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in exclusive news  
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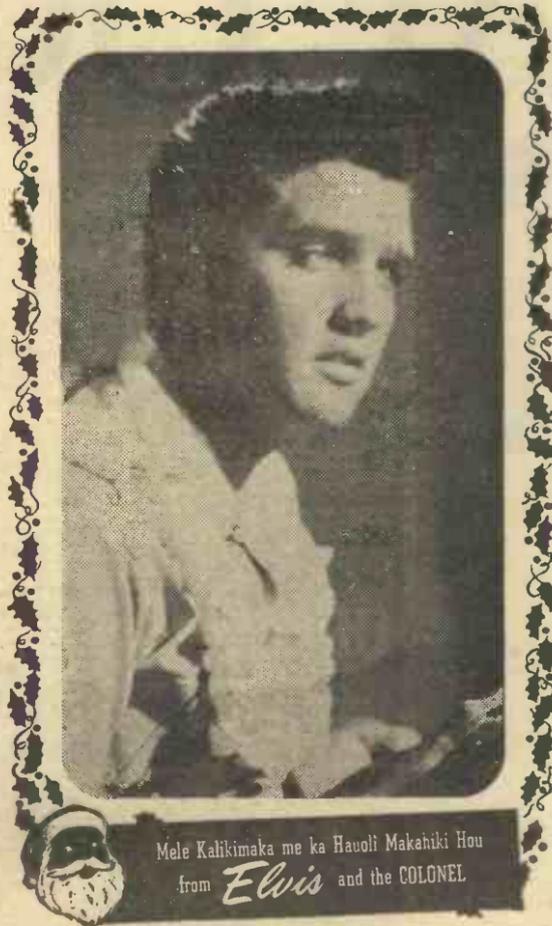
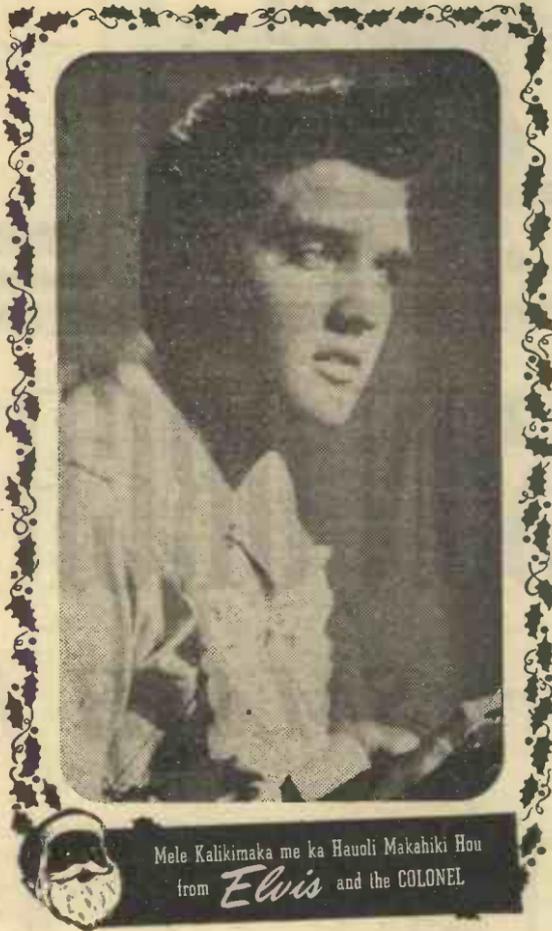
Published by  
**FRANCIS, DAY & HUNTER  
LTD.**

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# QUESTION TIME

# FRANKIE VAUGHAN



Over there, the singles sales are relatively small compared with our own.

This trend is very encouraging for standard artists like myself. I'd like to be in a position whereby I could produce really good material in album form—but in this country the transition process is extremely slow.

So the chances are that there will be a follow-up, especially as the principal function of a recording company is to ensure the maintenance of good business and substantial sales

**Q. Are you still determined to spend as much time as possible in Britain?**

**A.** Most decidedly. To be honest with you, I don't have any specific plans for anywhere other than this country—apart from the possibility of an engagement in Italy.

Naturally I'm anxious to achieve as much recognition as possible internationally, but I certainly don't want to travel as much as I have been doing in the past.

**Q. Have you any reflections on your filming venture in Hollywood? Do you think it did you any harm or that it was a mistake?**

**A.** I wouldn't say that I was wrong to film in Hollywood, because it helped to get my name known in the States. On the Continent, too, it did me a power of good.

I was recently in Italy and I noticed there that I was getting equal billing with Marilyn Monroe. So obviously it has been good publicity

**Question-master: Derek Johnson**

in Europe. My name means something there now, whereas my British films had scarcely any impact there.

**Q. Do you think Gene McDaniels' recording of "Tower Of Strength" would have been a hit in Britain if you hadn't recorded the number?**

**A.** That's a difficult one. Of course, it's a subject on which one can only theorise, but this question does raise the whole topic of cover versions and I suspect that this is what you're really getting at!

My opinion is that cover versions have got to happen. I think they're fair and above board.

There's no doubt that British made recordings of certain types of material do appeal here, besides which it's the best thing in the world to have healthy competition.

Remember also that this covering business happens just as much on the Continent, and in America itself, as it does in this country.

**Q. Have you ever considered playing in a stage musical?**

**A.** There are musicals and musicals—and I don't think that I'm suited to the vast majority of them. I've had plenty of opportunities, read many scripts, but I haven't yet found anything which I thought would suit my style.

Right now there's a lot of talk going on about me starring in a West End stage spectacular. If it

comes off, it will be something quite different from anything London has seen before.

**Q. What's happening about films for the future?**

**A.** Just now I told you that there was a chance of an engagement for me in Italy. Actually, this involves a film. There are discussions for me to make a picture in Rome in 1962—in English.

**Q. Who would you say are Britain's brightest prospects for future stardom?**

**A.** Quite definitely, Helen Shapiro. Now, I know she's already a star in this country. But I'm talking now on an international basis.

This girl has got one of the brightest voices it has ever been my good fortune to hear—which is extremely rare in a British girl singer. I think she'll go a long way on the world market.

As for stars in this country, I fancy that Mrs. Mills will develop into a big name here.

I've played a couple of concerts with her and the audiences love her. She's a wonderfully happy person, she's just about the greatest "natural" ever

**Q. Finally, how will you be spending Christmas this year, Frankie?**

**A.** Christmas Eve and the first part of Christmas Day will be here in London. We always try to organise a party on Christmas Eve for some of our friends. I expect the King Brothers, Bruce Forsyth, Ted Lue, and one or two others will be dropping in.

On Christmas Day we travel up to Newcastle to stay with our relatives.

And in Newcastle, I'm well situated to launch my Christmas tour of concerts, which ends in Manchester on New Year's Eve.

And as Bruce Forsyth is playing pantomime in Manchester you bet we'll find excuse for another party.

Yes, it will be a happy Christmas—and I hope the same applies to all NME readers.

**THERE'S** probably no more awkward time at which to conduct an interview than in the middle of a Christmas party! But that's where I found Frankie Vaughan a few days ago—at the annual party staged by Philips Records.

He was surrounded by scores of admirers congratulating him on his top of the table success, so I counted myself a trifle lucky to be able to guide him into a deserted office, where I conducted this impromptu "Question Time."

Despite the noise which was surrounding us, Frankie was extremely fluent in his replies. And I think you'll agree that what he had to say clears up many points which have been puzzling us about his future.

**Q. Some time ago you told me that hit parade entries were not all that important to a personality performer or all-round entertainer, such as yourself. Has your No. 1 success changed your outlook?**

**A.** No, I don't think so. To be a fully fledged entertainer, it's no use being worried about not having chart entries. Any good performer can find work anywhere in the world, without necessarily having a best-seller behind him. Though I agree that it helps to make one's name at the outset of one's career.

There's plenty of proof to substantiate this point, too—Sammy Davis being the best example.

No, I'm sure there's no need for an artist like myself to be concerned about the lack of hit parade entries—although, of course, they're very welcome when they do happen!

**Q. But I am right in supposing aren't I that "Tower Of Strength" was recorded specifically with the hit parade in mind?**

**A.** Certainly. As you know, I hadn't made a record for about nine months. My recording manager, Johnny Franz, and I decided that the time had come to have a

We felt that we had a particularly good chance with this song.

Many people smiled or laughed up their sleeves, but luckily we have been proved right.

But quite frankly I didn't know whether I was still capable of appealing to the youngsters, so it could quite easily have gone the other way, go at getting back into the charts.

**Q. The big problem facing any artist who has a No. 1 hit is invariably the question of a follow-up. Do you have anything in mind? Or aren't you worried?**

**A.** Well, you know, when I was in America I saw the recording market change very considerably, favour going to LPs, instead of singles.



## CONNIE and LIONEL get a disc-public's 'Kiss' for Xmas!

ONE particularly noteworthy aspect of the hit parade this Christmas is the relatively large number of seasonal recordings which have managed to climb into the NME Charts. Instead of the odd one or two, the current top table shows three Yule-flavoured tunes, plus a couple of party-type piano discs.

As was to be expected, the three big Christmas songs this year have proved to be the Springfields' "Bambino," Connie Francis' "Baby's First Christmas," and Lionel Bart's "Give Us A Kiss For Christmas." The latter makes its first appearance this week, somewhat more belatedly than expected—and adds Lionel to the ever-growing list of composers-turned-singers.

Seems that the manner in which Lionel's hit came to be recorded was something of a surprise to all and sundry. For he originally wrote the song with Tommy Steele in mind—and indeed, Tommy was due to cut the title but, owing to a secretarial error in his date book, he failed to turn up at the session.

Rather than allowing it to be a wasted afternoon for the musicians and technicians, Lionel decided to take a stab at the song himself.

Having waxed the number, Decca realised that they had quite a gimmick on their hands and they started giving it maximum publicity.

The record was featured on "Juke Box Jury," where the panel went into raptures and had no hesitation in declaring it a hit. And the disc-jockeys by the dozen, each one of whom has a great admiration for the talents and versatility of the composer of "Oliver!" and "Fings Ain't Wot They Used T'Be," featured it extensively.

After this initial excitement, nothing seemed to happen. We wondered whether this was going to prove another damp squib, as one seasonal disc after another appeared in the charts. Now, suddenly and with a last-minute pre-Christmas surge, Lionel comes bursting forward to make his hit parade debut as a singer this week.

What a remarkable man he is, this Lionel Bart! Not content with being Britain's most accomplished composer of the day, he is able to establish a top table reputation as a singer—with a disc he cut literally at a moment's notice!

Now that he's proved to himself and the world that he can handle his own songs, just as effectively as any recognised artist, one wonders whether he will venture further into this field. Lionel himself isn't saying—probably because he hasn't made up his own mind just yet.

But he will permit himself this little comment: "I'm basically a showman and I'm happiest when I'm performing or working with directors

and artists." Which might be considered to be highly significant.

Just as we must award a pat on the back to Lionel for achieving something rather different, a bouquet should be awarded to Connie Francis for precisely the same reason. "Baby's First Christmas," an unashamedly sentimental tune without a beat, but which banks everything on nostalgia, is hardly the type of song with which we normally associate Connie.

But this just shows the remarkable adaptability of this splendid young performer. For, despite the possible association in the minds of the public with the recent Royal birth, I have my doubts as to whether this song would have meant very much, had it been recorded by a lesser artist.

So well done, Connie and Lionel. You've both proved your versatility beyond doubt—and in the process you've given us a couple of enchanting seasonal novelties.

BRUCE CHARLTON.



LIONEL BART

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### CHUBBY CHECKER

TWISTS INTO LONDON TOWN



**DURING** a visit to the NME office on Monday, Chubby Checker was too busy to talk about himself. He was emitting "Wows!" and "Ees" as he looked through Shirley Bassey's picture file. "I'd sure like to see her working," he said enthusiastically.

Later the same day he was at the Columbia cinema in London's Shaftesbury Avenue to attend the premiere showing of "Twist Around The Clock," in which he stars and which gets its next public showing on December 31 at the New Victoria.

At a reception beforehand, he gave a demonstration of the dance, getting on to the balls of his feet and twisting from there upwards. Dancer Lionel Blair was one "pupil!"

The picture brought lots of laughter from Chubby as he recalled amusing incidents.

It also had the teenage audience clapping wildly and, during Dion's "Runaround Sue" singing along with him—and generally having a ball, applauding such beatty numbers as Chubby's "Your Lips And Mine" and "Twist Along," and all Dion's numbers. Clay Cole, an energetic songster, makes an impressive debut.

Unpretentious, the film packs in a load of rock songs by cutting story and sets down to a minimum. A.G.



Thanks, Kent Walton, for making SON, THIS IS SHE by JOHN LEYTON

45-POP956

HONEY HIT PARADE 'CHRISTMAS RECORD OF THE WEEK'

HIS MASTER'S VOICE RECORDS

KEITH FORDYCE reviews the Singles

# Garry Mills makes 'Drunken Sailor' into top class pop

ONE disc that I can confidently recommend for an early listen is "Treasure Island," recorded on Decca by Garry Mills. An original and different arrangement which includes the occasional phrase of "What Shall We Do With A Drunken Sailor," turns this into a top-class pop.

Garry gives his best-ever performance, which is a big relief after his very disappointing attempt at "Bless You."

A very good record in every way. "Sad Little Girl" is quiet, on the slow side, quite pleasant.

### TONY WILLIAMS

Also on the Reprise label there's Tony Williams, former lead voice of The Platters, reviving one of the big hits scored by that group, namely "My Prayer."

With strings, percussion and chorus to make up the accompaniment, this is an effective and enjoyable presentation of a song that just about rates as a standard.

Flip is "The Miracle," a big ballad not too bad in places, but downright sickly in others. Overall verdict: — no!



### BLUEBELLS

Those famous Seven Dwarfs take a back seat in a new number called "Snow White And The Three Stooges" recorded on Ember International by the Bluebells. The old story gets a new twist in this song but it's a very happy and attractive melody that should go particularly well with the kids. The Bluebells are a fairly large group of both male and female voices. "A Place Called Happiness" is slow and very treacly.

### GLEN STUART

On Melodisc, two songs written and recorded by Glen Stuart with backing directed by Martin Slavin. "Walking To Heaven" is fast, toe-

tapping, in the style of the hand-clapping negro spirituals. Glen has a light, slightly nasal voice and puts plenty of "go" into his performance. "Make Me An Angel" is simple and romantic, not unlike many of the songs composed by Russ Hamilton.

### ROY LEE

On the Decca label, "Honey Lies" sung by Roy Lee. Latin tempo, attractive melody, good average lyric, good firm, manly singing from Roy.

And you'll probably recognise one little vocal trick borrowed from Ben E. King's "Spanish Harlem." "Two Initials (In A Heart)" is bright and entertaining, has a very catchy tune.

## Brian takes mickey out of Trad

THERE were plenty of discs that took the mickey out of rock 'n' roll. Now there's one that pokes gentle fun at the trad craze. Titled "Trad Mad" it features dee-jay Brian Matthew giving impressions of three top trad names—Kenny Ball, Acker Bilk and Paul MacDowell.

Exaggerated maybe, but nevertheless spot on the target. This is a disc that's going to get scores of spins on my turntable—it's enormous fun.

Flipside is a sing-song in the trad style, titled "Sing With Me Mates." Numbers are "That Certain Party," "Yes Sir, That's My Baby" and "Miss Annabelle Lee." Solo from Brian with group support. Label is Pye.

### DANNY PEPPERMINT

It made me look twice when I saw on the London label the name Danny Peppermint and the Jumping Jacks.

And their ditty is called "Peppermint Twist," too. Noisy, exciting and goes like mad. Call it rock or call it twist, it doesn't matter, this could well be a big 'un.

"Somebody Else Is Taking My Place" has an up-tempo beat, a good tune and an enthusiastic vocal.

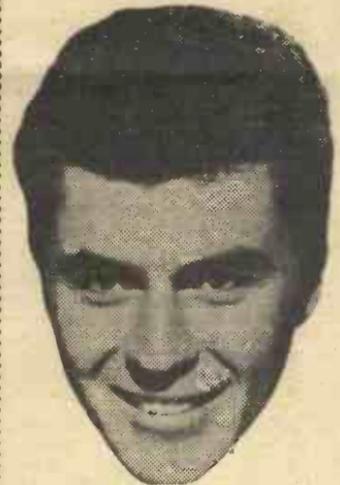
### JACK HAMMER

There's a spot more twist on the Oriole label from Jack Hammer, accompanied by Johnny Van Horn's orchestra. Ditty is called "Kissin' Twist."

Fast, bouncy, infectiously exciting. Good value for listenin' as well as twistin'.

Coupling is "Melancholy Boy" which gives the impression that all concerned were trying to emulate the style of the Marceles and failed miserably.

Which is a good illustration that even with unintelligible sounds and meaningless syllables, it takes skill to put them over in a way that is ear-catching and commercial.



## New to the Charts Jimmy Darren adds to film fame with discs

JIMMY DARREN is a handsome 23-year-old American singer-actor who has already won fame in films and, in the States, on records. But although some of his discs have pleased the British public, he hasn't made the charts here until this week with "Goodbye Cruel World."

But he is known best to film fans for his dramatic portrayal of the Greek-American boy who goes back to his country during the war as a saboteur in the "Guns Of Navarone," a memorable performance.

He also made a guest appearance in Jo Stafford's ATV show in London.

He is married to Evy Norlund, a Danish beauty who represented her country in the 1958 "Miss Universe" contest.

A well-mannered, soft-spoken young man, Darren enjoys singing as much as acting. To date he has made no personal appearance tours as a singer. "I don't want to go out on the road until I've perfected a stage act," he says.

Waiting for an elevator in a crowded block of offices can be an exasperating affair. But Jimmy Darren won't find it in the least bit tiresome, no matter where he is.

Every time he waits for the lift gates to open, he relives the lucky break that set him on the road to show business stardom.

In a New York office building not so very long ago, Jimmy was hopping from foot to foot, waiting for the elevator. Suddenly he was spotted by Joyce Selznick, of Screen Gems, a television subsidiary of the Columbia Pictures organisation.

In the course of the conversation which followed, Jimmy mentioned his interest in acting.



GARRY MILLS

### FITZROY COLEMAN

An instrumental with a difference can be heard on the Starlite label from Fitzroy Coleman and his Guitars.

A relaxed number called "Caribbean Sunset" is the topside and the many guitar sounds are varied and appealing. After years of rock beat guitar numbers it comes as almost a surprise to realise that guitars can turn out such delicate and nostalgic sounds as these.

"Lucilla" is faster and more rhythmic, but still relies on delicacy of sound for effect.

### AKI ALEONG

May I introduce you to Aki Aleong? Aki is a he, who sings "Trade Winds, Trade Winds" aided by an orchestra and chorus.

On a commercial calypso kick the song has an attractive, easy-to-remember melody.

Lyric tells of a lad who shot his rival for the affections of Sally Brown, and thus had to leave the country a bit smartish-like. All ends happily in Nassau town.

Coupling of this Reprise release is "Without Your Love," a slow, pretentious ballad-with-a-beat that is over-produced.

## LPs by Allen Evans

★★★★ ROCK AROUND THE CLOCK (Ace Of Hearts) is a revival of the album that rock-eted BILL HALEY and his Comets into the orbit of fame in the mid-50s. Shake Rattle And Roll, Happy Baby, the title tune and the nine other tracks are as exciting today as ever.

★★★★ KARL DENVER: WIMOWEH (Decca Ace Of Clubs) adds to this c-and-w singer's Marcheta and Mexicali Rose hits, such tasty ditties as China Doll, Peanut Vendor, Shin Gan Goo, and T For Texas—all given the special Denver treatment of quick sliding scales. His trio provides a rock-steady backing.

★★★★ MARTY ROBBINS: JUST A LITTLE SENTIMENTAL (Fontana) is a cleverly sung set by this country- and -western star, who, strangely enough, has only composed one of the 12 numbers—Clara, a catchy tune. I liked him singing Unchained Melody and Too Young best. Vocal backing is just right—by the Jordanaires.

★★★★ DEDICATED TO YOU (HMV) combines the lazy, soft singing and progressive piano solos of RAY CHARLES with big-band backing. This set's titles all feature girls' names. A mixed vocal group and a violin section is also in evidence in such romantic offerings as Candy, and Ray rocks gently through Hard Hearted Hannah. Not once does he raise his voice unduly, contenting his listener with

easy rhythm versions of Nancy, Margie, Marie, Sweet Georgia Brown and other song sweeties.

★★★★ SPANISH HARLEM (London) is a collection of standard Latin-American tunes sung by that vocal gymnast, BEN E. KING, who starts off very well—his Amor Amor is really something. Then he starts to slide when he hits Granada, the high note of which he misses and slips comically into something lower. In one or two other tracks he loses the tune, but gets better before the final, title tune. An LP of ups and downs.

★★★★ STAN FREDBERG PRESENTS THE UNITED STATES OF AMERICA, Vol. 1 (Capitol) is a mickey-taking history of the United States, from the sailing of Christopher Columbus to the Battle of Yorktown, with the sale of Manhattan and the signing of the Declaration of Independence en route. Funny, if you know your American history.

★★★★ A HUNTING WE WILL GO (Capitol) is a lively, brassy trad album featuring American trombonist PEE WEE HUNT, who is best heard in The One I Love. He takes vocals, as in Old Grey Bonnet, and generally it is a very danceable LP.

★★★★ JUST CALL ME LONESOME (London) is a set of wailing, high-pitched, sorrow-slanted country-and-western songs by SLIM WHITMAN, with a guitar-filled backing. Most of the titles are well-known, some new—all very much for the c-and-w fan, but not everyone's meat.

★★★★ DIXIELAND LEFT AND RIGHT (Mercury) features two American trad bands, both led by trumpeters—Johnny Best and Dick Cathcart. Plenty of ragtime jazz and winning arrangements by Matty Matlock. Carolina In The Morning and Clap Hands Here Comes Charlie come over particularly well.

★★★★ SING ALONG AT JIM'S INN (Piccadilly). Cast of the popular, 4-year-old commercial television advertising magazine sing popular choruses and avoid their usual crafty plugs! Entertaining stuff, led by Jimmy and Maggie Hanley.

SHOW ALBUMS: MGM offer the original Broadway cast of THE FANTASTICS singing sophisticated intimate revue material which doesn't make much impact without seeing the show. Another New York cast LP—of DO RE MI (RCA)—stars Phil Silvers (TV's Biko) and Nancy Walker, but although the numbers are all given top treatment, it's no great thriller. Max Bygraves is heard to advantage in the West End cast version of DO RE MI (Decca), which also gives scope to Maggie Fitzgibbons (Adventure), Jan Waters (Cry Like The Wind) and Steve Arlen (I Know About Love).

SING-SONG albums continue to appear and no better value is offered than the second volume of JOIN BING AND SING ALONG (Warner Brothers), in which the Old Groaner and chorus slip easily through another 101 gang songs. Another top class album is SING-ALONG MINSTRELS (Decca Ace Of Clubs), 35 well-known tunes sung in a way that makes you join 'n-or burst 'n. And if you favour Scottish songs, there's a SCOTTISH SING-ALONG (Decca Ace Of Clubs), conducted by Ivor Raymonde.

FUNNY TALK: That zany philosopher on current Americana, SHELLEY BERMAN has a new album of clever dialect conversation in A PERSONAL APPEARANCE (HMV). Hilarious highlight—a client ringing down from his hotel room to the desk clerk to complain. Debonair, lah-de-dah English humorist TONY FAYNE has some scathing things to say in an amusing way about BRITISH INSTITUTIONS (Philips), including the Foreign Office, British railways, cricket dinners and the like.

### ROGER WILLIAMS

With a film version of the stage musical "West Side Story" having just been completed, there's a revival of interest in the music from the show.

Pianist Roger Williams, with massive orchestral support, has waxed an impressive version of the haunting "Maria" on London.

Coupling is "Eventide," a dreamy romantic ballad with a solo female voice loaded with echo, and a chorus. Perfect for late-night listening.

### GLENDA COLLINS

"Find Another Fool" is the latest from Glenda Collins on Decca.

A top-class teenage number very well put over. Glenda sings with power and punch and the backing, directed by Ian Fraser is not only commercial but imaginative as well.

Medium rock-beat, very good tune. With a disc as good as this Glenda deserves to find herself in the hit parade—I hope it happens for her "Head Over Heels In Love" is bright and cheerful, enjoyable but not distinctive.

### POTTED POPS

JIMMY SHAND (Parlophone) a good, steady seller at any time, will be in special demand for the New Year celebrations. He responds with a typical strict-tempo "Lily Of Laguna" and, on the other side, a melody which includes "Lillibulero," "Tight Little Island," "Come Landlord Fill The Flowing Bowl" and "Come Lassies And Lads." Guaranteed to bring even a Sassenach to life!

MONTY SUNSHINE'S JAZZ BAND (Polydor) offer "Coney Island Washboard," with Dickie Bishop taking care of the vocal. A bright and cheerful spot of trad, just right for parties. "Sunstroke" was written by Monty, includes shades of trad, boogie and rock.

THE RUSTLERS (Pye) have recorded the title number from the film "A Matter Of Who." A guitar instrumental, fair enough, but not as entertaining as Roy Castle's vocal. "High Strung" is a rock-beat instrumental.

### First hearing

Fans in Britain weren't really aware of Jimmy's Sinatra-ish voice until they saw him in a dual acting-singing role in the film "Gidget."

Apart from winning plaudits for his acting, Jimmy sang the title song during the film, and fans were later delighted to find that his waxing of "Gidget" was available here on the Pye-International label.

In actual fact, "Gidget"—coupled with "There's No Such Thing"—was quite a big seller for Jimmy in the States.

Although it didn't make the hit parade grade in Britain, it sold exceptionally well, and ensured a warm reception for Jimmy's second disc, a haunting ballad in beguine tempo titled "Angel Face."

Philadelphia-born Jimmy had his eye on an acting career since early childhood. Now that he's proved his worth, he's eager to tackle more demanding roles.

Cinemasgoers have already seen him in "The Brothers Rico," "Operation Mad Bull," "Gunman's Walk," "Because They're Young," "Let No Man Write My Epitaph" and "The Gene Krupa Story."

Most certainly the future seems bright and promising for the young man who, like the elevator we mentioned earlier on, is going up fast!

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**BIG BEN BANJO BAND**  
March of the Angels  
*(from film 'Taxi to Tobruk')*

**TOP RANK**  
JAR596

**GLEN CAMPBELL**  
Turn around,  
look at me

**COLUMBIA**  
45-DB4758

**JOEY DEE**  
and The Starlitters  
Peppermint Twist

**PARLOPHONE**  
45-R4859

**RAL DONNER**  
Please don't go

**H.M.V.**  
45-POP956

**JOHN LEYTON**  
Son, this is she

**H.M.V.**  
45-POP952

**GENE PITNEY**  
Town without pity  
*(from film of same name)*

**David Lisbon**  
Plays His  
**PARTY PIECES**

ON  
**PHILIPS**  
PB.1197

**NINE MUSIC CHARTS**

**BEST SELLING POP RECORDS IN BRITAIN**

(Wednesday, December 20, 1961)

Last Week	This Week	Record	Label
1	1	TOWER OF STRENGTH	Frankie Vaughan (Philips)
2	2	MOON RIVER	Danny Williams (HMV)
4	3	STRANGER ON THE SHORE	Acker Bilk (Columbia)
8	4	LET THERE BE DRUMS	Sandy Nelson (London)
5	5	MIDNIGHT IN MOSCOW	Kenny Ball (Pye)
7	6	JOHNNY WILL	Pat Boone (London)
3	6	TAKE GOOD CARE OF MY BABY	Bobby Vee (London)
6	8	I'LL GET BY	Shirley Bassey (Columbia)
11	9	WALKIN' BACK TO HAPPINESS	Helen Shapiro (Columbia)
22	10	HAPPY BIRTHDAY SWEET SIXTEEN	Neil Sedaka (RCA)
12	11	MY FRIEND THE SEA	Petula Clark (Pye)
10	12	TAKE FIVE	Dave Brubeck (Fontana)
14	13	SO LONG BABY	Del Shannon (London)
17	13	DON'T BRING LULU	Dorothy Provine (Warner Bros.)
16	15	BIG BAD JOHN	Jimmy Dean (Philips)
8	16	HIS LATEST FLAME	Elvis Presley (RCA)
15	16	I CRIED FOR YOU	Ricky Stevens (Columbia)
19	16	I'D NEVER FIND ANOTHER YOU	Billy Fury (Decca)
20	19	TOY BALLOONS	Russ Conway (Columbia)
21	20	MRS. MILLS MEDLEY	Mrs. Mills (Parlophone)
24	21	ONLY GOOD THING THAT'S HAPPENED TO ME	Jim Reeves (RCA)
13	22	THE TIME HAS COME	Adam Faith (Parlophone)
29	23	GIRL IN YOUR ARMS	Cliff Richard (Columbia)
—	24	MULTIPLICATION	Bobby Darin (London)
25	25	BAMBINO	Springfields (Philips)
22	26	CHARLESTON	Temperance Seven (Parlophone)
—	27	GIVE US A KISS FOR CHRISTMAS	Lionel Bart (Decca)
18	28	THE SAVAGE	Shadows (Columbia)
27	29	BABY'S FIRST CHRISTMAS	Connie Francis (MGM)
—	30	KING KONG	Terry Lightfoot (Columbia)
—	30	GOODBYE CRUEL WORLD	Jimmy Darren (Pye Int.)

**BEST SELLING SHEET MUSIC IN BRITAIN**

(Tuesday, December 19, 1961)

Last Week	This Week	Record	Label
1	1	MOON RIVER	(Chappell)
2	2	TOWER OF STRENGTH	(Chappell)
7	3	TOY BALLOONS	(Jewel)
8	4	WHEN THE GIRL IN YOUR ARMS	(Leeds)
10	5	MY FRIEND THE SEA	(Bron)
6	6	BAMBINO	(Chappell)
5	7	SUCU-SUCU	(Peter Maurice)
4	8	LITTLE DONKEY	(Chappell)
3	9	WALKIN' BACK TO HAPPINESS	(Filmusic)
12	10	MARY'S BOY CHILD	(Peter Maurice)
14	11	TAKE GOOD CARE OF MY BABY	(Nevins-Kirshner)
9	12	TAKE FIVE	(Burlington)
—	13	STRANGER ON THE SHORE	(Sherwin)
13	14	THE TIME HAS COME	(Essex)
16	15	MIDNIGHT IN MOSCOW	(Tyler)
24	16	JOHNNY WILL	(Blossom)
11	17	HEY LOOK ME OVER	(Morris)
27	18	GIVE US A KISS FOR CHRISTMAS	(Apollo)
15	19	HIS LATEST FLAME	(Aberbach)
19	20	LET'S GET TOGETHER	(Disney)
20	21	I'LL GET BY	(F.D. & H.)
18	22	THE SAVAGE	(Harms-Witmark)
17	23	BIG BAD JOHN	(Acuff-Rose)
—	24	TALL DARK STRANGER	(Flamingo)
25	25	CLIMB EV'RY MOUNTAIN	(Williamson)
21	26	HIT THE ROAD JACK	(Leeds)
—	26	LET TRUE LOVE BEGIN	(Paxwin)
28	28	DO RE MI	(Williamson)
29	29	RUNAROUND SUE	(Dominion)
—	30	WILD WIND	(Meridian)

**BEST SELLING POP RECORDS IN U.S.**

(Tuesday, December 19, 1961)

Last Week	This Week	Record	Label
6	1	THE LION SLEEPS TONIGHT	Tokens
1	2	PLEASE MR. POSTMAN	Marvelettes
7	3	RUN TO HIM	Bobby Vee
4	4	THE TWIST	Chubby Checker
5	5	WALK ON BY	Leroy Van Dyke
3	6	GOODBYE CRUEL WORLD	James Darren
9	7	LET THERE BE DRUMS	Sandy Nelson
10	8	HAPPY BIRTHDAY SWEET SIXTEEN	Neil Sedaka
2	9	BIG BAD JOHN	Jimmy Dean
15	10	PEPPERMINT TWIST	Joey Dee & The Starlitters
8	11	TONIGHT	Ferrante & Teicher
17	12	MOON RIVER	Henry Mancini
19	13	I DON'T KNOW WHY	Linda Scott
—	14	WHEN I FALL IN LOVE	Lettermen
11	15	MOON RIVER	Jerry Butler
—	16	WHEN THE BOY IN YOUR ARMS	Connie Francis
—	17	UNCHAIN MY HEART	Ray Charles
—	18	CAN'T HELP FALLING IN LOVE	Elvis Presley
13	19	FOOL No. 1	Brenda Lee
12	20	RUNAROUND SUE	Dion

The American chart is published by courtesy of "Billboard"

**TOP HITS**

**BRYAN JOHNSON**  
LOVE  
THEME FROM 'EL CID'  
45-F 11411 Decca

**SUCU SUCU PARTY CHA**  
**THE FIRESTONES**  
45-F 11407 Decca

**JESS CONRAD**  
TWIST MY WRIST  
45-F 11412 Decca

**PEPPERMINT TWIST**  
**DANNY PEPPERMINT AND THE JUMPING JACKS**  
45-HLL 9478 London

**TWIST-HER**  
**BILL BLACK'S COMBO**  
45-HLU 9479 London

**BOBBY DARIN**  
MULTIPLICATION  
from 'Come September'  
45-HLK 9474 SPLOX ATLANTIC

**TAKE TEN**  
**TROY and THE T-BIRDS**  
45-HL 9476 London

**FATS DOMINO**  
WHAT A PARTY  
45-HLP 9456 London

**BUDDY HOLLY**  
LOOK AT ME  
45-Q 72445 Coral

**DECCA** **LONDON** **CORAL**

45 rpm records  
The Decca Record Company Limited Decca House Albert Embankment London SE1

**MERCURY**  
45-AMT1165

**LITTLE RICHARD**  
Joy, Joy, Joy  
*(down in my heart)*

**MERCURY**  
45-AMT1166

**LEROY VAN DYKE**  
Walk on by



EMI RECORDS LTD · EMI House · 20 Manchester Square London W.1

# 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  
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## Britons ride high!

BRITISH records continue to figure prominently in the hit parades of the world. Cliff Richard is twice represented in South Africa with "Tea For Two" (No. 8) and "Girl Like You" (No. 10).

He is No. 1 in Norway with "A Girl In Your Arms" while "Now's The Time" is No. 4 in India, in a survey by the U.S. music paper "Billboard."

Helen Shapiro's "Walkin' Back" is No. 1 in New Zealand and No. 3 in Norway, while "You Don't Know" is No. 8 in France.

Petula Clark's "Romeo" hit has been repeated in France (No. 7) and Belgium (No. 2). The Shadows are ninth in France with "Kon Tiki" which also figures in the Australian chart at No. 15. This is topped by Charlie Drake's appropriate "Boomerang."

In India, Ricky Valance heads the English artists represented. He is No. 2 with "Bobby," followed by Alma Cogan's "Couldn't Resist Her."

## THEY PRAISE NME ALL STAR ANNUAL!

CABLES from top stars in the U.S., plus acclamation from all parts of Britain, are pouring in to praise our great 1962 NME All Star Annual.

It is universally agreed that this is the best-ever of our special new year publications and many readers congratulate the advertisements, which are a highlight of the Annual.

The demand for copies is great; if you have not already secured yours, waste no time in placing an order now with your usual newsagent or bookstall. Alternatively, you can complete the coupon in the advertisement on page 10 and we will rush you a copy by return post.

Comprising 104 pages, this is our largest-ever Annual. It is a must for every disc enthusiast and followers of the world's top pop stars.

## Charlie Drake a giant in glitter panto

SPECTACLE! That's the essence of this year's pantomime "Old King Cole" at the London Palladium.

There's the usual Robert Nesbitt lavish brand of breathtaking glitter in this colorful presentation. Magnificent settings, gorgeous costumes, dazzling choreography—these are the main ingredients of this sumptuous production.

Above all, it's Charlie Drake's show. He works like a giant throughout—singing, clowning, chatting with the audience. How well he deserved his ovation!

Jannette Scott makes one of the best principal girls I have seen, while Jackie Rae and Gary Miller are well cast as the joint heroes supporting her.

The Laurie Johnson-Phil Park score is well conceived and tuneful, though I do feel that an occasional hit tune would have put the finishing touches to a near-perfect family panto. **DEREK JOHNSON.**

## BARBER TO PLAY 'MILLIONAIRE' TOUR

THE Chris Barber Band and Otilie Patterson, fly to Switzerland on January 12 to begin a 14-day concert tour in Gstaad, a millionaires' winter sports resort, the following day. The itinerary will also include an appearance in Arosa.

During the tour, the band pays a lightning visit to Vienna for a concert in the luxurious Stadthalle. It will probably be the first time a British trad band has played in Vienna.

Kenny Ball's Jazzmen launch a series of fortnightly trad sessions at Bournemouth Pavilion ballroom—latest dance hall to bow to the trad boom—on Tuesday January 2. Other attractions include Ken Colyer (January 16), Monty Sunshine (January 30), Humphrey Lyttelton (February 6) and Alex Welsh (February 20).

## ★STAR NAMES★ STAR NEWS★

★ ANDY STEWART stars in BBC-TV's special New Year's Eve show from Scotland.

★ SANDRA DEE, Bobby Darin's wife, gave birth to a son in Hollywood last Sunday. The baby will be named Dodd Mitchell.

★ JUDY CARNE will replace Georgia Brown in the role of Nancy in Lionel Bart's musical "Oliver" at London's New Theatre on January 8. Georgia is leaving to film "Left Bank."

★ LIONEL BART guests in Eric Winstone's Southern-TV programme, "And It Comes Out Here," on Boxing Day.

# DONEGAN IN BIG SPRING SHOW—AND U.S. CABARET?

NEW YORK—Lonnie Donegan has put off his planned spring tour of Canada to headline a major resident show in Manchester. He will now play dates in North America next autumn. They may include his cabaret debut, cables Nat Hentoff.

Donegan will star in the annual spring revue at Manchester Palace—his first booking for a major show of this type. It is due for at least a six-week season opening in April.

He has been particularly successful in his resident summer shows—in Great Yarmouth and Blackpool—and pantomime during the past three years.

Donegan's U.S. representative, Marnie Greenfield, intends flying to London in January for talks with his agent, Cyril Berlin, on the revised North American plans.

One of the projects already under discussion is a season at the New York night club, Basin Street East, where Matt Monro starred this autumn.

The plan is for Lonnie to open in September or October. He might then go on to appear in Las Vegas before

beginning the postponed Canadian tour.

The booking would be Donegan's first in cabaret anywhere in the world.

It is expected that next week ABC-Paramount will officially announce that it has signed the Pye star to record discs for it to release on the American market.

In London, no confirmation was available of Donegan's Manchester season. It is known, however, to have been under discussion for some weeks. There is a possibility that Hylda Baker will be among the supporting attractions. Last night (Thursday) Lonnie was opening in pantomime at Birmingham Hippodrome.

## David Jacobs radio disc show extended

DAVID JACOBS' Monday evening "D.J. Show" is to be extended to 75 minutes in the New Year. Starting January 1, his Light Programme series will be aired from 10.40-11.55 pm—the same time as when he introduced "Pick Of The Pops."

Among other 1962 Gramophone Department plans is a new series of disc-jockey shows introduced by music publisher Jimmy Henney, publicist Al Hunt, and night club personalities Jimmy Jacobs and Michael Klinger.

Titled "That's Entertainment," the 15-minute shows will be broadcast at 1.30 pm on Mondays and Fridays, starting January 1.

Hector Stewart's "Blues In The Night" series returns for a 13-week run on Thursday, January 4 (11.30-11.55 pm).

With Pete Murray starting rehearsals for his forthcoming stage musical, "Pete's Party" is to end on January 30. No decision has yet been taken regarding the future of this spot, but Pete will continue recording his Radio Luxembourg programmes.

Ken Sykora presents a 60-minute review of the last 30 years in pop music on Thursday, December 28. Titled "Those Record Years," it will be broadcast at noon.

## DISC SESSION SEEN ON TV

AR-TV's "Here And Now" series spotlighted the recording of an orchestral disc last Tuesday and the platter, Johnny Gregory's arrangement of the show's title theme, was released by Fontana three days later.

TV cameras were set up in Fontana's London studios for the show. Gregory, his orchestra, recording manager Jack Baverstock and technicians were all seen during the programme.

## Johnny Howard in own radio series

The Johnny Howard Orchestra, currently resident at London's Lyceum ballroom, is featured in a new Light Programme Tuesday lunchtime series, starting January 2.

Called "The One O'Clock Jump Show," it will feature Margaret Bond and Dick Jordan as regular singers.

When Cyril Stapleton moves into the Lyceum, on January 8, Howard, who records for Decca, transfers to Mecca's Tottenham Royal.

## Singing on cruise

Philips singer Joyce Shock has been booked for a four-month cruise on the liner *Mauritania* next year. She will be featured in cabaret as the ship sails between New York, the Mediterranean and the West Indies.

Her engagement begins in February and continues until May 8.

## Checker's ITV show date set

GRANADA-TV's "Trad With A Twist" spectacular starring Chubby Checker, Chris Barber and Terry Lightfoot, full details of which were revealed in last week's NME, is now set for transmission on Wednesday, January 17.

This means that the first of ATV's new "Startime" series, originally planned for this date, is deferred until Wednesday, February 7.

An additional name featured in the Chubby Checker show is American teenage star, Linda Scott.

She is featured in an extra item which she taped at the same time as her appearance in the "This Is Anka" show—which is now due for screening on Wednesday, January 3.

## LONDON RELEASE FOR TWO 'TWIST' FILMS

TWO "Twist" films open in the West End later this month.

"Twist Around The Clock," which had a sneak showing on Monday (see page 3), opens officially at the New Victoria on Sunday, December 31. Dion and Checker are joined by chart-topping vocal group, the Marcells.

"Hey, Let's Twist," with Joey Dee and the Starlites, Jo Ann Campbell and Teddy Randazzo opens at the Plaza on Thursday, December 28, with a general release date yet to be set.

General release is on the National circuit from January 28.

"Teenage Millionaire," a United Artists film made nearly a year ago, and starring Checker, Dion, Jackie Wilson, Marv Johnson, Jimmy Clanton, and Bill Black's Combo, is still awaiting British release, although it has received full showing in the U.S.

## New show about teenage girl

JOHN SHROEDER, who this month joined Oriole's a-and-r staff, is one of the writers of a musical, "Cinderella Smith," which is due for London production soon.

He has been working on the project during the past two years with author Raymond Dutch and songwriter Geoff Rabin.

"It is about a teenage girl who comes to London and her difficulties in surviving the fast way of living she encounters," Shroeder told the NME.

## CLIFF, LONNIE AND ALMA FOR SPECIAL ATV SHOW

CLIFF RICHARD, Lonnie Donegan and Alma Cogan are among the many pop music stars showcased in the special Stars' Organisation for Spastics presentation, which occupies ATV's peak-hour variety spot on New Year's Eve.

Roy Castle, Ronnie Carroll, Cleo Laine, Vera Lynn, Janie Marden, Gary Miller and Bert Weedon will also be featured on the show, which was exclusively forecast in the NME two weeks ago. Other last-minute attractions are expected to be added to the cast.

The show will take the form of a "Sunday Night At The London Palladium" production, and will also include the "Beat The Clock" spot. Cyril Stapleton and Bob Sharples will be guest conductors of the Jack Parnell Orchestra.

Owing to the dispute with ITV, several Equity members of the SOS have had to withdraw from the bill. These include Eve Boswell and Dennis Lotis.

## Ryan may star in Bing film

MARION RYAN may star in a film with Bing Crosby next year. Crosby has invited her to meet him at his Hollywood home to discuss the project during her current visit to the States.

The film plan is a direct result of the success of the TV show which Bing taped in London. Marion was one of the principal guests, and her performance was widely acclaimed by critics when the show was screened in the U.S. last week.

Marion flew to America on Thursday for a combined business and pleasure trip. She is due to meet several agents and bookers to negotiate future TV and cabaret engagements there. She is due back in London on January 8.

## RICKY WITH BILLY

RICKY STEVENS, Columbia's new hit signing, has been booked for his most important television appearance to date.

He guests on the "Billy Cotton Band Show," which is being screened as BBC-TV's main Christmas Eve variety attraction.

He joins Parlophone's newest best-seller, Mrs. Mills on the guest list of this show.

## Fog held up Kane

EDEN KANE arrived four hours late for an appearance at Doncaster Co-op Ballroom on Monday—to find the venue deserted and locked and the manager just about to leave on his motor-bike!

Engine failure and thick fog delayed Eden's train journey, but a message was relayed to the ballroom by local police. Fifty fans greeted him at Doncaster station, where he signed autographs until after midnight.

Eden is booked for a three-day season in Gothenburg, Sweden, beginning on December 30.

## FORDYCE D-J SERIES

Keith Fordyce begins a new d-j series, "Latest And Greatest," in the BBC's General Overseas Service next month. He will contrast an artist's new release with what he considers their best disc.

## New Disc Label

Negotiations are taking place to revive a defunct British label by the American-backed Aral disc firm which is being launched here.

## NEW RADIO DISC SHOW

Murray Kash begins a new Light Programme d-j series "Fine And Dandy" on Boxing Day morning. It will concentrate on music from films and stage musicals.

## Kelly in Bing role

Gene Kelly is lined-up to star in a U.S. filmed-TV series based on "Going My Way," Bing Crosby's Oscar-winning film.

## JOAN REGAN FOR TALK OF TOWN

JOAN REGAN, who last week made her cabaret debut at Ilford's Room At The Top, has been signed to appear at Britain's leading nightspot next month!

She is set to open at the Talk Of The Town on Monday, January 1, where she will undertake a month's season, with a probable extension.

Julie Wilson, U.S. singing star who opened there last month, finishes her stint next week. Eartha Kitt will begin a three-month season at the venue on Feb. 20.

## Radio Manx to serve Britain

The proposed commercial radio station being built by the Isle of Man government—Radio Manx—will be designed to serve the whole of Britain and much of Europe.

This was revealed after the first meeting of the full board in London last weekend when plans were made for the station's "early operation."

## ACKER BILK FANCY WAISTCOAT STOLEN

Just a week after the theft of his clarinet, Mr. Acker Bilk has again been the victim of dressing-room burglars. One of his fancy stage waistcoats disappeared while he was playing at Hereford on Friday.

The waistcoat, valued at £15, was made specially for Acker's recent Royal Variety Show appearance.

Nothing was stolen when, two days later, the Bilk band played at Horfield Prison, Bristol.

## Producer Dies

Moss Hart, famed U.S. producer—his Broadway successes included "My Fair Lady" and "Camelot"—died in California on Wednesday, aged 57.

## Garry Mills Ted

TREASURE ISLAND

45-F 11415 Decca

## LANGUAG

LET THERE BE DRUMS

Sandy Nelson

45-BLP 9466 London

CZA

and th



Left: Decorating the EMI tree before recording a forthcoming "Monday Spectacular" are (l to r) MRS. MILLS, DANNY WILLIAMS, JOHN BARRY and HELEN SHAPIRO. Above: DOROTHY PROVINE, still hitting the high spots with her "Don't Bring Lulu" hit (No. 13 this week), points to what she hopes you'll all have on Monday!

Christmas Greetings

to all our readers

# Billy Fury to star in BBC-TV pop survey

**BILLY FURY** appears in a novelty BBC-TV show, in the main variety spot on Saturday, December 30. The show, "A Pair Of Jacks," features Jack Payne and Jack Jackson discussing various aspects of pop music.

Billy will be providing some of the musical examples which illustrate their discussion. Two orchestras will be in the studio for further illustrations—Woolf Phillips and Harry Rabinowitz are the musical directors.

This booking means that Billy will be appearing on both channels during the same evening. He is already set for a guest spot in ABC-TV's "Thank Your Lucky Stars."

The following day, the Kaye Sisters are principal guests in the first of Charlie Chester's new Sunday evening "Music Hall" series.

The Springfields have been booked for a subsequent Chester show on Sunday, February 4.

Anita Harris, Columbia's new recording artist, has been lined up for an important BBC-TV appearance—she makes her debut on the panel of "Juke Box Jury" on Saturday, December 30.

Joining her on this edition are Carole Carr, Bunny Lewis and Sid James.

American cabaret star Sandu Scott has been quickly rebooked for "Jury" service on January 6, following her performance last Saturday. Completing the panel on this date are Sam Costa, Nancy Spain and Pye recording manager Alan Freeman.

## Clark TV dates

Petula Clark was leaving hospital with her baby daughter, Barbara Michele, yesterday (Thursday), and will spend Christmas in London with her husband, publicist Claud Wolf.

Pet expects to make two major TV appearances in January, and will also begin recording new LPs both in English and French before flying home to Paris on January 24.

## BIG NAMES IN OPENING ATV THREE-BAND JAZZ SHOWS

**THE** new ATV three-band series, "All That Jazz," is to be transmitted in the new year as a Friday night attraction.

The six shows, tele-recorded in November, will be shown in the 10-10.30 pm spot, starting January 5.

Billy Fury guests with the Brook Brothers and Valerie Masters in the first show—plus the bands of Johnny Dankworth, Eric Delaney and the resident Jack Parnell.

**ON SECOND SHOW** The Viscounts and Joe Brown with his Bruvvers are among the guests featured in the second show.

Joining them are Tubby Hayes, the Ray Ellington Quartet and the Johnny Dankworth band.

The following week (19th) spotlights the Chris Barber Band with Otilie Patterson, the John Barry Seven, Sheila Southern and Gary Lane.

Fury returns again on January 26, when Cleo Laine, and the bands of Kenny Ball and Bob Miller are also featured.

Subsequent bookings include the Dallas Boys, plus the return of Barber, Barry and Sheila Southern (February 2); Karl Denver, Lorie Mann, Frank Ifield and the Mick Mulligan and Bob Miller bands (9th).

**No 'Blitz' for Doug** Doug Sheldon has decided to concentrate on his career as a pop singer and is not pursuing Lionel Bart's offer of a role in "Blitz."

## Big star line-up for 'Easy Beat'

**DANNY WILLIAMS**, the Springfields, the Brook Brothers and Craig Douglas are included in line-up for Light Programme's "Easy Beat."

Danny and the Brooks guest with Anita Harris on New Year's Eve, while the Springfields join John Leyton on Christmas Eve.

Later bookings include Colin Day, Lorie Mann, the Galliards (January 7), the Mudlarks, Anita Harris, Russ Sainy (14th), David Macbeth, Dinah Kaye, the Springfields (21st), Craig Douglas, Jimmy McGregor and Robin Hall (28th). Clinton Ford returns to the series, following his Bolton pantomime on January 21.

## MATT MONRO FLIES TO U.S. NEXT WEEK

Matt Monro flies to Philadelphia next Thursday, and begins a three-day cabaret date the following day at the Eric Social Club. On New Year's Eve, he televisions in the "Ed Sullivan Show" from New York.

With his wife, Mickie, Matt then travels to Florida for a holiday before a week's cabaret at Montreal's Eldorado Club on January 15. He is due back in Britain on January 22.

## Hi-Los' trip off

The return visit of American vocal group, the Hi-Los, due for concert appearances with the Ted Heath orchestra at Finsbury Park Astoria on January 14, has been cancelled. So has a new year tour of Germany. The quartet were involved in a road accident in America last week, in which Gene Purling sustained a fractured hip. He is now convalescing and is unable to work.

## Welsh on 'Stars'

The Alex Welsh Band and rock singer Robb Storme are two early signings for ABC-TV's "Thank Your Lucky Stars" on Saturday, January 6.

# SHIRLEY BASSEY RE-BOOKED FOR NEW YORK PLAZA HOTEL

**SHIRLEY BASSEY** returns to the scene of her great American cabaret triumph—the Persian Room of New York's Plaza Hotel—next Christmas. The engagement will climax a year of cabaret and concert bookings in America, Australia, Puerto Rico and Britain.

Globe-trotting Shirley's first new year cabaret appearance will be in Puerto Rico. She will be the initial starring attraction at a luxurious new hotel which opens in the capital, San Juan, on January 8, remaining there two weeks.

On January 27, the Columbia star flies to New York to prepare for a guest appearance on the "Garry Moore Show"—one of America's top weekly TV programmes—on Feb. 2.

Early in March, she returns to Australia for cabaret and concerts, mainly in Sydney, where she set up new box-office records during her visit early this year.

Shirley returns to Britain for her two-week top-of-the-bill variety date with the Temperance Seven at the London Palladium on April 30, after which she flies to Vienna for a short holiday with her husband, film director Kenneth Hume.

In July, Shirley visits South America for a series of cabaret dates in Rio de Janeiro. She expects to remain there for three or four weeks, afterwards undertaking a long British concert tour.

The autumn will mark Shirley's debut in cabaret at London's Talk Of The Town theatre-restaurant. Details of her engagement, and an exact

opening date are now being finalised. To round off the year, Shirley goes to New York to start her return season at the Persian Room on Boxing Day, continuing at the venue well into January, 1963. It was at this venue that Shirley hit the U.S. show business headlines just a few weeks ago.

## KARL DENVER VENUES NAMED

**THE** Karl Denver Trio is set for two one-nighter ballroom tours and several northern cabaret dates early next year. The first dance hall itinerary begins at Burton-on-Trent on Monday, January 8.

Other dates include Waltham Cross (9th), Birmingham (10th and 14th), Ipswich (11th), Nuneaton (12th), Boston (13th), Stafford (15th), Longton (16th), Newbury (17th), Washwood Heath (18th), Southampton (19th) and Bletchley (20th).

On May 7, Karl visits his native Scotland for a week of ballroom appearances at venues around Glasgow and Inverness. Cabaret dates in Longton and Hanley are set for the week beginning January 29. The group plays similar dates in Barrow-in-Furness for a week starting on February 4.

## Newley role for Castle?

**ROY CASTLE** may play Anthony Newley's role in the latter's "Stop The World" musical in South Africa. This was revealed by impresario Bernard Delfont as he sailed for Cape Town last weekend.

Delfont will be discussing plans to present it in the Republic during a holiday there.

It is understood that an approach has also been made for Castle to star in the London production when Newley leaves with the show for Broadway in the summer.

It is not yet known whether Castle will be free to accept because of his 1962 cabaret dates in South Africa and the U.S.

Negotiations are taking place for versions of the show to be staged in Paris in March and, later in Australia, Sweden and Spain, as well as South Africa and New York.

## MUDLARKS OUT OF XMAS SHOW

The Mudlarks have had to withdraw from their Christmas booking in the revue at Aberdeen's Her Majesty's Theatre. This is a result of the road accident when Jeff and Fred Mudd were badly hurt.

Fred is still unfit and experiencing great pain in his arm and some difficulty of breathing.

Bunny Lewis, the group's agent, expects that the Mudds will not be able to accept dates until January.

The Beltones are taking the Mudlarks place at Aberdeen.

## 1962 BBC RADIO PLANS CLINTON FORD SERIES

**CLINTON FORD** stars in a new Wednesday Light Programme series, "Get With It," which begins on Wednesday, January 3. This is one of the changes in the daily "Teenagers' Turn" (5-5.30 pm), which is dropping discs and switching to live pop music in the new year.

A guest trad band and a guest girl singer will be featured in each show. The Kenny Ball Jazzmen and Toni Eden are booked for the first programme.

Tuesday's spot features Gary Marshall and the Ted Taylor Four, and introduces new groups which have just passed their auditions.

Friday, January 5, marks the return of "Cool Spot" with residents Shirley Jackson, the Earl Grant Combo, the Nashville Five, the Galliards and compere Vince Hill (of the Raindrops).

Mondays and Thursdays showcase the Northern Dance Orchestra. The children's record feature (4.35-5 pm) remains unchanged in the new year.

Among new dance band series is a Tuesday night outside broadcast relay, "Tonight We Dance," starting January 2 (10.40-11.55 pm).

It features Syd Dean (Kilburn New State Ballroom), Jack Nathan (Pigalle Restaurant), and Francisco Cavez (Savoy Hotel).

Edmundo Ros and his Orchestra return for a new Saturday lunchtime series on December 30. To accommodate this, "The Bradens" move to Sunday evenings commencing December 31 (6.30-7.30 pm).

Four bands feature in "New Year's Eve Revels" on Sunday, December 31 (10.40 pm-1.0 am). They are Ros, Dean and Felix King from venues in London, and Jimmy Shand from Scotland.

## 'FROGMAN' HENRY TO MAKE BRITISH BOW

**AMERICAN** rhythm- and -blues singer Clarence "Frogman" Henry is set to make his British debut next year. He will tour for seventeen days, with the possibility of a guest spot on a major TV show.

Agent Aussie Newman is planning the package, which would star Henry with several British artists.

A February opening date is likely, but no dates or venues have been set.

## WHO'S WHERE

- (Week commencing December 25, 1961)
- MONARCHS** Birmingham Hippodrome.
- MARK WYNTER** Glasgow Empire.
- TOMMY STERLE, EVE BOSWELL** Liverpool Empire.
- CHARLIE DRAKE, JACKIE RAE, GARY MILLER** London Palladium.
- BRUCE FORSYTH, YANA** Manchester Palace.
- RONNIE HILTON** Nottingham Theatre Royal.
- NORMAN WISDOM** Bristol Hippodrome.
- THE SHADOWS, FRANK IFIELD** Stockton Globe.
- KARL DENVER TRIO** Bury and Accrington Palace Clubs.

## Heath Doug Sheldon

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6-F 11410 Decca 45-F 11418 Decca

## Dorothy Provine

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## OF LOVE JOHN D. LOUDERMILK

45/RCA-1269

## ARDAS Nero e Gladiators

5-F 11418 Decca

## BYE BYE BABY

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DEREK JOHNSON poses an important question — Does America think British disc fans matter?—and asks

# WHAT IS THE MYSTERY BEHIND DEL SHANNON?

JUST how important is the British market in the estimation of top American recording artists? Obviously it varies from one personality to another. Stars like Connie Francis, Pat Boone and Gene Vincent attach considerable importance to the role played by British fans in the shaping of their careers.

There's another group, headed by Elvis Presley, who leave us wondering—on account of their seeming reluctance to visit us.

But the artist who chooses virtually to ignore the very existence of the British market is undoubtedly doing himself a great disservice. And, you know, there are a few who fall into this category.

Heading the list of these mystery men at the moment is Del Shannon, a young singer who has rocketed to fame on both sides of the Atlantic this year, but about whom there is scarcely anything known.

Apart from a few basic biographical details, we know very little about this distinctive disc personality, who has captured the imagination of fans on both sides of the Atlantic. And it's certainly not for want of trying.

When Del hit the NME Charts first in April, a brief biography and three pictures were issued by his disc company. Since then, nothing!

Always keen to give our readers something new on the best selling

disc stars, we asked our New York correspondent to interview Del. This he did—but only after two or three weeks of trying to get with him.

Nat also got Del's "Lifelines," but since then there's been no news of Del.

Neither are we alone in our desire to discover more about Mr. Shannon.

For the Decca Record company, who release his discs here on the London label, have also been bombarding America with pleas for further information—but with complete lack of success.



is in great demand in America, where he is continually making guest appearances on major TV shows, as well as appearing in star-studded package shows.

But I'm quite sure that Del's many supporters in this country would like to know very much more about him. Yet it seems impossible to glean any further details. And what I want to know is . . . why? Is it, as I suggested at the outset, that the British market has been dismissed as unimportant?

Now, let's be fair to Del Shannon. I'm not blaming him directly. After all, presumably he pays people to handle his affairs—to look after his bookings, his management and his publicity. And the chances are he has absolutely no idea of the dilemma in which we find ourselves over here.

Mind you, it hasn't done him an atom of harm so far. After all, he has enjoyed three major hits in a row—"Runaway," "Hats Off To Larry" and currently "So Long Baby."

Indeed, his "Runaway" success proved so popular that it stayed in the charts for only one week less than Billy Fury's "Halfway To Paradise," the disc which enjoyed the longest run of all this year.

And since he first entered the NME best-sellers back in April, he has compiled a total of 621 points—which puts him into the Top Ten sellers in Britain during the year which is now ending. A remarkable achievement by a young artist who is so poorly publicised.

Much the same sort of situation occurred last year, when Jimmy Jones was in the public eye. He had two tremendous hits in "Good Timin'" and "Handy Man"—yet nobody could find out anything about him. It even proved impossible to obtain pictures of him for publicity purposes.

### Significant

Now, I'm not suggesting that lack of publicity is the primary cause, but it's significant that Jimmy Jones means little here today. And the people who look after Del Shannon's career would do well to remember this in assessing the importance of the British market.

Del is so popular now that it looks as though he will be able to maintain his disc status throughout 1962, and even beyond. But we'd like to know more about him. After all, he owes that much to us—and if he thinks carefully, he'll realise that he also owes it to himself.

I send my greetings  
3,000 miles  
to each  
and every reader  
of the  
NME

MARION RYAN

NEW YORK • TUES. • DEC. 19

# Another triumph for Judy!



ON more than one occasion in the past, critics have had their pens poised to write "The End" to the Judy Garland story. The phenomenal "Miss Show Business" has had her fair share of ups and downs, and rumours that she was "all washed up" have been frequent enough during her stormy career.

But Judy is no quitter, and she rarely stays in the shadows for very long. Right now, she's back on the very top rung of the success ladder—the result of one of the most impressive "come-backs" in contemporary show business history—which prompts us to suggest that "The End" is nowhere in sight!

This week, Judy is the talk of the London entertainment scene—the result of her powerful, emotion-packed dramatic role in the epic "Judgment At Nuremberg" film, which was premiered before the Duke of Edinburgh at the Leicester Square Theatre on Monday.

Unfortunately, sudden illness made Judy change her plans and she was flown to America from Rome on Monday, instead of coming to London for the gala event.

### Toasted again

At 39, Judy—who achieved international stardom via her Academy Award-winning performance in "The Wizard Of Oz" back in 1939—is once again the toast of the American show biz scene. And it's a fitting tribute to her talent and versatility that she can still wear the "Miss Show Business" crown without any fear of contradiction.

Consider these recent achievements, for example. On September 14, two days before her one-woman-show at Hollywood Bowl, 17,823 people had paid a total of \$72,412 for tickets—a complete sell-out and an all-time record for this vast stadium.

Came the day of the concert, and several hundred people waited outside the venue in the hope of getting seats. Inside, it was packed to capacity, but not even the rain, which kept up a persistent downpour throughout Judy's performance, could dampen the ardour of the fans in this enormous open-air arena. And despite the rain, nobody left till the concert was over!

But that's not the end of the matter. Unknown to Judy at the time, another jam-packed concert at New York's famous Carnegie Hall was recorded in its entirety by Freddie Fields (her manager) and David Bigelman. The concert was later issued as a two-volume Capitol album under the title "Judy At Carnegie Hall"—and it went on to top the U.S. album best sellers.

### Amazing feat

Considering that the album retails at the high price of \$10, this is in itself a truly remarkable feat. Current sales of the disc are quite staggering, and it is expected to gross well over a million dollars—which isn't bad going when you consider that it cost a mere \$1,000 to produce!

Yes, Judy's really back in the big leagues—yet little more than a year ago, her career appeared to be on the downgrade. Following her colossal season at London's Dominion theatre towards the end of 1957, she returned to the States but rarely found her way into the limelight.

Her popularity seemed to be declining and Judy had to face up to the problems of overweight, no film offers and a lot of trouble with her

### DUKE SAYS WORD 'JAZZ' OBSOLETE

DUKE ELLINGTON thinks the term "jazz" is obsolete. "It's grown up so much it's pretty hard to draw the line as to what is jazz and what isn't . . . Today, with the experimental music and the academic approach, the music needs a new name, unless jazz has just come to mean American music."

Advice from Tony Bennett: "Some jazz singers try too hard to sound like an instrument. That's doing it the wrong way round. It's more important for an instrument to try to sound like a human voice."

### AN EXAMPLE TO ALL FOR HER COURAGE AND DETERMINATION

voice, which seemed to give way at the least opportune moments. Her health was none too good, and in 1960, she succumbed to the advice of doctors and undertook a lengthy period of enforced rest.

Then, in the summer of last year, she returned to Britain for a couple of London Palladium concerts. Both were sell-outs. Press and public were once again raving about the magnificent Miss Garland, and reaction was world-wide. Word of Judy's performances quickly reached America, and it's probably true to say that the Palladium concerts (followed later by a series of provincial dates) heralded the start of her great comeback.

Freddie Fields flew to Britain, signed a personal management contract with Judy, and began laying plans for her return to the States. A tour of America's major concert halls was arranged, and advance bookings started to flood in.

Everywhere Judy appeared, the "House Full" signs were displayed days beforehand—including Carnegie Hall and the Hollywood Bowl. And to coincide with this sudden, most welcome reawakening of interest in Judy's stage appearances, Hollywood film producers suddenly realised their neglect in recent years of one of America's foremost dramatic actresses.

Stanley Kramer signed her for an important role in his "Judgment At Nuremberg" movie—Judy's first film since her epic performance in "A Star Is Born" back in 1955. The film had its world premiere in Berlin last week.

A while ago, we heard Judy in the multi-star "Pepe." She had an off-screen guest role

singing the likeable Andre Previn song "The Faraway Part Of Town." Her future film parts, however, will be very visual.

An important film project now under discussion may bring Judy back to Britain early next year to shoot "Lonely Stage," the story of the declining years of a star. And it's still on the cards that she'll make the much-publicised "Born In Wedlock" movie sometime in the future.

Records? The most important is the "Judy At Carnegie Hall" album, expected to be issued here by Capitol next March.

Her last Capitol LP, "That's Entertainment," was released last year, and before that we had such fine recitals as "The Letter," "Judy In Love" and "Garland At The Grove" (a live cabaret set recorded at New York's Coconut Grove).

### "New" album

However, there's a "new" album by Judy (whose daughter, Lisa, made her stage debut in a Stateside summer stock show a few months ago) available now on Decca's new low-price Ace of Hearts label. Titled "Greatest Performances," it is really a reissue of the old 10-inch "Judy At The Palace" Brunswick album, with a couple of extra tracks.

But old or not, it's still a great record because Judy's vibrant, emotional singing—dynamic, powerful and always so full of meaning—never dates.

For a quarter of a century, Judy Garland has been one of the most respected and best-loved entertainers in the world. She's a legend in her own time, a star among stars whose incredible talent always takes her to the top, where she so rightly belongs!

JAMES WYNN

# BILLY BUTLIN

Wishes Everyone in Show Business Everywhere

A Merry Christmas  
and  
A Happy New Year



HAPPY XMAS from

The "Scottish Soldier"



Greetings....

# TITO BURNS

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# ★ SEDAKA SUCCEEDS WITH OWN SONGS

SOME people say that conforming to a set formula is a bad thing and that sooner or later, you're bound to come unstuck. But Neil Sedaka doesn't agree and he speaks from personal experience when he says that a break from routine can often result in disaster.

Take his record career, for example. From the very beginning, he has concentrated on recording his own songs—and has subsequently produced hits like "The Diary," "I Go Ape," "Oh, Carol," "Stairway To Heaven" and "Calendar Girl," all penned with his regular collaborator, Howard Greenfield.

But a while ago, he decided to wax a song written by someone else—"Sweet Little You"—thus breaking a successful formula for hits. The disc, you'll recall, failed to click, which sent a rather disappointed Neil scurrying back to the keyboard, armed with a hefty wad of manuscript paper.

It's interesting to note that with Greenfield, Neil has written every song he has recorded to date—with the exception of two not-so-important coupling tracks ("One Way Ticket" and "Forty Winks Away") and the aforementioned "Sweet Little You."

Right now, Neil is back in the charts once again with the bright and catchy "Happy Birthday, Sweet Sixteen."

Who wrote it? Mr. Sedaka, of course—and the success of the song means that he's once more going to concentrate his recording career on his own compositions.

## In cabaret

Neil, who is currently working in cabaret in Chicago, spent several weeks working on "Happy Birthday, Sweet Sixteen," and his labour was rewarded when the song leapt into the American best sellers just a few days after it was released.

Last week, "Happy Birthday" made its initial appearance in the NME Charts at No. 22 and it has since climbed to No. 10—a sure sign that it is set for a lengthy run of popularity.

"Happy Birthday" (which is coupled with another Sedaka-Greenfield song, the beat ballad "Don't Lead Me On") is the sort of happy *beat* song at which Neil excels, both as a singer and writer, and there are many people who believe that it's the best song he's ever written.

Another formula for success, as far as Neil is concerned, is that just so long as he sticks to real rock-flavoured material, he can't go wrong—or so it seems.

His present hit, and all his past successes, were all good, solid beat songs—yet when he deviated from this policy to record "You Mean Everything To Me," a rather more melodious and less rock-styled offer-



...and he enjoys a bit of home cooking, too! Here he is congratulating his mother on one of the tasty dishes she has prepared for him.

ing a while ago, the disc just didn't register.

Which tends to suggest that in future, Mr. Sedaka's waxings will all be beat items written by himself! It's well-known that Sedaka-Greenfield writing partnership has been tremendously beneficial to the career of Connie Francis, for whom they penned such hits as "Stupid Cupid," "Where The Boys Are" and "Frankie." Greenfield also had a hand in the writing of additional Francis favourites like "Everybody's Somebody's Fool" and "My Heart Has A Mind Of It's Own."

On top of this, Neil has composed hit songs for such artists as Jimmy Clanton, Roy Hamilton, LaVerne Baker, the Four Coins and Clyde McPhatter. And right now, a new American vocal group, the Tokens, are confessing a debt of gratitude to Neil.

Say the group: "If ever we become a success in show business, we can thank Neil Sedaka. His help has been invaluable, and his faith in our ability has been a tremendous source of encouragement."

It was Neil, you see, who initially befriended the four boys during the formative days of their promising career. He raved about them to his recording chiefs at RCA, pointed out their hit parade potential in great detail and paved the way for their current-recording contract.

Right now, Neil must be feeling very proud of his protégés, for a brief glance at the Stateside best sellers will show that the Tokens are

## By KEITH GOODWIN

triumphantly in the top spot with their RCA waxing of "The Lion Sleeps Tonight," a new version of the traditional African war chant "Wimoweh."

At 22, Neil is undoubtedly one of the most versatile and accomplished young stars in the beat idiom, and the question which his British fans

## From YOU to US

**TERRY MOORE** of Castle Bromwich, writes: At last we've got a new single by Bill Haley—"Spanish Twist." What a great record it is! I only hope it will put Bill right back in the charts, where he belongs.

**JOHN GRAVES** of London, S.E.6, writes: I would like very much to compliment the staff of the NME on the 1962 Annual.

I have been taking it for the last three years and this one is by far the best.

I particularly enjoyed the article by Sammy Davis Jr. Thank you again, NME—and a Happy Christmas!

**SARAH HUNT** of London, N.W.8, writes: Russian pop-lovers, who do indeed exist, are unfortunate in that they can only get hold of British and American discs through illicit channels.

However, in the case of "Midnight In Moscow" it is we, in the West, who are behind the times. This disc—I mean the original Russian number called, "Moscow Nights"—was a top hit all over the USSR right through the summer.

I have a copy of it given to me by my brother, who went on a trip to Russia recently, and in my opinion the tune sounds much better sung by a quiet male voice, than churned out by Kenny Ball. But please don't think I am a Red Square, man!

**RICHARD EATON** and **ANGUS FORSYTH**, of Lancing, Sussex, write: We feel very strongly about two matters: (1) In our possession

are persistently asking us—when is he coming to Britain?

Already, he's undertaken successful tours of Australia and Japan (where his popularity is especially surprising in view of the obvious language barriers), but a visit to Britain has yet to materialise.

Not that Neil doesn't realise his popularity here. He's fully aware that his discs find their way into the British best sellers and he's therefore eager to come here at the earliest opportunity, in order to say a personal "thank you"

The problem is finding the time. Tours mooted in the past have fallen through simply because Neil is in such consistent demand in the States, where he's now a big attraction in cabaret as well as on TV and at concerts.

So, for the time being, we'll have to be patient, and hope that 1962 will afford Neil an opportunity to make the transatlantic crossing. And when he does, he can rest assured of a warm, enthusiastic welcome from his vast army of fans.

is a Japanese record which very conveniently prints the playing time on each side of the record; and (2) We have an American single by Elvis Presley, the cover of which bears a superb photo of Elvis.

We see no valid reason why the unfortunate record buyers of this country should not get this kind of service, specially considering the price of records today.

**VICKI TURNER** of Bristol writes: When I saw the film "Come September," the thing that impressed me most was Bobby Darin singing "Multiplication."

Now that tune has been released on a single, I feel sure it will be a really big seller for Bobby.

## NAT HENTOFF'S American Airmail



## ELVIS CREATES A PROBLEM FOR THE HIGHWAY PATROL!

ELVIS PRESLEY'S popularity is causing problems for the Tennessee State Highway Patrol. The streams of visitors to the Presley home have worn holes in the road. Gravel doesn't work because girls carry away the pebbles for souvenirs. Asphalt turned out to be the solution.

● Paul Anka broke all records in Manila. In his first four performances, he drew more than 100,000.

● Pat Boone will star in "Evil Come, Evil Go" for 20th Century-Fox. It's the story of a self-indulgent pop singer who faces the need to draw on his latent strength when his child is kidnapped.

● Frank Sinatra has revived the singing career of former movie star, Alice Faye. She's doing an album for his Reprise label.

● Steve Allen's return to national television hasn't worked out well. As of present plans, he'll end his current ABC-TV series at the end of the year.

● RCA presented Harry Belafonte with a special Gold Record because his "Belafonte At Carnegie Hall" album has sold more than half a million copies.

● Sarah Vaughan has decided not to accept the London Bal Tabarin engagement that has been offered her.

● Sammy Davis' television acting career continues to flourish. He's doing segments of "Frontier Circus," a drama on the Dick Powell show, "Rifleman," and "Hennessy."

● Noel Coward is about to start casting a British version of his "Sail Away." Despite lukewarm notices, the show is a box office success on Broadway.

● It looks as if Janis Paige will star in the Tammy Grimes' part in the London version of "The Unsinkable Molly Brown."

● Lena Horne's show, which was due on Broadway, folded out of town. It was a revue and surprisingly failed to draw sufficiently large audiences.

● Command Records, which has had great success with a precision-engineered high fidelity line, has offered Marlon Brando a singing contract. The idea is for him to be backed by a sixty-five piece orchestra.

● Nancy Sinatra Sands, like her husband, Frank, has decided she wants to concentrate on acting rather than singing. Her father says that he's in complete accord with her ambition.

● Bob Hope plans to do a picture in India next year, possibly with Bing Crosby.

● Mitch Miller's Sing-a-long albums and his television show have become so popular that inevitably there is now a Mitch Miller doll with swinging arms and a presumably stationary beard.

● There will be two Broadway musicals based on the career of Sherlock Holmes next fall.

● Fabian starred in an ABC-TV play as a sadistic killer. So negative was the reaction to an advance screening that some 20 stations around the country refused to carry the show.

## Shirley wins new fans

SHIRLEY BASSEY won new converts during her appearance on the Bing Crosby ABC-TV special. Wrote Harriet Van Horne, considered one of the toughest of American critics: "And Shirley Bassey—a belter, as they say over here—has fine vocal chords and the longest arms and fingers I have ever seen. Fascinating, that one."

## JAZZ

By KEITH GOODWIN

I CAN think of no other jazzman whose recordings are as consistently impressive and refreshingly creative as trumpeter Miles Davis, whose artistic integrity and amazing dedication have made him one of the most respected and influential figures in jazz today.

Davis' rather introverted, strangely brooding style is this month showcased on "STEAMIN'" (Esquire 32-138), a fine recital waxed by his quintet back in 1956. The adventurous tenor of John Coltrane and Red Garland's imaginative piano also contribute towards the success of this highly recommended album, most tasty tracks of which are "Diane" and "Salt Peanuts."

COLTRANE, whose hard, somewhat angular style grows on you more with each hearing, and the earthy Garland are the principal soloists on another useful Esquire album, "SOUL JUNCTION" (32-136). Both are in excellent form here and so, too, is trumpeter Donald Byrd, especially on the two Dizzy Gillespie numbers, "Woody'n You" and "Birk's Works." Don't miss this.

ANOTHER Davis alumnus, altoist Cannonball Adderley, appears on the record scene this month with his first big band programme. Titled "AFRICAN WALTZ" (since this tune was a hit for Adderley in the U.S.), this variable Riverside set (RLP 377) certainly has its moments, and there are nice things both from Cannonball and brother Nat on trumpet. It's an interesting record—but I'd rather hear the boys in a small group setting.

THE NEW PYE-JAZZ LABEL makes its bow this month, and if all subsequent releases reach the same high standard as Basic trombonist Al Grey's "THINKING MAN'S TROMBONE" (NJL 31), the label will soon be a major force on the jazz scene. This group sounds like a miniature Basie band, which really isn't surprising since the men in Al's nine-piece unit are all Basie sidemen.

This set, especially tracks like "King Bee," "Al-Amo" and "Rompin'," has a loose, easy swing, and is nicely cast in the mainstream mould. Al's big-toned, outspoken trombone is prominently featured throughout this enjoyable set, and there are also notable contributions by fellow trombonist Benny Powell, trumpeter Joe Newman and tenorist Billy Mitchell. Don't miss this!

THANK YOU ALL FOR A FABULOUS CHRISTMAS

\* PRESENT.....

OUR LOVE TO YOU

ALL...FROM THE

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\* WINNING THE NME POLL 1961

CHRISTMAS GREETINGS AND THANKS

FOR MAKING 1961 A WONDERFUL YEAR

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- ★ THE CHIPMUNKS
- ★ JULIE LONDON
- ★ THE VENTURES
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# Santa scared the daylights from Shirley Bassey!

## Shirley Bassey!

**SHIRLEY BASSEY**, still riding high in the best sellers with her dynamic revival of "I'll Get By," was in a reflective, almost nostalgic frame of mind when we met one morning this week. Which suited me just fine, since I planned to quiz her about her Christmas memories.



"My most unusual Christmas was four years ago," she recalled. "I was appearing in Australia at the time and it didn't seem like Christmas at all. The sun was shining and the beaches were always crowded with bathers.

"The British conception of Christmas involves snow, frost and people muffled up to their ears in warm clothing. But in Australia, it's not like that at all, and it takes a little time to get accustomed to the totally different weather conditions," she went on.

"As Christmas approached, I began to get a little homesick. During a champagne party on Christmas Eve, I cried like a baby. It was my very first Christmas away from my family in Cardiff and although everybody was wonderful, I couldn't help feeling a little miserable.

"After the party, I went back to my hotel in Sydney," Shirley continued, "and I was awakened the following morning by sounds coming from my lounge next to my bedroom.

"I threw open the door—and there in front of me was a full-grown, guffawing Father Christmas in all his traditional regalia. For the moment, I was so scared that I just ran back into the bedroom, leapt into bed and pulled the sheets over my head!

"After a couple of minutes, I took another peek. Then I discovered that Santa was none other than Lilly, wife of my manager, Mike Sullivan. It turned out that Mike and the hotel manager had scoured

the town for a Santa Claus rig-out to help cheer me up and forget my homesickness.

"After that, Christmas was a lot of fun.

"Bruce Gordon, manager of Syd-

ney's Tivoli Theatre, played host to us at his beach home, and I spent most of the day swimming, sun-bathing and eating—which is all very nice, but nothing like a traditional English Christmas.

"Much as I enjoy Christmas, I feel that it's definitely more of an occasion for children than adults. I remember when I was a kid, all my Christmases were happy. I used to look forward to the day for months and months."

What is the main attraction of Christmas for children? "I should say that it's the mounting excitement of wondering what presents you'll get from parents, relatives and friends. And then, of course, most families plan a big get-together over Christmas and I think that young children always enjoy this sort of thing," Shirley ventured.

"When I have children of my own, I think that I'll enjoy Christmas more than ever before," she added.

What's Shirley going to do this

### reveals Keith Goodwin

year? "Well, it'll be a pretty quiet Christmas. Ken (her husband) and I will be going down to the country on Christmas Day to have dinner with friends, and on Boxing Day, we'll probably just stay at home and relax," she replied.

"Mind you," she hastened to add, "at one point we planned to spend a few days somewhere hot—like the West Indies. But we gave up the idea on the grounds that I'm already set to go to Puerto Rico for a short cabaret season in January."

Shirley laughed when I asked her about exchanging presents with her husband, film director Kenneth Hume.

"We've already done so," she replied. "You see, I can't seem to store things up and neither can Ken. I came back from America with a

whole lot of things that I intended to give him as Christmas presents, but I couldn't keep them to myself.

"Already he's had a gold identity bracelet, a miniature gold lighter and a pair of gold and black pearl cuff-links from me, so now I shall have to go out shopping for some more presents!

"He's given me a pile of things too, including a diamond pin in the shape of a butterfly, which I love, and a matching cigarette case and powder compact," she pointed out.

"Anyway," she went on, "I've got one or two surprises up my sleeve for Christmas Day which I am going to try to keep to myself. For Ken and I, this will be our first Christmas together. I know it'll be a happy one, and I sincerely hope yours will be too," Shirley concluded.

Already, Shirley knows exactly what she'll be doing during Christmas, 1962—appearing in cabaret in the Persian Room of New York's Plaza Hotel, where her recent success has prompted a return booking.

### DARIN'S HOPE

**HOLLYWOOD.**— Hoping that it will do for him what "From Here To Eternity" and "The Young Lions" did for Frank Sinatra and Dean Martin respectively, Bobby "Mack The Knife" Darin enacts his second straight dramatic rôle in "Point Blank," a starkly uncompromising story, to be produced and directed by Stanley Kramer.

Bobby Darin portrays a vicious, psychopathic German-American band leader in a small town.

Says Bobby: "I feel that playing this stinker can get me more attention as an actor than well—than a weasel in a chicken farm.

"Romantic rôles, like the one in 'Come September,' may be fine and lots of fun, but the heavies, the villains, get the attention. And I've got Stanley Kramer as my director."

## Life-lines of RICKY STEVENS



Real name: Kenneth Leonard Fokett.

Birth date: November 29, 1938.

Birthplace: Hoxton.

Height: 4ft. 11in.

Weight: 7 stone 7 lbs.

Colour of eyes: Blue.

Colour of hair: Fair.

Parents' names: Henry Charles, Maud Rose.

Brothers and sisters: Jimmy, Dennis, Eric, John, Gary, Roy, Albert, Jean, Maude, Rose, June.

Present home: Hoxton.

Instruments played: Drums and saxophone.

Where educated: Pitfield Street School.

Musical education: Self-taught.

Biggest break in career: Meeting Tony Lewis and Norman Newell.

TV debut: "Thank Your Lucky Stars," November 25, 1961.

Radio debut: "Parade Of The Pops."

First important public appearance: Stage show with Helen Shapiro and Danny Williams.

Current hit and latest release: "I Cried For You."

Present disc label: Columbia.

Recording manager: Norman Newell.

Personal manager: Tony Lewis.

Musical director: Geoff Love.

Hobby: Collecting swing LPs.

Favourite colour: Blue.

Favourite singers: Frank Sinatra, Ella Fitzgerald and Sammy Davis, Jr.

Favourite actress: Doris Day.

Favourite actors: James Cagney and Paul Newman.

Favourite food: Indian.

Favourite drink: Coca-Cola.

Favourite clothes: Sports.

Favourite bands: Basie, Benny Goodman.

Favourite instrumentalist: Gene Krupa.

Favourite composers: Rodgers and Hammerstein.

He likes: Meeting show people.

He dislikes: Sausages.

Best friend: Danny Williams.

Most thrilling experience: "Being discovered when I entered for a talent competition."

Tastes in music: Swing.

Origin of stage name: "Given to me by Geoff Love."

Pet: Dog.

Personal ambition: "To own my own house."

Professional ambition: "To reach the top of the hit parade."

## ★ TOMMY SANDS TALKS

to Andy Gray

**IN** London on Sunday, TOMMY SANDS talked about

● **HIS WIFE**, Nancy Sinatra. "I'm so glad she's recording on Reprise. She's very talented. So natural and vivacious. She's a great girl."

● **HIS RECORDING FUTURE**. "I won't record for Reprise. I'm happy with Capitol. But I'm devoting more time to acting."

● **HIS FATHER-IN-LAW**, Frank Sinatra. "I call him Mr. Sinatra. Never dad or pop. I have a great admiration for him. But I don't want to join his Clan. I never asked permission to marry his daughter—just told him she'd said 'yes' when I phoned her in New York from Australia and that if he'd like to be at the wedding it would be at Las Vegas. He was there!

"I like him—but as I'm a sober sort of guy and he's a wild one,



it's probably unique that the son-in-law is quieter than the father-in-law!"

● **"LOVE IN A GOLD-FISH BOWL"**, one of his current films: "As you can see, I'm dark haired. I only went

blond for the picture. The type I was supposed to play was a pimply-skinned, gangling, skinny youth. The make-up man painted pimples on me each day and bleached my hair. I liked doing the picture. It was fun with Fabian."

● **"BABIES IN TOYLAND"**, another current film: "This was my most enjoyable venture yet, because I dance alongside the great Ray Bolger and sing with Annette, who's a doll!"

● **THINGS IN GENERAL**: "I'm comparatively young as a disc singer" (he's 24, looks 17). . . . I never finished school, so I'm studying again—languages and play-writing. . . . It is thought among entertainers in the States that it's harder to get a good critical notice in Britain than in America."

## ● EPs BY ALLEN EVANS ●

**EDEN KANE** (Decca) sings his two hits—Well I Ask You and Get Lost, adding I'm Telling You and Before I Lose My Mind. Plenty beatsy.

**RAY CHARLES** (London) devotes the whole of one side to the shouting match, What'd I Say, adding on the other an instrumental number—Rockhouse—and a vocal—Tell All The World About You.

**NELSON RIDDLE** (Capitol) makes a super job of Brother John, Moon-glow, I Can't Believe That You're In Love With Me, and Pendulum Song, with chorus singing the clever lyric.

**LAWRENCE WELK** (London) conducts a large, lush orchestra through Yellow Bird, Runaway, Calcutta, and Don't Worry. The arrangements are fresh and worth a listen.

**THE VELVETS** (London). Lively, big voiced singing from a coloured quintet of Lucky Old Sun, Time And Again, Tonight Could Be The Night, and Spring Fever. Beaty backing.

**NINA SIMONE** (Parlophone) is a smoky-voiced, dramatic singer-pianist. She makes magic of My Baby Just Cares For Me, He Needs Me, Don't Smoke In Bed, Little Girl Blue.

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TUESDAY
6 Six O'clock Record Show; 7 Pops At The Piano; 7.15 Tuesday's Requests; 7.45 Helen Shapiro; 8 New Songs For Old; 8.15 Honey Hit Parade; 8.30 Stephanie Grappelly; 8.45 Spin Beat; 9 Matt Monro; 9.15 Spin Around; 9.30 Ray Orchard Record Date; 10 Jimmy Young Show; 10.30 The Jimmy Saville Record Show; 11 The Marquee Trad Club; 11.30 The World Tomorrow; 12 Midnight On Luxembourg; 12.30 Radio Luxembourg International Night Service.

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## Great 'Happiness' for Helen!

"WALKIN' Back To Happiness" biggest Helen Shapiro record to date; sales exceed half a million... U.S. composers Sharon Sheeley and Jackie De Shannon played their songs for Adam Faith's consideration on Saturday... At Christmas, John Leyton's personal manager Robert Stigwood returns home to Australia...

With Cyril Ornadel as musical director, MGM chief Arnold Maxin waxes LP by Maurice Chevalier in London next month... Equity strike cancelled Tommy Steele's ATV Christmas show... First LP by Rosemary Squires for HMV—under Wally Ridley's direction...

BBC-TV considering Jimmy Savile disc show... Recorded by Norman Newell here, Capitol issue "Swingin' Peters Sisters" LP in America... New vocal version by Chordettes of "Exodus," featuring Pat Boone's lyrics...

Producer Bob Lippert plans three films for Bobby Vee... Hollywood reunion by Elvis Presley and hometown girl friend, Anita Wood... Rumours suggesting Kay Starr's marriage to comedian Don Rickles denied...

Amusing: first Brian Matthew solo disc... Tito Burns presents forthcoming Bobby Vee tour jointly with Leslie Grade here... Thugs beat up Danny Williams last Thursday...

Long overdue: Tommy Steele single release... On many occasions, Mrs. Mills and NME Advertisement Manager Percy Dickins have played in same band... Next Danny Williams LP, "Moon River"...

Kenny Ball's "Midnight In Moscow" published by Lonnie Donegan's music company... Isn't the Shadows' sound becoming monotonous?... Cliff Richard's "Young Ones" co-star Carole Gray closely resembles Connie Francis...

## CLIFF GIVES FAMILY A XMAS TREAT



CLIFF RICHARD escorted his mother and younger sisters, JACQUELINE (14) and JOAN (10) to the world premiere of "The Young Ones" last week. A wonderful Christmas treat for them. And the rave reviews of the picture must have made Cliff very happy, too!

## AND THE SHADOWS STEP OUT, TOO



The SHADOWS were there, too, of course. Above, BRUCE WELSH escorts his wife, ANNE, and JET HARRIS is with singer PATTI BROOKS. Below, BRIAN BENNETT has his wife, MARGARET, on his arm, and HANK MARVIN is with BILLIE, his wife.



temporary replacement for Keely classical LP... Every Billy Fury fan must read Madame Ve-ara's forecasts in NME Annual... Eartha Kitt launching dance schools (partnered by Joan Connors) throughout USA... Next month, Bobby Vee returns to Australia... Andy Williams married French dancer Claudine Longet last Friday.

Sold: Frank Sinatra and Peter Lawford's Hollywood restaurant... Latest Tommy Steele composition bought by Cyril Simons for Leeds Music... Pye's U.S. representative Irving Chezar in London this week. Reported that guitarist Jet Harris is related to Vesta Tilley, famous old-time variety star... Big Duane Eddy instrumental hit waxed vocally by Ral Donner, "Because They're Young"... Helen Shapiro doing better than Elvis Presley; he's managed by Colonel Tom Parker, but Helen has General Artists!...

In his stage act, Harry Belafonte twists... For her next LP, Doris Day teams with noted pianist Andre Previn... Streatham Xmas pantomime starring Tommy Trinder also features Don Arrol...

Manager Bunny Lewis considering label change for Mudlarks... New flipside title chosen by Norrie Paramor for next Cliff Richard single... With his wife Carole Lynne and their family, Bernard Delfont left for South Africa last Thursday...

Mixed reviews for first Sammy Davis TV drama role here... Great song: Michael Carr and Bunny Lewis' "No Greater Love" — but does Craig Douglas do it justice?... Neil Sedaka's engagement to Leba Strassberg unconfirmed...

Loyds of London tour for Cliff Richard and his mother Mrs. Dorothy Webb — escorted by Mark Wynter's personal manager, Ray Mackender... "Dear Ivan" waxed by Jimmy Dean... Likely to dethrone Frankie Vaughan at chart-top — Pat Boone's "Johnny Will" or Acker Bilk's "Stranger On The Shore"...

In his law suit against Everly Brothers, former manager Wesley Rose lost first round... At Palm Springs, Frank Sinatra plans business discussions with Peggy Lee next week... Like many before, Chubby Checker found it difficult following the Shadows at a Paris concert...

In Norway, Cliff Richard's "Girl In Your Arms" No. 1, ditto Petula Clark's "Romeo" (France)... Patti Page and her manager Jack Rael forming company to handle Everly Brothers' business affairs... Louis Prima signed actress Michele Lee as



Having a ball at the Pye Christmas party are (l. to r.) recording stars AL SAXON and JOAN REGAN, with noted d-j and NME record reviewer KEITH FORDYCE.



## ★ YO, MAN, YO!

Everybody is enjoying a spell of yo-yo-ing during a break in rehearsals for last week's "Thank Your Lucky Stars." Left to right are: BILL FORBES, JOE BROWN, BRIAN MATTHEW, CLEO LAINE, JIMMY HENNEY, BILLY FURY, DUFFY POWER and KARL DENVER.

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Perhaps his starring rôle in Walt Disney's "Babes in Toyland" will help remedy this situation, because he is a fine young actor, singer and dancer.

His co-star, Annette, also a firm teen favourite in America, does not

emerge quite so well. Her acting is wooden, her singing shaky.

During the course of the film, just about every nursery-rhyme character, from Mother Goose to Wee Willie Winkie, makes an appearance. There is an unusually strong story-line.

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