point out that Elvis has been handling ballads since long before Cliff was even heard of—right back to the coupling of his early "Heartbreak Hotel" release.
2. Equal resentment has been sparked off by the implication that Adam Faith copies Buddy Holly. Even one or two ardent Holly enthusiasts have written to disclaim this theory.

And, of course, there's a considerable batch of letters from readers who do not support any of the four artists under review, claiming that their own particular favourites are so much better—the Everly Brothers and Tommy Steele are specially prominent here.

I think it is a shade unfair of the 17 Elvis fans and the 5 Cliff fans, who wrote scorchingly to say that we had no right to publish criticisms of their respective idols. The very fact of there being so much controversy means that there must be something to be said in favour of the other guy, and the first principle of fan worship should be to realise that there's always room for other people's opinions.

Thank you all for taking so much interest in this debate. We don't intend to pursue the matter, since obviously all are determined not to budge in their outlook. So please note that this correspondence is now closed.

A special word of thanks to Edouard Gordes of Creteil, France, for his interesting letter, and the 80 Elvis fans of Lower Edmonton who all penned their signature to one brief sentence of Presley praise.

Laugh of the week came from one correspondent who, intentionally or otherwise, asked: "What is Fabian—a dog?" DJ.

THAT dynamic and energetic young lady, who has become America's most consistent visitor to these shores, Connie Francis, flies into London Airport tomorrow (Saturday) at the commencement of yet another British visit . . . during which she'll make pop history by being the first World winner in our Poll to appear at our annual Concert.

It seems to me that I have scarcely pulled the paper out of my typewriter, after tapping out one welcome to her, than it's time to start thinking about repeating the operation! Not that I have any objection, for I can honestly think of no one I would rather welcome to this country than the delightful, irrepressible Connie.

Her impact on the hit parade in the last three years has played a major part in the reinstatement of girl singers in the public's estimation. In the process, she has won a vast army of admirers in Britain, who have boosted every one of her record releases since "Who's Sorry Now?" (with the sole exception of "Valentino") into the top table. A fantastic achievement, indeed.

Connie's success in this country is undoubtedly enhanced by the great affection in which she is held by pop music enthusiasts in this country—an esteem which stems from her ready acknowledgment of the support she receives from Britain.

She has no hesitation in emphasising the importance of her British following to her career. That's why she visits us so frequently.

She has no qualms about recognising British light concert orchestras as the best in the world. That's why she records so regularly over here. And these considerations are two of the reasons why we hail her so warmly and accept her so generously.

There has always been an extremely close affinity between Connie and the NME. And we are particularly delighted—as well as extremely honoured—that on this occasion she should bring her date of arrival forward, in order that she can participate in the great NME Poll-Winners' Concert at Wembley on Sunday.

Although it is the first time that a winner of one of the "World" sections of our Poll has been able to appear at our annual concert, Connie wanted to appear last year. So it is

by **DEREK JOHNSON**

specially appropriate that she should get her wish this time.

No doubt the crowds cramming the huge Empire Pool will give her a tumultuous ovation. And the many thousands who have been unable to secure tickets for this exciting event can derive compensation from the knowledge that they will have the opportunity of seeing Connie on the Palladium TV show the following Sunday (12th).

During Connie's stay, she will be recording two more albums (including an LP of Irish Favourites) in EMI's Hampstead studios—and with the orchestras of Geoff Love and Tony Osborne, with whom she invariably works so well.

Latest album

So far as the disc-buyers are concerned, however, the latest Francis album to arrive in the shops is her collection of Jewish Favourites—recorded with the Geoff Love Orchestra, when she visited this country last spring.

This disc was released in February, just a few weeks after her Spanish and Latin-American Favourites album, which was waxed in London at the same time as the Jewish LP. This Spanish collection proved highly successful in the States, and particu-

larly in the New York area, where the Spanish population is extremely large.

The third LP which Connie recorded on her first trip here last year is set for release by MGM in April.

This is her second collection of Italian Favourites (you'll recall the world-wide acclaim for her first), which is again backed by the Tony Osborne Orchestra. We've already had a foretaste of this disc in the form of "Senza Mama," which is the other side of her "Many Tears Ago" hit.

Despite Connie's heavy concentration upon albums, her singles continue to sell like hot cakes. I understand that her best-seller in this country during 1960 was "My Heart Has A Mind Of Its Own," which topped the quarter-million mark—while "Everybody's Somebody's Fool" and "Robot Man"/"Mama" only just failed to reach this target.

Personally, I was a little surprised that her latest release, "Many Tears Ago," hasn't fared better. It only reached No. 12 in the hit parade and, although I realise that this represents a substantial sale, I did feel that it might go higher. For I rate this as one of the best commercial-sounding records she has made.

What's the explanation? I have heard it suggested that too many

Connie Francis records are being released, both singles and albums, for the public to keep abreast of them. And certainly "Many Tears Ago" was released hot on the heels of its predecessor "My Heart Has A Mind Of Its Own," while the latter was still selling.

Maybe that's one reason. Possibly another is the strong country-and-western content of the current disc. But in any case, I don't regard this failure to climb into the Top Ten as in any way significant. And it could well be that she'll be back there again with her very next issue.

Next single

This is the title song from her new movie. "Where The Boys Are," which has provided her with such a promising foundation-stone in Hollywood. The disc, already a big seller in America, is scheduled for release next Friday, and will doubtless be exploited by Connie during her visit to this country.

The only slight misfortune is that the release date of the film does not coincide with the record.

MGM Pictures tell me that, at present, no specific date has been set for its opening—and it probably won't be until around Whitsun. So obviously Connie can't hope for much help from the movie in selling the song!

Among other commitments for Connie in this country will be the recording of three disc-jockey programmes for BBC's "International Startime" series, and the waxing of a

new station closing-down theme for Radio Luxembourg.

No doubt there will be renewed speculation regarding Connie's personal life when she arrives here. A girl who is incessantly in the public eye can, unfortunately, have little private life of her own—any time she is seen in the company of an eligible male, the rumours inevitably start.

Yet it is the logical thing for any girl of Connie's age to have a group of boy friends, each of whom she dates from time to time, and as circumstances permit. That's why she goes out with young men like singer Teddy Randazzo in the States, and why she is being partnered by Peter Kraus during her German visit.

There's no question at all that Connie will see Adam Faith while she is in this country, but that in itself is no complete reason to suppose that a romance is flourishing, even though she is very fond of Adam on her own admission.

Connie is a fun-loving girl—and goodness knows, with her hectic round of commitments, she has little opportunity for enjoying herself. But when such precious moments do come along, she likes nothing better than a gay party, or a lengthy session of dancing—particularly the cha cha. And, of course, if she is in the company of someone whose friendship she treasures, so much the better.

It's a great pleasure to have this great little entertainer in our midst once again. And in view of the regularity of her visits, I reckon she'll soon be taking out a Transatlantic season ticket!

Life-lines of MIKE PRESTON

Real name: Jack Davis.
 Birth date: May 14, 1934.
 Birthplace: Hackney, London.
 Height: 6 ft.
 Weight: 14 stone.
 Colour of eyes: Grey-blue.
 Colour of hair: Light brown.
 Parents names: Elsie and Charles Davis.
 Family: Sister Barbara.
 Wife's name (and former occupation): Josephine; was solicitor's secretary.
 Children: One daughter—Carla (18 months).
 Present home: Loughton, Essex.
 Where educated: Clapton Park Secondary Modern School (London).
 Age at which entered show business: 23.
 First public appearance: At Chiswick Empire on variety bill in October, 1958.
 Biggest break in career: Recording "Mr. Blue," which became best-seller.
 TV debut: "Cool For Cats," August, 1958.
 Radio debut: "Saturday Club," October, 1958.
 First important public appearance: In U.S.-TV show hosted by Dick Clark, November, 1958.
 Latest release: "Marry Me."
 Present disc label: Decca.
 E.P.: "Mike Preston."



show business: Worked as cartoon cameraman for ITV company.
 Hobbies: Colour photography and sea fishing.
 Favourite colour: Blue.
 Favourite singers: Johnny Mathis and Perry Como.
 Favourite actor and actress: Rod Steiger and Jean Simmons.
 Favourite food: Chicken.
 Favourite drink: Orange squash and sweet sherry.
 Favourite clothes: Anything comfortable.
 Favourite instrumentalist: Jonah Jones.
 Favourite composers: Rodgers and Hart.
 Car: Blue Victor.
 Miscellaneous likes: Warm weather . . . watching TV . . . friendly people.
 Miscellaneous dislikes: Cheese . . . bad music . . . bad manners.
 Best friend: Harry Robinson.
 Most thrilling experience: Visiting America.
 Tastes in music: Some classical . . . ballads . . . trad jazz.
 Forthcoming disc projects: Begins first LP next month.
 Origin of stage name: Chosen by "Daily Mirror" readers at the invitation of disc critic Patrick Doncaster.
 Personal and professional ambition: "To do a lot better than I am doing now."



Welcome to Great Britain

CONNIE FRANCIS

Voted the world's top female singer in the New Musical Express Poll for 1960

Available March 10th
Connie's new hit single

Where the boys are

from the forthcoming film in which Connie has a starring role.

c/w BABY ROO 45-MGM1121



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Big one coming up for Tony Newley

ONE listen to his latest Decca release is enough to convince me that Tony Newley has got one great big hit about to break upon us. Title to listen for is "And The Heavens Cried," a big, dramatic ballad with a crashing beat.

There are several unusual touches about the striking melody, and the backing supplied by Ian Fraser's orchestra and chorus puts the number across with blockbuster force.

A great job has been done by all and Tony is destined for another trip to the top of the charts.

The coupling, "Lonely Boy And Pretty Girl," allows Tony to relax a little. A medium-paced ballad with an attractive melody but a rather sad mood.

PAT BOONE

A vocal version of the magnificent "Exodus Theme" has been recorded on London by Pat Boone as "The Exodus Song."

Well recorded and with a tolerably good lyric, but Pat's is hardly the voice to match the strength and nobility of the music.

There are some pieces of music that are only cluttered up by the addition of words and this is one such—I advise you to stick to one of the several orchestral recordings.

The coupling, "There's A Moon



ANTHONY NEWLEY

Out Tonight," is much more suited to Pat's vocal ability.

Slow rock beat, warm romantic mood, pleasant but not strong enough to be a hit.

KEITH FORDYCE reviews the Singles

SID JAMES JOINS THE LAUGHTER DISC BRIGADE

A WELCOME newcomer to the ranks of recording artists is Citizen Sidney James. With an air of complete injured innocence Sid relates a few of the mishaps that occur to him in the course of the daily round, all collated under the title of "The 'Ooter Song."

There's a laugh in every punch-up!

Flipside is the title song from the film "Double Bunk" in which Sid is assisted by Liz Fraser.

A catchy cha cha cha with a "naughty" lyric that will have no trouble in getting a "U" certificate.

The wickedest thing about it is Sid's dirty laugh at the end—and blimey, what a laugh! That's on Decca.

FATS DOMINO

A very, very slow rock beat is the basis of "What A Price," the latest London waxing by Fats Domino.

Only a singer with a rich, personality-laden voice could tackle a song like this; Fats and the song go well together.

"Ain't That Just Like A Woman" is in sharp contrast—a racy rocker with a lively beat.

Guitar leads in the backing, with a brief sax spell and the occasional spot of piano. I would rate this as the better side.

MIKE PRESTON

A pretty song that trips merrily along at a brisk pace is "Marry Me," the ITV Song Contest winner, recorded by Mike Preston on Decca.

The string backing, directed by Harry Robinson, blends the bright rhythm with an occasional sweet-old-fashioned sound.

Mike's light and friendly voice is just right for the youthful freshness of the lyric.

"Girl Without A Heart" is a sad little song, but charming—this time the old-fashioned atmosphere is positively Elizabethan!

Matt Monro could have second hit

THANK goodness Matt Monro has at last been recognised as the fine singer that he is, and his new Parlophone release sounds to me like a sure-fire follow-up to "Portrait Of My Love."

Titled "My Kind Of Girl," the ITV Song Contest runner-up, it's a light swinger, crisp in the backing (provided by Johnnie Spence), relaxed in the vocal.

The top-class tune and lyric are brimful of commercial potential—a potential that I'm sure will be confirmed by an early entry in the sellers.

Some folk are sure to say that this disc sounds like a Sinatra and Riddle waxing, but if Matt and Johnnie are that good, why crib about it? "This Time" is a dreamy love song, slow, quiet and soothing.

LAURIE LONDON

"Darling Sue" is the object of Laurie London's affections on Parlophone. Laurie has a fully grown-up voice these days, and it's a voice that's well worth hearing.

A cheerful and catchy number—good tune, good lyric.

Ken Jones directs the orchestra and chorus for this thoroughly enjoyable blues-chaser.

"Today's Teardrops" is quite fast-moving rock-beat material, very much like the top-side in mood.

"You Mean All The World To Me" is another slow ballad—the singer is more impressive than the song.

TEDDY JOHNSON AND PEARL CARR

"How Wonderful You Are" is the new title for a much loved melody from Italy known as "Anema E Core."

Since it's one of my favourite tunes of all time, I'm pleased and relieved to report that the English words fit like a glove and that the duetting of Teddy Johnson and Pearl Carr is a delight to listen to.

Geoff Love has done a great job with the accompaniment and this is a waxing that is getting a lot of spins on my own turntable.

Coupling is the Ivor Novello song from "The Dancing Years," "My Dearest Dear."

A great love song, very well sung by Mr. and Mrs. Johnson.

I'm so glad they've got away from that wretched birdie at last!

★ POTTED POPS ★

★MICHAEL FREEDMAN and his Orchestra (Ortolo) have made an excellent recording of the "Exodus" theme. Certainly as good as, if not better than, any other waxing. Coupling is the ever-popular, ever-welcome Leroy Anderson composition, "Serenata." On both sides, very good value for your money.

★BERT KAEMPFERT and his Orchestra (Polydor) revive the good old "Vie En Rose" in a romantic, soft-lights version, with trumpet leading all the way. "Cerveza" is a spot of fiery, exotic Latin music. Perfect for a real swingin' party.

DELLA REESE

"The Most Beautiful Words" as a song title can only refer to "I love you," and Della Reese soon confirms this as she sings her new ballad on RCA.

She gives a great performance, but for my ears just a trace of femininity would be an enormous help.

Ballad is a slow one in the big style, and it's good enough to stand an outside chance for the charts.



JERRY LORDAN

One of my favourite British artists, both as a singer and as a composer is Jerry Lordan.

Jerry is part composer of "Let's Try Again," which he sings on Parlophone. A pretty song, delightfully easy and relaxed.

It's a tale of let's-make-up-and-love-again, and I'm sure no girl friend of Jerry's could possibly resist his persuasive manner.

"You Came A Long Way From St. Louis" is rhythm-and-blues, a well above-average number, out of the ordinary run. Makes good listening.

BILLY FURY

Still waiting for a really substantial hit is Billy Fury, joined on Decca by the Four Kestrels for "Don't Worry."

Medium rock beat, strong c-and-w influence. Mainly a string backing but the saxophone gets the spotlight occasionally.

Good commercial lyric, but not an obvious hit. A "could-happen" for Billy who gives a very good performance.

"Talkin' In My Sleep" is very much a standard rocker which Billy sells in the standard style.

MARTIN SLAVIN

The rage of the twenties, the Charleston is enjoying a moderate revival and exponents will find an excellent record for their purpose in "Charleston Crazy," an Oriole recording by Martin Slavin and his Gang.

The rock beat gets a look-in, both in the words and the music and the outcome is a spot of good lively fun. Equally exuberant and enjoyable is "Do The Charleston Baby," which makes less use of the rock beat.

LPs by Allen Evans

★★★★ FOR TEENAGERS ONLY: BOBBY DARIN (London). Eight fast rocking tracks—all cracker-jacks—and four ballads with a beat, by the dynamic Darin. It's a must. Of the rockers, I went for "Keep A Walkin'" (by Neil Sedaka and Edward Greenfield), "Pity Miss Kitty" (by Woody Harris); "Somebody To Love" (by Bobby himself); and "All The Way Home" (Otis Blackwell and Luther Dixon). Best of the ballads is "Here I'll Stay" (by Kurt Weill and Alan Jay Lerner). A really first class LP.

★★★★ A LOT OF DOMINOS (London) means plenty of good singing and piano-playing from FATS DOMINO. Everything he tackles has a rocky fascination about it, even when a mass of violins is among his backing throughout. Highlights of this wonderful set of tracks are "You Always Hurt The One You Love," "Walking To New Orleans," two all-out rockers—"Shurah, My Girl Josephine"—and a Latin-American slanted "Sheik Of Araby" (with a terrific sax solo).

★★★★ TONIGHT! ROGER WILLIAMS AT TOWN HALL (London) records on two albums an entire concert by this fine showman pianist, whose following grows with each new release. During the concert he plays a grand piano (for classics) and spinnet (for pops) alternately; and plays two tunes at once, one with each hand.

On Volume 1 of this set, you can hear such varied compositions as Liszt's "Sospiro," "Jealousy," "Tales From Vienna Woods," "Liza," "Catch A Falling Star," "Bach's Prelude No. 1 In C Minor," "Volare," and "Brahms' Lullaby." A highlight is the introduction of Sebastian, a tiny magic

piano, which plays tunes by itself and even challenges Williams to a piano duel!

On Vol. 2, Williams floats from "I Got Rhythm" to the Warsaw Concerto, from "Near You" to "Hungarian Rhapsody," and even gives an amusing discourse (he's quite a comedian) on rock 'n' roll and how to play it on the piano. The three "Quiet Men" (two guitars, bass) add musical excitement with "Taking A Chance On Love" and "Riders In The Sky." All very novel and worth while.

★★★★ ROTATEY DISKERS WITH UNWIN (Pye) is quite good fun, with Professor Unwin giving lectures on "Populode Musicology," "Classical Musee," etc., talking earnestly in his jumbled double-talk which makes nonsense of everything he says. He also answers questions on Elvis Presley, the Top Twenty, Spura, Sinatra and many other subjects. Plenty of laughter by the onlookers when one side of this album was recorded at the Astor Club in January. The second side has no audience, on which Unwin tells five stories in his eccentric English.

★★★★ THE DRIFTERS' GREATEST HITS (London) includes their recent chart success, "Dance With Me," and adds some rocking harmony numbers, best of which are "Hey Senorita," "Sadie My Lady," "Souvenirs," "Baltimore," and "Honky Tonk."

Singing is powerful—often overpowering—in numbers like "This Magic Moment" and "Oh My Love," and the switching from bass to falsetto solo in numbers is a bit disconcerting, but a second play will make it more acceptable. All through the beat punctuates the singing and the deep-throated sax is excellent in the backing.

'DON'T WORRY' 'DON'T WORRY' 'DON'T WORRY'



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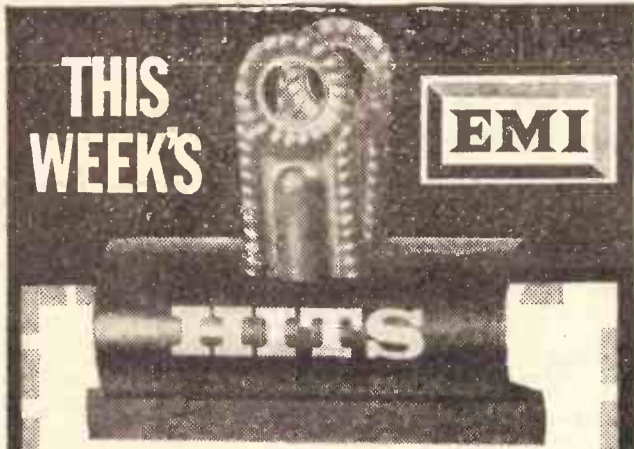
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See and hear ANTHONY NEWLEY on ATV's Saturday Spectacular, March 4th and listen to his GREATEST ballad yet

AND THE HEAVENS CRIED

Recorded by ANTHONY NEWLEY on DECCA F11331

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THE JOHN BARRY SEVEN

The Magnificent Seven

(from the film of same name)
Columbia 45-DB4598

DION
Havin' Fun
Top Rank JAR545

JAY EPAE
Putti Putti
Mercury 45-AMT1132

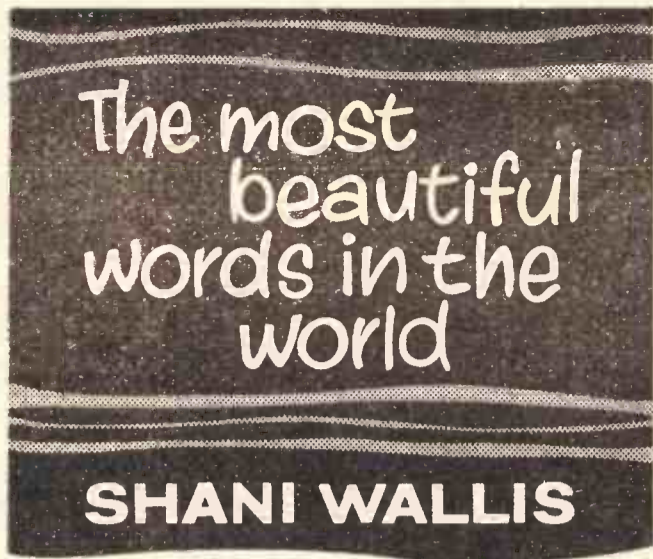
THE KING BROTHERS
Seventy-six Trombones
(from 'The Music Man')
Parlophone 45-R4737

MATT MONRO
My kind of girl
Parlophone 45-R4755

THE OUTLAWS
Swingin' low
H.M.V. 45-POP844

SEMPRINI
PIANO
Exodus-Main Theme
(from the film)
H.M.V. 45-POP842

RICKY VALANCE
Why can't we?
Columbia 45-DB4592



SHANI WALLIS

PB1117

PHILIPS

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN
(Wednesday, March 1, 1961)

Last This Week	This Week	Artist	Label
3	1	WALK RIGHT BACK	Everly Bros. (Warner Bros.)
2	2	SAILOR	Petula Clark (Pye)
6	3	WILL YOU LOVE ME TOMORROW	Shirelles (Top Rank)
14	4	ARE YOU SURE	Allisons (Fontana)
1	5	ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)
4	6	F.B.I.	Shadows (Columbia)
7	7	WHO AM I	Adam Faith (Parlophone)
9	8	CALENDAR GIRL	Neil Sedaka (RCA)
12	9	RIDERS IN THE SKY	Ramrods (London)
5	10	RUBBER BALL	Bobby Vee (London)
—	11	THEME FOR A DREAM	Cliff Richard (Columbia)
8	12	YOU'RE SIXTEEN	Johnny Burnette (London)
26	13	JA-DA	Johnny and the Hurricanes (London)
15	14	LET'S JUMP THE BROOM-STICK	Brenda Lee (Brunswick)
24	14	WHEELS	String-A-Longs (London)
10	16	PEPE	Duane Eddy (London)
21	17	NEW ORLEANS	U.S. Bonds (Top Rank)
20	18	MYSTERY GIRL	Jess Conrad (Decca)
—	18	SAMANTHA	Kenny Ball (Pye)
11	20	PORTRAIT OF MY LOVE	Matt Monro (Parlophone)
13	21	BUONA SERA	Acker Bilk (Columbia)
15	22	SAILOR	Anne Shelton (Philips)
18	23	GATHER IN THE MUSH-ROOMS	Benny Hill (Pye)
17	24	EBONY EYES	Everly Bros. (Warner Bros.)
—	25	BABY SITTIN' BOOGIE	Buzz Clifford (Fontana)
—	26	AFRICAN WALTZ	Johnny Dankworth (Columbia)
21	27	RUBBER BALL	Marty Wilde (Philips)
25	28	PEPE	Russ Conway (Columbia)
—	29	DREAM GIRL	Mark Wynter (Decca)
28	30	SCOTTISH SOLDIER	Andy Stewart (Top Rank)

BEST SELLING SHEET MUSIC IN BRITAIN
(Tuesday, February 28, 1961)

Last This Week	This Week	Artist	Label
1	1	SAILOR	(Leeds)
2	2	ARE YOU LONESOME TONIGHT	(F.D. & H.)
4	3	PEPE	(Kassner-Schaeffers)
3	4	PORTRAIT OF MY LOVE	(Kassner)
5	5	RUBBER BALL	(Feldman)
6	6	TILL	(Chappells)
8	7	YOU'RE SIXTEEN	(Jewel)
12	8	MANY TEARS AGO	(Roosevelt)
19	9	F.B.I.	(Shadows)
—	10	ARE YOU SURE	(Marlyn)
7	11	POETRY IN MOTION	(Morris)
25	12	WALK RIGHT BACK	(Leeds)
14	13	CALCUTTA	(Macmeiodies)
9	14	NEVER ON SUNDAY	(United Artists)
11	15	BUONA SERA	(B. F. Wood)
13	16	SCOTTISH SOLDIER	(James Kerr)
28	17	WHO AM I	(Mills)
14	18	IT'S NOW OR NEVER	(Ricordi)
10	19	COUNTING TEARDROPS	(Nevins-Kirshner)
17	20	SINGING PIANO	(Hit Songs)
29	21	CALENDAR GIRL	(Nevins-Kirshner)
18	22	GINCHY	(F.D. & H.)
—	23	WOODEN HEART	(West One)
16	24	LITTLE GIRL	(Campbell-Connelly)
20	25	PERFIDIA	(Latin-American)
26	26	A THOUSAND STAIRS	(Feldman)
—	27	SEVENTY-SIX TROMBONES	(Frank)
—	28	MARRY ME	(Lawrence Wright)
24	29	SWAY	(Latin-American)
21	30	I LOVE YOU	(Shadows)

BEST SELLING POP RECORDS IN U.S.
(Tuesday, February 28, 1961)

Last This Week	This Week	Artist	Label
4	1	PONY TIME	Chubby Checker
1	2	CALCUTTA	Lawrence Welk
5	3	THERE'S A MOON OUT TONIGHT	Capris
—	4	SURRENDER	Elvis Presley
15	5	DON'T WORRY	Marty Robbins
9	6	DEDICATED TO THE ONE I LOVE	Shirelles
11	7	WHERE THE BOYS ARE	Connie Francis
2	8	SHOP AROUND	Miracles
18	9	EBONY EYES	Everly Brothers
10	10	WHEELS	String-A-Longs
3	11	WILL YOU LOVE ME TOMORROW	Shirelles
12	12	BABY SITTIN' BOOGIE	Buzz Clifford
14	13	GOOD TIME BABY	Bobby Rydell
8	14	EXODUS	Ferrante & Teicher
6	15	CALENDAR GIRL	Neil Sedaka
7	16	EMOTIONS	Brenda Lee
13	17	WINGS OF A DOVE	Ferlin Husky
—	18	SPANISH HARLEM	Ben E. King
19	19	ALL IN MY MIND	Maxine Brown
—	20	APACHE	Jorgen Ingmann

The American chart is published by courtesy of "Billboard"

TOP HITS

SIDNEY JAMES
THE 'OOTER SONG
45-F 11328 Decca

ANTHONY NEWLEY
AND THE HEAVENS CRIED
45-F 11331 Decca

MANTOVANI AND HIS ORCHESTRA
THEME FROM 'EXODUS'
45-F 11332 Decca

SOUND OFF
THE FOUR KESTRELS
45-F 11333 Decca

BILLY FURY
DON'T WORRY
45-F 11334 Decca

DELLA REESE
THE MOST BEAUTIFUL WORDS
45/RCA-1224 RCA

FERRANTE and TEICHER
THEME FROM 'EXODUS'
45-HLT 9298 London

PAT BOONE
THE EXODUS SONG
45-HLD 3299 London

FATS DOMINO
WHAT A PRICE
45-HLP 9301 London



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LPs OF THE WEEK



DICK CHARLESWORTH and his City Gents
'Meet The Gents'
Top Rank 35-104 (Mono)

Top American Comedian—
JONATHAN WINTERS
'Down to Earth'
H.M.V. CLP1427 (Mono) CSD1347 (Stereo)

BOBBY RYDELL
'Sings and Swings'
Columbia 33SX1308 (Mono)

THE ELIGIBLES
'Love is a Gamble'
Capitol T1411 (Mono) ST1411 (Stereo)



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new MUSICAL EXPRESS

Proprietors: NEW MUSICAL EXPRESS LTD.
 Managing Director: MAURICE KINN
 Editorial & Advertisement Offices:
 23 DENMARK STREET, LONDON, W.C.2
 Circulation & Accounts Offices:
 5 DENMARK STREET, LONDON, W.C.2
 Phone (for all Depts.) COVENT Garden 2266 (5 lines)
 Editor: ANDY GRAY
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SWEDE PUTS 'APACHE' IN U.S. HIT LIST

"APACHE," the Jerry Lordan composition which became a No. 1 hit in Britain for the Shadows, has entered the American Top Twenty. Swedish guitarist Jorgen Ingmann's waxing on the U.S. Atco label is at No. 20.

The first vocal version of "Apache" was issued in the States earlier this week—by country-and-western singer Sonny James as his first RCA disc.

Fast gaining popularity in America is the theme music from the film "Tunes Of Glory" by the Cambridge Strings, a British orchestra under the direction of Malcolm Lockyer.

It climbed 21 places to No. 74 in the "Billboard Hot 100" lists this week.

Latest British hit to be released in the U.S. is Jess Conrad's Decca waxing of "Mystery Girl" on the London label.

Also released in America this week is Andy Stewart's "Scottish Soldier." It has been issued on Warwick—the U.S. label which issued Matt Monro's "Portrait"—and has been picked as a likely hit by "Cash Box."

Singer Lee Lawrence dies

BALLAD singer Lee Lawrence, who died from a heart attack in the West Indies on Sunday, aged 40, went to America in September, 1957—initially to fulfil an engagement at Hollywood's Coconut Grove—and never returned to this country.

During his stay in America, he appeared in cabaret at many leading night clubs in Los Angeles and New York. He also recorded there, and his coupling of "Be My Love" and "The Man I Could Be" was released here by Top Rank last spring.

Hailing from Manchester, Lee made his variety debut at Portsmouth in 1950, and quickly developed into a top-of-the-bill attraction throughout the country.

He recorded originally for Decca. Among his best-sellers on this label were "At Last, At Last," "The Man In The Black Sombrero" and "Here In My Heart."

Subsequently, he was featured on Columbia, one of his biggest hits being "Suddenly There's A Valley." Other titles for this label included "Young And Foolish," "Your Love Is My Love," "Chapel Of The Roses" and "Lonely Ballerina."

Lee is survived by his wife, Pearl, and his five-year-old daughter, Suzanne. Mrs. Lawrence, who arrived back in Britain on Wednesday, was hoping to bring her husband's body home for burial.

RAY CHARLES DEBUT HERE

DETAILS of the British debut of American singer-pianist Ray Charles and his Band this autumn will be discussed by London agent Harold Davison and American impresario Norman Granz this week-end.

Starting date of the tour has not yet been decided, but before his British trip, Charles will appear on the Continent. He has already been booked for the Antibes Jazz Festival from July 22 to 29.

Grazn flies into London to-morrow (Saturday) with Ella Fitzgerald and the Oscar Peterson Trio, who begin a three-week British concert series at London's Royal Festival Hall later the same evening.

The next U.S. jazz package due to visit Britain—co-featuring the Thelonious Monk Quartet and Art Blakey's Jazz Messengers—opens at the Festival Hall on April 29.

Philips sign Scots girl

SCOTTISH singer Jean Lamb is due to make her first single for Philips. She was brought to London by trombone star George Chisholm to be on an LP, "Trad Treat," which he recorded for the label for April release.

Recording manager Johnny Franz was so impressed with Jean that he signed her as an artist and has already scheduled a session with her—to be backed by Chisholm.

Among other newcomers making their disc debuts are singing guitarists Colin James and Keith Cooper, who have cut their first sides for Pye—"Sweet Georgia Brown" and "Sweet Lorraine"—which are released on Wednesday.

Dave Carey, formerly with the Stargazers, cuts his first single for Philips today (Friday).

He wrote both titles—a modernised revival of "Dashing Away With The Smoothing Iron" (with new lyrics) and "Kookie Wise," on which he collaborated with Squadronaires singer Peter Morton.

★STAR NAMES ★ STAR NEWS★

★ CONNIE FRANCIS' first major film, "Where The Boys Are," is likely to be premiered in London in time for the Whitsun holiday.

★ THE RAINDROPS and Donald Peers feature with comedian Tommy Trinder in a week's variety at Shrewsbury Granada on April 3.

★ RUTH OLAY, the American singer who appeared on Granada-TV's "Variety Show" last year, returns to this programme on March 22.

★ JOHNNY DANKWORTH and his Orchestra, who entered the charts this week with "African Waltz," will play dates in Switzerland following their appearance at Germany's Essen Jazz Festival on April 14.

★ MARION RYAN has been booked for TV and radio engagements in Holland during the weekend of April 28.



Among many famous figures who took part in "Elvis Presley Day" in Memphis on Saturday was Mayor HENRY LOEB. He is seen here in an exclusive NME picture with ELVIS on his left and COL. TOM PARKER, Presley's manager, after the charity show described below.

10,000 stamp and cheer as Memphis fetes Elvis

Exclusive: from NME Special Correspondent, MALCOLM DAVIES

MEMPHIS, Tenn: Almost 10,000 cheering, stamping, wildly enthusiastic fans packed themselves into the Ellis Auditorium down here in Memphis for two concerts last Saturday. Why the crush? Mr. Rock 'n' Roll—Elvis Presley—was making his first personal stage appearances for nearly four years!

It was Elvis Presley Day in Tennessee—officially proclaimed by Governor Bulford Ellington—and the city of Memphis turned out in full force to greet the singing idol, who was born just a short distance away in Tupelo. In addition to the concerts, Elvis also attended a mammoth press reception and was feted at a special luncheon.

Elvis' two performances netted a total of \$51,612 to be split between 27 local charities. The shows were fantastically successful, and reviewer Charles Edmundson claimed that during one of Elvis' 49-minute performances, "the audience applauded so loudly that much of the time, the music was drowned out."

At the luncheon, Elvis—who was

accompanied by his manager, Col. Tom Parker—was introduced to other civic dignitaries by Mayor Henry Loeb.

In addition to other awards for disc sales outside America, Elvis was also presented with a plaque by RCA-Victor Records to commemorate total disc sales of over 76 million!

At the press interview, Presley answered questions on a variety of topics, including discs, films, personal appearance and marriage.

● A full report of his activities during Elvis Presley Day in Memphis will appear next week, with pictures.

VINCENT RETURNS IN SUMMER

GENE VINCENT, whose current British tour ends on Saturday, March 11, is to make a return visit this summer.

A previous contractual agreement has forced him to cut short his British tour, which had been extended until the end of April. He is now set to return in July.

Promoter Don Arden, under whose auspices Vincent is touring, is arranging a week in variety at Belfast Opera House for the summer visit, with the possibility of a South African tour in the autumn.

MARK WYNTER HEADS VARIETY AT POPLAR

MARK WYNTER will be one of the stars appearing in a special week of variety which is being staged at the Civic Theatre, Poplar, from April 24—following his tour in "Rock 'n' Trad."

Wynter, who returned to the NME Chart this week with "Dream Girl," is now virtually booked until the summer. Until mid-May he only has six nights off.

On Whit Sunday (May 21), he is featured with Bob Miller and the Millermen at a concert at Scarborough Floral Hall.

He joins Marty Wilde's group, now known as the Krew Kats, and Billy Fury for a concert at the De La Warr Pavilion, Bexhill, on Sunday, April 23.

His manager, Ray Mackender, is negotiating for Mark to visit America between May 22 and June 6 to appear on TV disc-jockey shows to promote a record which is due for release about that time.

Max's cabaret stay extended

MAX BYGRAVES' season at the Talk Of The Town has been extended until Saturday, March 25. This means he will be playing a nine-week season, probably the longest run for any big British star in a major London cabaret.

The venue's announcement this week means that Max will continue to star there until Lena Horne opens her seven-week engagement on March 27.

Lena, in turn, is followed by Sophie Tucker on May 15 for a season.

NME SCOOP SURPRISE—

SPECIAL VERSION OF CONCERT TO BE TEL

Ticket-holders to see extra show free

THE NME is proud to report this week that a special version of Sunday's Poll Winners' Concert will be televised by ABC. It will form the first of the company's new series of big Saturday presentations which start on March 25, and will be seen on the ITV network by an estimated 15 million viewers.

It will thus give thousands of NME readers who were unable to secure tickets or travel to London for the concert an opportunity of taking part in the thrills and excitement of the event.

The present schedule is for all the artists who headed sections of the poll to take part if they are free to do so. It includes Connie Francis, Cliff Richard, Adam Faith, Lonnie

Donegan, Ted Heath and his Music. Emile Ford, the King Brothers and the Shadows.

Bob Miller and the Millermen will also be featured, with at least two of the other artists taking part in the concert—one of whom will be Alma Cogan. The telecording will be produced by Brian Tesler and directed by Lloyd Shirley.

The concert, which is being staged at the Empire Pool, Wembley, begins at 2.30 p.m. The full bill involves 16 artists and groups.

A world-famous celebrity—whose name is being kept secret—has agreed to present the awards to Poll Winners.

ABC-TV's version of the event will be telecorded immediately after the public concert. ABC has invited the entire audience to remain in their seats to take part. It will start as soon as possible after the concert and is planned to be completed by 7.45 p.m.

"The faces of the audience, their enthusiasm and reaction are as im-

portant to the TV show as the stars who are appearing," said producer Brian Tesler.

It must be clearly understood that ABC's invitation to remain for the TV version is confined solely to the audience of the previous concert. No others can be admitted.

Russ Conway will not be appearing in the telecording. He was previously booked by ATV to star in his own "Saturday Spectacular" on April 1—the week after the special Poll screening.

● Next week's NME will contain exclusive pictures and a detailed report of the concert.

Shadows drummer is taken ill

DRUMMER Tony Meehan, of the Shadows, was taken ill at the week-end, in the closing stages of Cliff Richard's extensive one-nighter tour.

He was prescribed some tablets for swollen glands but is this week continuing on tour with the Shadows, who are topping their own bill. Vocal numbers featuring Meehan were cut from the group's act.

● On Monday, Shadows' guitarist Jet Harris returned to London to find his flat had been stripped by thieves!

DONEGAN, RICHARD AT ALBERT HALL

LONNIE DONEGAN and his group join Cliff Richard and the Shadows as the star attractions for the BBC's pop music presentation at the Royal Albert Hall on Saturday, April 8.

Each of the BBC concerts (the second is on April 22) is based on three top-rated Light Programme series. The stage presentations are being called "The BBC Beat Shows."

The April 8 production features stars from "Saturday Club," "Go, Man, Go" and "Sing It Again." Brian Matthew will introduce it.

The bill is completed by the Oscar Rabin Band and singers, the Eric Delaney Band, Terry Lightfoot's Jazzmen, Valerie Masters, Lorie Mann, Julie Rayne, Don Lang and Dick Jordan.

Betty Hutton due

Betty Hutton arrives in Britain on Tuesday for her first London cabaret season, which begins on Monday, March 13, at the Pigalle.

Musicians' Union opposition to Betty using her own MD, Richard Emmons, has been withdrawn.

He will conduct rehearsals and MU officials will then decide if it is necessary for him to conduct the performances.

JACKIE WILSON
THE TEAR OF THE YEAR

45-O 72424 Coral

THE COASTERS
WAIT A MINUTE

45-HLK 9293 JORDON ATLANTIC

THE AGE FOR LOVE
GLENDA COLLINS

45-F 11321 Decca

DON'T BELIEVE HIM, DONNA
RUSS SAINTY

45-F 11325 Decca

THE EVIL BROTHERS
WALK RIGHT ON

45-WB 33 W

BRYAN JOHN
A PLACE FOR THE CO

45-F 11322

POLL REVISED

DALLAS BOYS WITH STEELE

THE Dallas Boys have been booked as supporting attractions on the Tommy Steele variety dates next month, which were revealed in last week's NME.

They are at Stockton Globe (April 3 week) and Bedford Granada (10th).

Besides appearing in their own spot, the Dallas Boys will also be featured with Steele. Geoff Love is scoring Tommy's new act and a 24-piece orchestra is being formed in London to accompany the show.

It is likely that film star David Tomlinson will guest in the Tommy Steele ATV "Saturday Spectacular," which is being tele-recorded on March 20 for later transmission.

JESS CONRAD TOUR DATES

DATES for the forthcoming Jess Conrad one-nighter tour in April were finalised by promoter Arthur Howes this week.

As Conrad's regular vocal backing team, the Four Jays, is booked in Germany during the period of the tour, Group One has been chosen to take its place.

As already revealed, the tour, which begins on Sunday, April 9, at Colchester Regal, features Matt Monro, Lyn Cornell, the Red Price Combo and Dean Rogers. Jack Good will be competing as well as producing.

The tour takes in Dover ABC (April 10) and runs on consecutive days with the exception of April 13 and 18, visiting Northampton ABC, Doncaster Gaumont, Wigan Ritz (14th), York Rialto, Southampton Gaumont, Gloucester Regal, Lincoln Savoy (19th), Chesterfield ABC, Huddersfield Ritz, Cleethorpes Ritz and Peterborough Embassy (23rd).

Decca releases Audio discs

RECORDS produced by Audio Enterprise, the independent disc-producing and artist-managing firm launched by former Pye recording executives Michael Barclay and Philip Waddilove, will be released on Decca.

First single under the deal is "Sound Off," by the Four Kestrels, who are currently touring in "Rock 'n' Trad." It was recorded with MD Johnny Keating and is released today (Friday).

A former Triumph singer, Laura Lee, has been recorded by Barclay and Waddilove with the Wally Stott Orchestra for a Decca release on March 24.

Among other artists who will record for Audio Enterprise are "Spot The Tune" host Billy Raymond and ex-Pye singer Eden Kane.



Adam Faith gets more film offers

ALTHOUGH a deal with any company has still to be made, film offers continue to arrive for Adam Faith. When he left for a short holiday in Paris with Don Arrol on Monday, he took another script with him.

This is called "What A Whopper" and has been suggested to him by Viscount Films.

Adam has now had the opportunity to study the script of the film Anthony Newley wrote with Leslie Bricusse. The tentative title is "Boy On A Wall" and if the project goes through, Faith will play two parts, one called "Faithful" and the other "Hopeful."

What is definite, however, is that the Parlophone star will not play a summer season this year. His manager, Evelyn Taylor, is keeping the period flexible. She does not want him committed too far in advance and has rejected many offers for resident shows in resorts.

Hugh O'Brian in new ABC-TV show

HUGH O'BRIAN may be the first star of the special Saturday night variety shows that ABC-TV are planning for screening in the Midlands and North.

The American film star, who topped last Sunday's Palladium TV show, taped a programme for ABC at their Teddington studios on Wednesday evening.

It will probably be shown on April 1—the date set for first of the locally-transmitted shows under the new networking agreement between ATV and ABC.

Ben Churchill has been appointed to direct the local shows, with Ronnie Taylor producing. Canadian Lloyd Shirley will be the director for the fully-networked shows. An MD has yet to be appointed.

BRENDA LEE IN HOSPITAL

THREE American artists—including hit parade star Brenda Lee—were taken ill last week on the eve of a package tour that was due to begin in Florida.

Brenda, currently in the Top Twenty with "Let's Jump The Broomstick," was taken to hospital suffering from blood poisoning following a skating injury.

Two of her colleagues in the tour are also out of action—Gary Miles (American hit recorder of "Look For A Star") with pneumonia, and singer Bob Beckman, who burst a blood vessel in his throat and had to be flown to New York for surgery.

A gay picture at the Carl-Alan Awards at London's Lyceum ballroom on Monday, shows the SHADOWS and CLIFF RICHARD with their statuettes and the KING BROTHERS, who also appeared in the televised floor show, on the right.

FRANCE WANTS QUICK RETURN OF FORD

EMILE FORD has been inundated with offers to return to France and the Continent following the success of the rock concert at which he starred in Paris last Friday.

Ford was greeted with tremendous acclaim when he appeared on stage of the Palais des Sports, and more than 5,000 fans caused a near-riot.

When the Pye star returned to London, he found he was preceded by many offers from promoters all over France and the Continent as a direct result of the show's success.

Bernard Lee, Emile's personal manager, told the NME: "It is highly unlikely that he will be able to return to the Continent within the next two months, but he will certainly undertake some more dates there at some time in the future."

Also on the bill were American singer Bobby Rydell and Algerian-born singer-pianist Frankie Jordan. The show was the first all-rock package to play in Paris.

Vince Eager joins 'Rock 'n' Trad'

VINCE EAGER joins Larry Parnes' "Rock 'n' Trad" show on its first variety date later this month—to fill the vacancy caused by Johnny Gentle, who left the show this week.

Eager will join the line-up, headed by Billy Fury and Mark Wynter, on March 20 at Birmingham Hippodrome.

On the same date, South African rock singer, Dickie Loader, also joins the show. He was auditioned by Parnes last month and will be in Britain for at least 10 weeks.

To Australia

TRUMPET star Eddie Calvert is leaving Britain yesterday (Thursday) for his first Australian trip, stopping off at India for a few days' holiday.

Calvert opens in Australia on Monday, March 20, for an initial period of four weeks. He will undertake two television appearances a week, as well as a cabaret engagement.

★ Along with Mike Preston

Song contest winning Allison's to tour

AN AMBITIOUS tour of one-nighters, headlining the winners of BBC-TV's "A Song For Europe" and the ITV Song Contest—the phenomenal Allison's and Mike Preston respectively—has been lined up for the first half of next month.

This will be the first major tour by the fantastic Fontana duo whose winning recording of "Are You Sure" has jumped to No. 4 in the NME Chart this week.

They have already been offered two lucrative summer seasons—one at Blackpool—which are now under consideration, and major TV spots for the group are currently being negotiated.

The Allison's were undertaking another recording session on Wednesday evening, under the musical direction of Harry Robinson, who was also responsible for their hit disc.

The tour, arranged by Tito Burns, stars the Allison's and Preston with Dave Sampson, the Hunters and further acts yet to be named.

It opens at Salisbury on Easter Sunday (April 2), and continues at Taunton (4th), Cheltenham (5th), Bournemouth (6th), Romford (7th), Southampton (8th), Southend (9th), Sheffield (11th), Hanley (12th), Wolverhampton (13th), Ipswich (14th), Portsmouth (15th) and Rochester (16th).

Another commitment for the Allison's is a guest appearance in the Songwriters' Guild annual "Our Friends The Stars" charity concert at the Victoria Palace on April 23.

Accompanying the Allison's on their trip to Cannes for the Eurovision Song Contest Final on March 18 will be Harry Robinson and three BBC-TV executives.

They are Eric Maschwitz, head of light entertainment, his deputy, Tom Sloan, who will give the BBC commentary on the event, and Harry Carlisle, who will produce the Allison's' contribution to the show.

Sixteen countries will be taking part in the contest, including three newcomers to the event—Spain, Yugoslavia and Finland.

Newley, Kitt sought for summer seasons

ANTHONY NEWLEY and Eartha Kitt are two surprise names being discussed for summer seasons at coastal resorts this year. One suggestion is for Newley to star at Brighton Hippodrome. It could be a unique booking, for it would be Newley's first summer show.

From New York, Nat Hentoff cables that talk has begun for Eartha Kitt to star in a Blackpool show as well as a possible return appearance to London's Talk Of The Town.

She would be one of the few American artists to star in a summer production here.

There is a possibility, however, that Eartha may go into the Broadway production of "The Widow Paris" instead.

Royal variety show plans

A FULL-SCALE Royal Variety Show may be staged again in London at the traditional time this year—the first Monday in November. Plans are being made for the show to take place on November 6.

It is now almost certain that the Queen and Prince Philip will visit a Liverpool theatre on May 24, during their Lancashire tour.

Although official confirmation has yet to be given, reports suggest that "Snow White On Ice" at the Liverpool Empire will be the subject of a visit.

MATT AT 'CLUB'

MATT MONRO returns to Light Programme's "Saturday Club" on March 25, when he is joined by Craig Douglas and Rosemary Squires. Other names so far confirmed for this date are Ronnie Aldrich and the Squadcats, the Trebletones, and Tommy Sanderson and the Sandmen.

Joining Bobby Rydell and the new Red Price Combo the previous week (18th) are the Rabin Rock Unit and singers, the Kestrels, Joyce Shock, the Ronnie Price Quintet and the Joe Gordon Folk Four.

Mark Wynter makes his fifth appearance on "Parade Of The Pops," when he guests on Wednesday, March 22.

Garry Mills is the guest attraction in the series the previous week.

MORE HONOUR FOR CLIFF RICHARD

FOR the second year in succession Cliff Richard has been nominated the "Star Of Stars" by "Weekend" magazine. His sister, Donella, will receive the award at London's Lyceum ballroom on Monday, March 13, because Cliff will be in South Africa at the time.

Cliff's father, Roger Webb, returns to hospital today (Friday), for a further course of treatment expected to last about ten days.

It was announced this week that the Columbia star's new personal manager will be Peter Gormley, who has been looking after the Shadows since last July.

Gormley, an Australian who came to Britain at the end of 1959 with Frank Field, will leave with Cliff and the Shadows on Monday for their tour of Africa.

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ROY EDWARDS has been booked as singer-compère for the new Johnny Douglas "Swing Song" series, which takes over the 7.35-8.30 spot on Sunday evenings, starting April 2.

Charity show
 A charity preview of the London production of Rodgers and Hammerstein's last musical, "The Sound Of Music," is to be staged at the Palace Theatre on Wednesday, May 17, attended by the Duchess of Kent.

Ella Fitzgerald appears at Leicester De Montfort Hall on Wednesday, March 8—not at Newcastle City Hall as inadvertently stated in Arthur Howes' advertisement last week. She plays Newcastle on March 9.

Johnny Mathis enthralled me

WHEN I told you last week that Las Vegas was to provide one of the highlights, not only of my holiday in the States but of my entire experience. I was referring to Johnny Mathis' electrifying performance at the Sahara.

This boy held me completely enthralled throughout his act. He was simply sensational! If ever he gets around to playing a cabaret season in this country, I reckon the reaction will be overwhelming.

I can honestly say, without hesitation, that he is the greatest performer I have ever seen!

Norman Newell (my recording manager) and myself were so enthusiastic about his work we went back to the Sahara the following evening to see him again. And we would have gone again and again, but for the fact that our second visit was Johnny's closing night of a big season.

We made up for this by meeting him after the show when I was immediately struck by his sincerity and genuine desire to please.

But, of course, it is his act which really hits you—not so much for its dynamics or powerhouse shattering effect, as for its sheer simplicity of performance.

Johnny, a master of stagecraft and of the art of holding his audience in the palm of his hand, is almost like a hypnotist. He weaves a magic spell over all those listening to him and, while they are caught

in his trance, he instils into them the joy of living through the magic of his voice—and when they awaken, they feel so much better for the treatment.

Of all the many stars we saw either working in or visiting Las Vegas, Johnny Mathis was undoubtedly the one who impressed me most.

Frank Sinatra

Following a close second, however, was the evergreen Frank Sinatra. We were very privileged to attend his first night. Needless to say, he sang beautifully throughout.

The precision and polish of his act was particularly noteworthy. This isn't surprising when you consider that three whole days and nights of rehearsal preceded the opening! Tell me where in Britain you would find a venue that would allot more than a few hours' rehearsal for a cabaret performance?

And just to complete the effect, while Sinatra was on stage an entire 24-piece string section augmented the normal house orchestra.

They were on stage behind a gauze curtain, and the resultant backing was so lush and rich, Frank sounded almost as though he was in the recording studio! Sitting at the next table to us were



JOHNNY MATHIS in action

Betty Grable and her husband, Harry James. Let me assure you that Betty still looks as marvellous as ever. Sinatra's regular recording MD, Nelson Riddle, also put in an appearance.

We were delighted to meet up with Rosemary Clooney, too — a long-standing friend of Norman's. Las Vegas itself is a fantastic

place. I've never seen anywhere like it in my life. The number of "one-armed bandits" and slot machines in the town is incredible—they're literally to be found everywhere! I didn't gamble on any of the tables, but I still managed to lose about 50 dollars to the machines!

Normal hotel charges in Vegas are remarkably cheap. This is due to the fact that the greater part of all profits stem from the gambling tables and the machines. In fact, if you're sitting gambling at one of the tables, drinks are provided free of charge! But you can bet the house doesn't lose on it!

There's no television in any of the hotel rooms, because it's considered a deterrent to gambling. But if you care to speak to the manager, he'll be delighted to install a slot machine in your room for you!

There's so much activity in this respect, it's amazing the number of top-line artists who have to play second fiddle. We were astounded to see Sarah Vaughan singing in a small lounge, with people drinking, talking and laughing all around her. Yet this superb artist could come to Britain and pack the Royal Festival Hall with several thousand attentive admirers.

Elvis loses!

We were standing watching the gambling tables one night when I was aware that the good-looking young man, cheerfully losing a few dollars, was familiar to me.

Suddenly, I realised who he was — Elvis Presley!

I hadn't recognised him immediately, because so much of his publicity has portrayed him with a sullen look. He isn't like that at all in private life!

He seemed an extremely pleasant and likeable young man—which is even more to his credit, considering that he wasn't having any luck on the tables!

Another artist we saw performing in Las Vegas was the versatile Andy Williams, who is so underrated in this country, but who is really a very fine entertainer. In addition to singing a batch of standards and one or two pops, he followed the current vogue by doing a few impressions—and very well, too!

We also caught Johnnie Ray's act and were pleased to see that he is still in fine fettle, even though he has got noticeably thinner since his illness.

Appearing in Vegas at the same time were Jane Froman and the swinging Mary Kaye Trio, and we were pleasantly surprised to find "La Plume De Ma Tante" still running there.

And during our stay, we also met and chatted with Dakota Staton, Frankie Avalon and Ray Anthony — so you can see what I mean about this being a star-studded town.

What a shattering place Vegas is! I felt completely exhausted when we left, though I wouldn't have missed the experience for anything. But within a couple of days we found ourselves in surroundings so utterly contrasting, that we might well have been in another world.

We flew to magical, exotic Hawaii—and checked into an hotel right on the edge of the golden sands at Honolulu. We didn't meet any celebrities while we were there — neither did we want to!

We simply spent the days idling the time away—eating, sleeping and sun-bathing. Which was not difficult, for in Hawaii, the temperature never falls below 70 degrees, and it's possible to lie out in the hot sunshine as early as eight o'clock in the morning.

Rituals

We saw, and even took part in, several ritual and traditional island ceremonies. And once we participated in a feast, which started with a procession through the palm trees, and culminated with the roasting of a pig in red-hot charcoal and palm leaves. We saw the hula-hula dance, and we drank from cups which were, in fact, hollowed pineapple-halves.

Yes, we certainly did everything in style and I loved every minute of our stay in this dazzlingly beautiful place.

We were both very reluctant to leave and I can tell you that it's certainly a place I must visit again. Indeed, if I were in a position to do so, I wouldn't mind retiring there one day!

But all good things have to come to an end, and we had to think about returning home, and getting back to work. The first move was to fly back to Los Angeles, where Dorothy Squires and Roger Moore were waiting for us again.

This time we were only in Hollywood for a couple of days, during which we had lunch with veteran composer Jimmy McHugh, whose world-famous songs have made him a millionaire, and who is one of the most charming people I have ever met.

We also went to the renowned

admits

RUSS CONWAY

in part two of

MY HOLIDAY IN AMERICA

as told to Derek Johnson



Brown Derby Restaurant, which is famous for its caricatures — every inch of wall space is covered with thousands of them. We saw Cary Grant while we were there, by the way.

On the final day, Dorothy and Roger threw a farewell party for us, which was attended by many old friends and new acquaintances. It was at this party that I had the opportunity of meeting Jack Kelly, who is perhaps better known to you as "Bart Maverick". He and his wife are a most entertaining couple.

Dorothy, incidentally, has written a most beautiful song which I think Norman will be recording shortly — perhaps even with Dorothy herself. The title is hush-hush for the moment, though.

With Liberace

Before leaving, we were entertained to dinner by Liberace, who proved to be a wonderful host. He has a magnificent home, complete with gymnasium and colour TV—plus goodness knows how many pianos!

In his lounge there are two grand pianos on a raised dais, on which we played duets into the small hours of the morning. I also saw a Wuritzer organ and an antique-type grand piano—and the controls of his recording equipment are set into the case of a miniature grand.

Then it was back to London feeling, I'm glad to say, so very much

better for the holiday. I'll soon be getting back to active work again—in fact, no doubt I shall be seeing many of you at the NME Concert at Wembley this Sunday. Also this month, I have two important televisions, a "Parade Of The Pops" broadcast, and a Spastics Concert.

I shall also be recording again shortly, though I'm not quite sure what the titles will be. Norman tells me he's found a great number for me—and in any case, I shall doubtless cover the theme from my film "Weekend With Lulu."

I've written a number with Tony Osborne called "Swinging Bells", though it hasn't yet been decided who will record it. And I've combined with Lionel Bart on a couple of titles, one of which is being covered by Max Bygraves, and the other has already been waxed by Danny Williams.

As for the future—well, that's speculative at the moment, though there's a chance that I may go into my first really big film role. But anyway, it's good to be back in harness once again. Though, as you can imagine from all the exciting events that have transpired, it will be a long, long time before I forget all that happened on my American holiday.

SCHOOLGIRL'S DREAM CAME TRUE

IT isn't very often that a new record causes me to bubble over with enthusiasm. To tell the truth, I hear so many discs during the course of a week, it takes a great deal to prompt me to wax eloquent. Once in a blue moon, however, a revelation occurs—and invariably I am so overcome by the singular nature of the event, that I do my proverbial nut. Such an event has just taken place, with the release of a new Columbia recording by Helen Shapiro.

What's so exciting about this? Well, by any standards I rate this girl's disc debut as outstandingly good. But when you consider that she is only fourteen, it is obvious that she must be regarded as an exceptionally fine prospect for future stardom.

Young Helen has all the inherent rhythmic sense and dynamic drive of America's Brenda Lee—not to mention the confidence, assurance and personality of her Stateside counterpart. But I'd go one step further



and suggest that Helen has more polish and maturity than Brenda. For certainly, on hearing her for the first time, no one would ever guess her extreme youth.

Just listen to her recording of "Don't Treat Me Like A Child"—which, incidentally, was written by

Norrie Paramor's assistant, John Schroeder—and see if I'm not right. She's certainly the youngest British talent to emerge on disc since the heyday of Laurie London. Her potential is infinite.

It must have been quite a sight when Helen arrived at the Columbia offices with her father to sign her recording contract—for she had come straight from the Clapton Girls' School, which she attends, still wearing her school uniform, with her satchel slung over her shoulder!

For as long as she can remember, dark-haired, brown-eyed Helen has been interested in, and fascinated by, music. And the time came, just about a year ago, when she developed an ambition to take singing lessons. "Ever since I was about three,

I've wanted to stand up and sing," she says. "It seemed the natural and happy thing to do."

"I suppose music runs in the family, for my brother Ronnie has his own jazz band, and my mother plays violin, while Dad is only too pleased to encourage us all."

Realising that there was absolutely no need for singing lessons to interfere with her schoolwork, her father took her along to meet Maurice Burman, and she commenced a coaching course with him.

DURING LESSON

Then one day, when she was in the middle of her lesson, Columbia's John Schroeder arrived on the scene—he had just dropped in to ascertain whether Maurice had any worthwhile up-and-coming talent in his classes.

John listened to Helen and was so impressed that he immediately arranged for her to make some trial recordings. The outcome was so satisfactory that John took the discs into Norrie Paramor's office, and played them over.

Norrie didn't have to listen to more than a few bars to realise that he was going to sign her up. Commercial girl singers are not particularly easy to find these days, and when one with such youthful appeal and potential happened to come his way, Norrie was quick to jump at the opportunity.

The question then arose as to what material Helen should record, bearing in mind that the lyrics of the average pop song would sound a little incongruous being uttered by someone so young. Despite this, in view of Helen's rhythmic flair, it was considered desirable to feature her in up-tempo beat numbers.

John solved the problem of Helen's songs by deciding to write them himself. He duly composed the words and music of "Don't Treat Me Like A Child," specially conceived to suit Helen's personality and character, and then got together with Maurice Burman and Mike Hawker to produce the song which was to become the other side of the record, "When I'm With You."

Take my tip, and watch Helen closely. I'm not saying that this will happen, for every artist needs a certain amount of luck to reach the top—but, given the breaks, Helen Shapiro could be a very big name in British show business.

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KENNY'S ON THE BALL!

MEET a man who's really on the ball—trumpeter-singer-leader Kenny Ball, a dedicated jazzman who earnestly believes that there's no reason why traditional jazz shouldn't have a place in the hit parade alongside rock 'n' roll and ballads. And to prove his point, he's launched his first hit into the charts this week!

Title is "Samantha," the Cole Porter tune that Bing Crosby sang in the film "High Society." Kenny sings and swings his way through the song in lively, two-beat style, and the disc—the Ball band's second single in Pye's "Lonnie Donegan Presents" series—is quickly developing into a nation-wide smash.

Kenny's entry to the charts is not entirely unexpected. Last year he notched healthy sales with his happy-go-lucky version of "The Teddy Bear's Picnic" (coupled with "Waltzing Matilda"), which hovered on the fringe of the best sellers for some time.

And in between single releases, he aroused a lot of interest with his first album "Invitation To The Ball," which was followed just a short time ago by an LP co-starring pop singer Gary Miller and the band titled "Gary On The Ball."

Born in Ilford (Essex) during 1930, Kenny—a former sideman with the Sid Phillips, Eric Delaney and Terry Lightfoot bands—began playing semi-professionally at 18 while working in an advertising agency. After completing a spell of National Service in 1950, he took a day job as a salesman and re-entered the "trad jazz" fold with the Charlie Galbraith Band.

He formed his present band in December, 1958, and made his debut in concert at Southend.



A date in the BBC's "New Faces" marked his TV debut in March, 1959, and the following month, the band began to acquire a fine reputation among European jazz fans following a lengthy season at the famous Storyville Club in Frankfurt.

Among the Ball band's most ardent fans is Lonnie Donegan, who not only urged Pye to sign them for the "Donegan Presents" series but also booked the group for several guest appearances on his ATV "Putting On The Donegan" series—a wonderful showcase for Kenny and his men who, by the way, are currently resident on the BBC's "Easy Beat" air series.

In a recent interview, Donegan (who supervised the session which produced "Samantha") said: "The Kenny Ball Band are a group of exceptionally talented young musicians. They will gradually develop into a No. 1 box-office attraction, and with careful handling and the right kind of exploitation, could become the best outfit of its kind in the country."

Current line-up of the Ball band (above) is: John Bennett (trombone), Dave Jones (clarinet), Ron Wetherburn (piano), Bill Dixon (banjo), Vic Pitt (bass), Ron Bowden (drums) and, of course, the leader on trumpet. K.G.

BUZZ PUTS FUN INTO ROCK

BUZZ CLIFFORD (right) has a completely irresistible record, at which you simply can't help chuckling. He's succeeded in infusing novelty and humour into rock, and in so doing has lost nothing of the essential appeal of any of the ingredients. Listen to his new hit disc of "Baby Sittin' Boogie" and you'll see what I mean.

The lyric tells of the saga of a baby-sitter—and introduces gurgles, squeals and assorted noises from the infant in his charge!

Besides winning the immediate support of the disc collectors in America and Britain, Buzz has also gained admiration from totally unexpected circles.

Baby-sitters of all ages, from grandmothers to schoolgirls, are saluting this sudden appreciation of their occupation!

This initial record hit is the culmination of many years' spare-time effort as a composer for Buzz. He's written over 100 songs and considering he's only just 18, that's quite an achievement.

He was barely six when he became interested in cowboy singers. Three years later, when his parents gave him a guitar, he started going to town in his own right.

Buzz's musical talents were forced to take a back seat during his schooldays. In addition to his studies, Buzz proved himself an all-round athlete. He was captain of his university football team, and during holiday breaks he earned money as film stuntman, lifeguard, construction worker and maintenance man.

His pals entered him for an amateur talent contest at the Morris County Fair, New Jersey, two years ago, but Buzz was so nervous, he had to be carried on to the stage! Yet, as soon as he reached the microphone and started to sing, he won over the audience and got first prize.

His song-writing efforts led to his U.S.-Columbia contract. Buzz's recording of "Baby Sittin' Boogie" quickly found its way on to the U.S. market and in this country was released by Fontana. It was deemed a unanimous "hit" by BBC-TV's "Juke Box Jury"—a good forecast as "Baby Sittin' Boogie" is No. 25 this week! B.C.



RODGERS AND BEHRMAN NOW?

RICHARD RODGERS is likely to write the music and S. N. Behrman the book for a musical based on the Sherlock Holmes stories. It may be Rodgers and Behrman in future.

Scepter Records gave each of the Shirelles a \$450 diamond wrist watch because of the success of "Love Me Tomorrow."

There is a continuing upheaval in the Count Basie band. Drummer Sonny Payne is likely to leave and others may follow.

Rosemary Clooney will sing "The Season Of Love" behind the titles for "Return To Peyton Place." Her husband, José Ferrer, directs.

Diahana Carroll is now studying at New York's Actors Studio, where Marilyn Monroe is also a pupil.

Brunswick has signed 15-year-old Rosie who has a best seller in "Angel Baby," a tune she wrote.

The new musical by Frank Loesser and Abe Burrows, "How To Succeed In Business Without Really Trying," will be recorded by RCA-Victor.

Ed Sullivan has signed a new five-year contract with the Columbia Broadcasting System. Sullivan still has the highest ratings for his Sunday evening hour.

Nat Hentoff's American Airmail

New label for Nat?

There's a n unconfirmed report that Nat Cole may join Frank Sinatra's new Reprise label. Sinatra meanwhile is planning an extensive jazz programme. He's already recorded Ben Webster.

Ethel Waters is in poor health and in financial difficulty in Pasadena, California.

Although she's not in the picture, Debbie Reynolds will record "Tammy, Tell Me True," for Dot.

Riverside is releasing Tubby Hayes' "Message From Britain" with Ronnie Scott.

Pat Boone's picture, "All Hands On Deck," will be released throughout the USA during Easter week.

Atlantic is issuing three new Modern Jazz Quartet sets—"European Concert" (a two-pocket album) and "The Modern Jazz Quartet And Orchestra."

That new western being planned by Frank Sinatra is actually a remake of "Gunga Din," changed from India to America during the time of the Civil War. Sammy Davis and Dean Martin will co-star.

Broadway producer David Merrick predicts that "Oliver!", which he'll present in New York, will be even more successful in America than "My Fair Lady."

After many years of being a leading Sunday night television star, Dinah Shore is losing her regular series because of a conflict with her sponsor.

Sammy Davis reveals that Frank Sinatra is selling stock in his new record label to those artists he asks to record.

Tooy Perkins will star in the screen version of Frank Loesser's "Greenwillow," which was a Broadway disappointment last season.

Hello again, Ella, Oscar!

THE world's "First Lady of Jazz"—the singing, swinging, incomparable Ella Fitzgerald—is back in Britain! So, too, is burly, nimble-fingered Oscar Peterson, a veritable "wizard of the ivories."

When two such mighty talents get together, you've every right to expect a great, great show—which is just what the "Evening With Ella and Oscar" package tour is destined to be!

Dynamic Ella, perennial winner of jazz popularity polls all over the globe, is always a welcome visitor here—and it's not only jazz fans who flock to see her at every available opportunity. Her artistry is appreciated by pop and classical lovers as well as the out-and-out jazz enthusiasts.

Virginia-born Ella was last in Britain a year ago almost to the day, as the star of the Jazz At The Philharmonic package. At that time thousands thrilled to the warmth and technical brilliance of her electrifying singing, and so it will be again tomorrow (Saturday) when she opens her nationwide British tour at London's Royal Festival Hall.

Perhaps the most memorable of all her trips to Britain, as far as Ella personally is concerned, was the 1958 JATP tour. On most of the concerts, Ella featured her latest recording—and the overall result of all this personal promotion was that the disc, a lyricised version of the instrumental smash "Swingin' Shepherd Blues," found its way into the charts. Later the following year, she made her second chart appearance with the evergreen "But Not For Me."

During her year's absence from Britain, Ella's fans have by no means been allowed to forget her.

Albums have continued to hit the market at regular intervals—including the ambitious, five-volume "Ella Sings Gershwin"—and we've also had an opportunity to see her again in the role of actress.

The film was "Let No Men Write My Epitaph," an earthy, uninhibited drama in which Ella pitched her acting ability against the might of such performers as Burl Ives and James Darren. She did rather well, too, and critics who so often tend to overlook singers when they act weren't slow to appreciate Ella's sensitive portrayal of Big Flora, a night club singer in New York's Skid Row district.

Now let's turn to Toronto-born Oscar Peterson—an artist who, on more than one occasion, has been dubbed "the world's greatest jazz pianist."

At 36, Oscar is a legend in his own time and although unlike Ella, his popularity is confined largely to the jazz idiom, his fame is world-wide.

A child prodigy, Oscar began studying the piano at six, and eight years



later, won an amateur talent contest that resulted in a weekly date on a local radio show. He gradually acquired an enviable reputation in Canada, but it wasn't until impresario Norman Granz persuaded him to join the JATP package that Oscar really began to hit the headlines.

Jazz magazines screamed the arrival of a great new star following Oscar's show-stopping performance at New York's famous Carnegie Hall in 1949, and since that time, his name has become box-office magic wherever jazz is played.

With Oscar on his current tour are his regular rhythm section colleagues—pall winning bassist Ray Brown and drummer Ed Thigpen, who last appeared here with the pianist in 1959. Accompanying Ella will be pianist Paul Smith's Quartet, featuring guitarist Herb Ellis, bassist Wilfred Middlebrooks and drummer Gus Johnson. KEITH GOODWIN.

★ From YOU to US ★

R. W. DREW, from Solihull, Warwick: James Wynn, writing about the String-A-Longs last week, says that they wrote "Wheels."

In fact, the number was written by Norman Petty, manager of the late Buddy Holly.

(Editor's note: Quite right. James Wynn took information sent out by Decca publicity in good faith, but Decca has since found this was wrong and Norman Petty is the composer).

E. S. EDWARDS of Ilford, Essex, writes: I have just finished watching Cliff Richard's second show in his ATV series, and although I'd like to congratulate him on its quality, I can't help wondering if we are going to go through the whole lot without hearing at least one number from the Shadows.

Surely time can be found for at least one number from Britain's hottest and best instrumental group!

JANET FELTHAM writes from Newport, Mon: I'm hopping Wild! I really looked forward to seeing Marty Wilde on Cliff Richard's ATV

show last week, but when the great moment came—what a let-down! There was Marty, with Cliff by his side, and he wasn't even allowed two minutes to himself. Shame on you, Cliff!

C. E. COTHAM of Newton-on-Trent, Nr. Lincoln, writes: I would be very grateful if I could, through the NME, express my sincere thanks to Gene Vincent.

After his show at Grantham he was able to spare myself and three friends a little of his spare time for a chat at the Queen's Hotel.

You were great both on and off-stage, Gene. Many thanks.

HUGH JENKYNs writes from Banstead, Surrey: It will be interesting to see if Elvis Presley's next release (reported in the NME last week) will top the charts, thus giving him a hat-trick of No. 1 discs.

It is a pity that both sides of the record come from his "G.I. Blues" LP, because many who already have the album won't want to buy the single.

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JOHNNY AND THE HURRICANES GAMBLE ON 'JA-DA'

THERE'S always a strong element of risk whenever any recording artist decides to wax a new version of an oldie. You see, the recorder must invariably bear in mind that if the public is already so well acquainted with the number, they might well not be interested in hearing yet another version.

And the disc fans could easily have one or more earlier recordings in their collections and would thus begrudge spending money on a new release.

Despite these obstacles, Johnny and the Hurricanes seem to thrive on their adaptations of old standards. The majority of their recordings have been based upon evergreens, but this hasn't prevented every single one of them from climbing into the best-sellers.

Of course, it's the styling that counts. And when Johnny picks upon tunes which are not normally associated with the beat idiom, but which nevertheless admirably adapt themselves to it—as for instance, the Reville Call and "Red River Valley"—a completely new lease of life is injected into them.

The selection of "Ja-Da" for his latest recording must, however, have presented Johnny with greater problems than he has previously experienced. For the truth of the matter is that this was already a beat number!

True, it's never been recognised as a rock offering, but it's long been a favourite with Dixieland and traditional bands. Go into any of the numerous "trad" clubs around the country, and the chances are that you'll hear "Ja-Da" played at some point during the evening.

It is, in fact, what we might genuinely describe as a "jazz classic." Which makes it all the more surpris-

By Bruce Charlton

ing that Johnny and the Hurricanes should choose this light-hearted foot-tapper as their latest vehicle. For in their version, although they give it a totally new treatment, they have by no means increased the rhythmic content of a number which has been a beat favourite for over 40 years.

What's more, "Ja-Da" has been recorded over and over again in the past. Thumbing through my own collection a few days ago, I found that I have no fewer than six different versions of the tune already on my shelves—by Stuff Smith, Fred Waring, Red Nichols, Bob Crosby, Clyde McCoy and Ted Heath. And these are just a few of the grand total of recordings of this composition.

Was it worth the risk? Well, a glance at this week's top table (in which this disc has shot up to No. 13) will clearly demonstrate that Johnny's had every reason for confidence in his own sales appeal. And I reckon there's every chance of it going a good deal higher in the ensuing weeks.

Johnny probably figured that it wasn't as great a gamble as it might



—AND WIN!

have seemed on the surface. You see, although it is a jazz classic, "Ja-Da" hasn't been over-hackneyed. It is seldom heard outside the strictly traditional circles which are its environment and, as a result, it is completely unknown to many of today's younger fans whose pop music horizons are confined to rock 'n' roll.

It isn't, for instance, in the category of "When The Saints Go Marching In," which has been practically done to death. Indeed, although the tune is a long-standing favourite of mine, I was surprised at the large number of people in show business circles, who have never heard of it before the Hurricanes' version was issued. Actually, the song was written as

long ago as 1919 by Bob Carlton, and was first popularised by a ragtime vocal group of that era, known as the Versatile Three. It was played incessantly throughout the Charleston period, and was also a standard item of most pop vocalists' repertoire.

It is not widely known that "Ja-Da" does have a novelty lyric—consisting of two extremely lengthy verses and a chorus.

Viewers of a recent BBC-TV "Juke Box Jury" show, when the Hurricanes' record was discussed, were doubtless surprised to hear Arthur Askey burst into the chorus of this song, recalling that he well remembered singing it when he was a boy.

Over the years, "Ja-Da" has sold well, both on record and sheet music. The publishers tell me that orchestrally it is one of their most consistent sellers, and they were particularly surprised when a hit version suddenly popped up "out of the blue" after all this time.

But Johnny, whose choice of material has been one of the most significant factors in the Hurricanes' success story, was again proved correct in his assessment of the teenage market. "Ja-Da" hadn't been overplayed, he decided—and thus it became a "natural" for his own distinctive group.

Besides which, Johnny can now be happy in the knowledge that the Hurricanes can do little, if anything, wrong.

They have joined the elite band of artists whose records automatically become hits, irrespective of choice of material. They are, in fact, in the same category as such disc giants Cliff, Elvis, Adam and Duane.

It is, perhaps, just a little surprising that they are capable of attaining such heights, bearing in mind the rather unusual instrumentation of the combination—sax, organ, guitar, bass and drums. But, as we are told so often these days, it's the overall sound that counts—and the fans have certainly gone for the Hurricanes' sound in an exceptionally big way.

Paul Tesluk at the organ, Lionel "Butch" Mattice (bass) and Dave Yorke (guitar).

Another reason for the group's success in America is the remarkable personality and appeal of the leader, Johnny Paris. A good looking young man with a huge personal fan following, Johnny is rated as one of the most eligible bachelors in pop music at the moment.

It may please the girls to know that he has every intention of remaining single.

It isn't that he specially wants to remain unmarried, but simply that he regards it as inevitable for the time being, just so long as the group is constantly on the move, and he has no free time at his disposal.

So popular is he with the fans, that Johnny has been the subject of several offers from film companies. He has turned all of them down, however, bearing in mind the extensive list of commitments which confronts the Hurricanes.

At the moment, the boys are engaged on a hectic tour of the Eastern States, playing some of the biggest concert halls and universities in the area. The tour is climaxed on March 11, when they arrive in Mount Pleasant in South Carolina, to take part in a gala charity show with Dick Clark and other TV personalities.

Unlike many touring stars, the Hurricanes prefer to travel around by bus, rather than taking to the air.

They have their own small bus, which enables them to take their time, and go how and when they please. In this way, they point out, they are able to see more of the countryside, meet more people, and stop off at local radio stations for disc-jockey interviews.

Johnny himself has just acquired a brand new beige Cadillac, but he intends to use this solely for off-duty moments. When on tour, he much prefers to travel with the rest of the boys in the bus.

It certainly appears at the moment as though Johnny and the Hurricanes are destined to go from strength to strength, as they continue along their triumphant way. And it will be interesting to see which oldie they will select next for adaptation to their own individual style.



NO. 8 HAROLD DAVISON

meet the manager

SEATED in an office overlooking London's Piccadilly Circus, energetic 38-year-old Harold Davison is constantly in contact with all parts of the world by personal phone call, letter, telegram or cable.

His mission: to present the best in all fields of entertainment to the British public, and to Europe and most of the world, a task he has been carrying out successfully for the past eleven years.

But in addition to his impressive activities, Harold is responsible for managing the affairs of many of the world's leading artists while they are in Britain—including Judy Garland.

On the British scene, he represents Johnny Dankworth, Chris Barber and Terry Lightfoot. Famous Negro singer Paul Robeson is also one of his artists.

London-born Davison left school to plunge straight into the R.A.F.—and war! He spent six years as an R.A.F. photographer. During this time his interest in songwriting developed and he penned several numbers for camp shows. Recently he wrote "It's You That I Love," Marion Ryan's recent chart entry.

On demob he sought contacts to publish his songs and went straight into the promotional side of show business. He gambled his war gratuity on a concert at London's Hackney Empire—and lost it!

Within a short time Harold was managing the Vic Lewis orchestra—one of the leading bands of that period—and formed his own agency. He scooped many promoters by bringing Stan Kenton to Europe in 1953 and this began his connections with the American jazz scene.

In Britain he has presented a host of top stars, including Count Basie, Duke Ellington, Miles Davis, Louis Armstrong, Judy Garland, the Platters, Sarah Vaughan, Dave Brubeck, etc.

Tomorrow (Saturday), Ella Fitzgerald opens yet another British tour at London's Royal Festival Hall with the Oscar Peterson Trio—again under Harold's auspices.

But anyone who assumes that the Davison office handles only jazz artists is mistaken. Apart from Harold's British interests, he is the European representative for America's powerful Associated Booking Corporation, which handles all types of artists.

MIKE HELICAR

DARIN-PREVIN NUMBER IS THE HIGHLIGHT OF 'PEPE'

THREE hours of colourful, captivating screen enchantment—that's what is in store for you, when you go along to see "Pepe," which opened at London's Columbia Theatre on Monday. And I urge you to see it, for it's a light-hearted and thoroughly entertaining extravaganza, which I found both exhilarating and enjoyable.

Liberally peppered throughout the story are musical gems too infrequently seen on the screen. Outstanding highlight is the night-club sequence in which Bobby Darin, accompanied by André Previn, sings the bouncy "That's How It Went All Right."

This is followed by the most breath-taking dance interlude I have ever seen anywhere, any time! Featuring Michael Callan, Matt Mattox and Shirley Jones, it is a recreation of a knife fight, that outdoes anything you saw in "West Side Story." The glittering opening-night audience burst into involuntary applause, as it came to an abrupt, novelty conclusion.

OTHER ITEMS

Other musical items include an all-too-short number from Sammy Davis (including impressions of Sinatra and Dean Martin); a couple of nostalgic tunes sung in typical Maurice Chevalier fashion; a happy-go-lucky treatment of the title song by Shirley Jones and a group of children, which develops into a fiesta for the entire Mexican village; another applause-winning dance routine, spotlighting Debbie Reynolds, Cantinflas, and some really startling trick photography; and the voice of Judy Garland singing André Previn's wistful ballad, "The Far Away Part Of Town."

But the film really belongs to that lovable little Mexican, Cantinflas, who convincingly proves that he is the greatest comic genius since the heyday of Charlie Chaplin.

He has far greater opportunity to shine than in "Around The World In 80 Days."

Whether he is unconcernedly winning money at the Las Vegas gaming tables from Frank Sinatra, Dean Martin and Jimmy Durante—or whether he is the victim of a mistaken identity plot at the home of Janet Leigh and Tony Curtis—he invariably walks off with the acting honours.

Add to this the fact that the sets are some of the most beautiful and picturesque that you will ever see—not to mention guest appearances from a whole host of top international stars, including Bing Crosby, Edward G. Robinson, Kim Novak, Jack Lemmon and Ernie Kovacs—and you'll realise that here's a film which genuinely gives you your money's worth.

DEREK JOHNSON.

HANS' THIRD TITLE LUCKY



IT started life as "Andalusische Mädchen"; then it was changed to "Andalusian Girl"; and now, all the world knows it as "Pepe"—the haunting title tune from the multi-star movie which opened at London's Columbia Cinema on Tuesday.

Enjoying a brief first visit to London this week was Hans Wittstatt the German composer of this attractive melody which has provided hit parade material for America's Duane Eddy, Britain's Russ Conway, France's Dalida and Germany's Caterina Valente.

Which recording does he like best? "They are all good," replied Hans, "but I especially enjoy the rock version by Duane Eddy and the family version of Russ Conway."

"I love Russ' playing," he went on, "and I'd very much like him to record my latest composition 'The Happy Girls Of Berlin.' I'm sure that it's very much his kind of material, and he'd make a wonderful job of it."

Hans, from Berlin, penned the Spanish-flavoured tune four years ago. But at the time it met with little success under the title "Andalusische Madchen."

The only recording was on an LP by British leader Monia Liter, who called it "Andalusian Girl."

Eventually, however, the tune reached the ears of director George Sidney, who was working in the States on the "Pepe" movie and for some time had searched in vain for a suitable title tune.

The catchy melody appealed to him and, with Wittstatt's permission, it was retitled "Pepe" for inclusion in the picture.

German lyrics, incidentally, were written by Aldo von Pinelli, while the English words came from the pen of American lyricist Dory Langdon.

A visit?

Their following in this country could be even further increased if, as seems likely, they pay us a visit later in the year. A tour has been in the wind for some time, and now it seems that there's a chance of them spending six weeks with us in the autumn.

Needless to say, they will be extremely welcome if they can fit such a visit into their schedule. If it materialises, by the way, it won't be their first trip to Europe, for they appeared in Germany during August of last year, and starred in an important television festival in Berlin.

A new member of the group has appeared on the scene this year. He is Lynn Bruce, who has just taken over as the Hurricanes' regular drummer. The remainder of the personnel is still the same, consisting of leader Johnny Paris on saxophone,

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TAIL-PIECES by THE ALLEY CAT

SPARE a sympathetic thought for Petula Clark; after waiting patiently for Elvis Presley to vacate top spot, suddenly the Everly Brothers deprive her of first No. 1 hit... Frankie Laine waxed fifty-sixth version of Dimitri Tiomkin's "Green Leaves Of Summer" Fontana's Jack Baverstock hopeful U.S. Atlantic will issue Allison's "Are You Sure"

"Juke Box Jury" voted Everly Brothers' "Walk Right Back" a miss, besides Shirrelles' "Tomorrow"... Three stone lighter—Eddie Calvert; even his head is smaller!... Peggy Lee's fee £3,500 for recent Ed. Sullivan U.S.-TV show appearance... In South Africa, Elvis Presley's "Flaming Star" banned... Kim

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Carl-Alan Awards for outstanding dance music for the past year went to (left to right) BOB MILLER, JOE LOSS and JIMMY SHAND. All three led their bands during the special televising of the presentations at the Lyceum ballroom on Monday night.

★

Penned by Tony Osborne and Norman Newell for "Payroll" film, Parlophone's Eddie Ellis waxes "It Happens Every Day"

... Jimmy McHugh composed "Two Women," which Sophia Loren will record... Now on a world tour, Eddie Calvert's wife...

Offered to Everly Brothers, who declined, covering Allison's "Are You Sure" for U.S.... The Platters seek release from Mercury... Billy May backing for new Bobby Darin LP co-starring composer Johnny Mercer, "Two Of A Kind"...

Novak headlines film introducing Bobby Rydell... "The Ooter Song," actor Sidney James' first disc, penned by Johnny Worth...

Quicker than expected, Marty Wilde's "Rubber Ball" deflated... Stan Kenton changed Shirley Luster's name to June Christie... Twenty-first Atlantic crossing for Benicene and Maurice Kinn next week—direct to Hollywood...

When Sammy Davis closes in Miami this Saturday, Frank Sinatra joins him on stage... Death of Lee Lawrence is a sad loss... Idle gossip: Alma Cogan's rumoured engagement to Lionel Bart...

RCA launch new U.S. singer, Wanderobo... Instrumental version by Edmundo Ros of "Where The Boys Are," Connie Francis' vocal hit... Two entries for Britain's Hill-Bowen orchestra in U.S. Top 10 low-priced LPs, also Mantovani and Frank Chacksfield have one each...

King Brothers' "76 Trombones" tipped for Top 30—also Mike Preston's "Marry Me" and the Ventures' "Ram-Bunk-Shush"... New Brenda Lee Brunswick EP includes Fats Domino's "Walkin' To New Orleans"... British pianist Ralph Sharon musical director for Tony Bennett's London Pigalle season...

Victor Silvester waxes instrumental versions of Elvis Presley's "Lonesome" and Matt Monro's "Portrait"...

According to Lita Roza, "Theme For A Dream" is Cliff Richard's best-ever record... Back from Swiss holiday, Vera Lynn and music publisher-husband Harry Lewis...

Both sides of next Connie Francis' MGM release penned by Neil Sedaka with lyrics from Howard Greenfield... "Dreams For Sale," title of Bobby Darin's next film—co-starring Stella Stevens and directed by John Cassavetes... This week, Decca issue Mantovani's "Exodus," competing against themselves with Ferrante and Teicher's U.S. hit version, besides Pat Boone (vocal)...

Acting role for singer Polly Bergen in "Cape Fear"—starring Gregory Peck... "Not Me" is U.S. Bonds' next release... It's a safe bet Adam Faith's date will be Connie Francis on Sunday night!

Musical scores by André Previn for next two Billy Wilder screen



Productions... On Palladium show for U.S.-TV, Lena Horne will duet with Laurence Harvey... Last Friday at Pigalle Restaurant, Alma Cogan's audience included Dickie Valentine and Michael King (of the King Brothers)...

U.S. Chancellor label signed Fabian's younger brother, singer Bobby Forte... In French, vocal record by Pet Clark of "The Unforgiven"... Was it necessary for Cliff Richard to duet "Rubber Ball" with Marty Wilde (ATV last Thursday)?...

If Frank Sinatra buys screen rights of late Russ Columbo's biography, starring role for Tony Bennett... After five years, Everly Brothers leave GAC agency... Last Friday's Val Parnell "Startime" was unusual, with Dickie Valentine blending brilliantly with Jeannie Carson...

Strongly rumoured; top role for Dave King in "Bye Bye Birdie" stage production... On Sunday night, Billy Fury appears at Leicester after NME Poll Concert... Stars at Albert Whelan's funeral included Frankie Vaughan last Wednesday...

For his screen version of Mervyn Hall's story "They Also Serve," Pat Boone hopeful of securing Alec Guinness in leading role... On Saturday, cabaret hit by Eddie Calvert and the Wise Guys at London Variety Club Ball, which Frankie Vaughan compered... Film producer Cy Endfield's opening night telegram to Alma Cogan at Pigalle Restaurant read: "You don't play drums like Sammy Davis, but you're prettier!"

Five heart-throb singers escorted French starlets to the new Jacey In The Strand cinema opening last week. They are (l. to r.): CRAIG DOUGLAS, PETER WYNNE, DON ARROL, ADAM FAITH and JESS CONRAD.



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NO 'CONNECTION' WITH REAL LIFE

"THE CONNECTION," a study of drug addiction by American writer Jack Gelber, got off to a shaky start at London's Duke of York's Theatre last Wednesday (writes K.G.). Does "The Connection" deserve such impolite treatment? Seen on Thursday last, I reached the conclusion that, while it lacked authenticity, it is a stimulating, gripping and sometimes quite shattering play, extremely well performed.

We are asked to believe that the people on stage are real addicts who are going to improvise the action as it goes along. The acting and atmosphere of the play are such that all some sequences this is possible.

The jazz, which fits neatly and unobtrusively into the plot, is excellent, particularly the outspoken, expressive early work of Jackie McLean and the earthy, imaginative piano playing of Freddie Redd, who also wrote the scores. The two Americans are nicely supported by Britishers Malcolm Cecil (bass) and Tony Mann (drums).

By and large, I thoroughly enjoyed "The Connection"—but two things irritated me. First, I know for fact that jazzmen don't persist that much with the "cool, man, cool" gibberish that we heard all through the play; and secondly, I hope this presentation doesn't further the impression that general public already have that all jazz musicians are mixed up with narcotics. Believe me, it just isn't so!

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