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45 rpm



PERRY COMO makes a welcome return to British television screens tomorrow (Saturday) night when he appears in his "Music Hall" programme. (See article on page 2).



LONNIE DONEGAN is currently scoring a big personal triumph in Australia. Meanwhile his latest disc, "Lively," has been voted a definite "hit" by last week's "Juke Box Jury" panel. (See page 10).



RUSS CONWAY has been told to rest an injured hand by his doctors, and had to leave the London Palladium show on Saturday night, but you can hear him playing as happily as ever on his various Christmas party discs.



NINA & FREDERIK are very busy visitors to London, appearing in cabaret at the Savoy Hotel and on television. Their disc, "Little Donkey," is also a big success, having jumped into the charts at No. 17.



THE SHADOWS are enjoying a double-sided hit with "Man Of Mystery" at No. 9 and "The Stranger" at No. 11. (Read all about them in "Life-lines" on page 8).



SHIRLEY BASSEY made her debut on Ed Sullivan's TV show in New York this week. Discwise, she remains runner-up to Elvis Presley with "As Long As He Needs Me" at No. 2.

No. 13 THIS WEEK! And still causing a—

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New telerecording system brings clearer Perry Como

A TOUCH of class and polish is added to the familiar monotonous TV pattern this weekend, with the return of Mister Relaxation to our screens. Yes, Perry Como is back again to brighten the winter dullness—and due to the high rating which his show has achieved in the past, he is now promoted by BBC-TV to peak-hour Saturday evening viewing.

What's more, I can tell you that the easy-on-the-ear Como is better than ever this time, thanks to improvements which have been made in the telerecording system. The quality of both picture and sound have been boosted appreciably—there is an infinitely sharper definition, which is 100 per cent better than the muffled and synthetic effects that have frequently marred the programme in the past.

I gather that NBC are now paying considerably more attention to the quality of their telerecordings, in view of the fact that there is such a vast overseas market for this particular presentation. In any event, the outcome is clearly evident in this new series—and I can vouch for this, since I have just had the opportunity of watching Perry's first show (the one which you will see tomorrow) on closed circuit.

As you will soon discover for yourselves, Como remains the master showman—superbly relaxed and extremely confident, setting both guests and audience at ease with his air of informality and friendliness, and retaining a sense of appearance of everlasting youth.

For this new series, Perry is reported to have had a tussle with his sponsors on the question of whether or not he should dye his grey hairs. His employers at first insisted that he should, but Perry adamantly refused, maintaining that he had no desire to fool the viewers. Needless to say, he won his point!

I must admit that when I had the pleasure of meeting Perry in the spring, the first thing that struck me was his remarkably young appearance—for remember that he is now 48! Fortunately, he has an outlook and approach to match—thus retaining the support of the teenage faction, although it would be more accurate to describe him as a family entertainer.

Plases all

Perry's "Music Hall" show has discovered the happy knack of catering successfully for all age groups and tastes. This, I feel, is an art which has not yet been captured by TV producers in this country—where teenage programmes are treated as a thing apart, as though they were a contagious disease!

The first of Perry's new presentations is typical of all those we shall be seeing during the coming months. The ingredients are the well-established and impeccable Ray Charles Singers and Mitchell Ayres Orchestra; several routines by Perry; a group of contrasting guest artists, who invariably perform solo, as well as in company with Perry; and a montage finale, in



Perry has been noticeably absent from the top table since the beginning of May and has, in fact, only had one title in the best-sellers this year—namely, "Delaware." Why this apparent lapse in the disc fans' estimation? Well, the truth is that it isn't really a lapse—there just haven't been any Como discs on the market.

Presumably Perry can afford to take things easily these days and is not in any undue panic to get into the recording studio, until the ideal material comes along. At any rate, there's been nothing available over here.

New disc

But now that the show is returning to TV, Perry has swung into action on disc. He's just waxed a powerful new ballad called "Gone Is My Love," which will be released by RCA in this country next Friday (25th). It's backed, by the way, by a seasonal piece titled "Home For The Holidays"—taken from the "Perry Como Sings The Songs Of Christmas" album, which was issued last year.

Benefiting from a regular weekly exposure, means that Perry's name will continually be in the minds of the record-buyers—and even though he obviously won't sing "Gone Is My Love" every week, he will nevertheless, be boosting his sales from the publicity point of view.

Incidentally, you will hear him singing this new disc title on TV in one of the December shows. He featured it on his "Music Hall" programme in New York a week or two ago, and it will be a few more weeks before that particular edition pops up in the BBC-TV schedules.

The guest list for the forthcoming



FRANKIE AVALON and his pal FABIAN go into a dance routine which you will see in Perry Como's show on BBC television tomorrow night.

series is most impressive, with young Bobby Rydell being of special interest to NME readers when he appears next week. Among other topline names who will be featured during the next few months are Connie Francis, the Kingston Trio, Keely Smith, Rosemary Clooney, Tommy Sands, Eydie Gorme and Steve Lawrence, Crosby Rogers, Della Reese, the Crosby Brothers and Betty Grable. Quite a line-up!

The "Music Hall" show, by the way, now has a new producer, so this may account for some of the changes we shall see. New man is Nick Vanoff, who has already made a considerable name for himself as producer of the highly successful series in which Dave King starred in New York.

There's no doubt that this programme will prove a tremendous asset in boosting Como's record sales here. This, plus the enormous amount of care that goes into every Como disc session (despite the apparent easy-going informality of his records), means that every title he cuts is a potential best-seller.

I understand that Perry's disc titles are always chosen in conference between himself, the RCA pop music director, the arranger—and Mitchell Ayres and Ray Charles. But Perry doesn't actually get down to the task of learning the songs he is to record, until he gets into the studio himself.

"It's possible to get to know a song too well," he explains. "So I don't work at home at all. At the session, with the band working right along with me—that's when I start to learn the tune."

The usual procedure is for Perry to do about six takes on each title—irrespective of whether they're good, bad or indifferent. Then they pick the best one from among those recorded.

Recently Perry was asked to give some advice to youngsters who want to become singers, and his immediate response was: "Make sure you can walk before you run! Sure, I've seen it work the other way round—but too many kids these days suddenly hit it big, and then have nothing."

Perry continued: "You've got to start somewhere, and you can't buy experience. You need to learn a lot of things and, for a beginner, there's nothing better than band work."

All the big ones today went through the band phase. Maybe there aren't so many big bands around today as there were in the past, but road work and one-nighters—they're all experience.

"You have to develop a style, and you've got to have a little confidence, too. And this all takes experience. Of course, you need a lucky break, as well—that has a lot to do with it, and it's something you can't count on!"

Any aspiring young artists in search of experience in the pop music business could do a lot worse than watch Perry Como when he returns to TV tomorrow night. DEREK JOHNSON.

tion is unprecedented—but it's certainly worth while, for it's an exceptionally good song.

What will be the principal effect of Perry Como's return to the nation's living room? Quite apart from providing us with an elementary lesson in the art of television presentation, it could also bring Perry back into the running as a hit parader on discs.

Newcomer has TWO discs released on same day

MOST disc aspirants would give their right arms to have just one record released. But to have TWO discs released simultaneously is indeed a miraculous occurrence. It has happened to Brian Bentley and the Bachelors.

Today (Friday), they make the debut when their first two discs will be on sale. One is a vocal, "Wishing Well"/"Please Make Up Your Mind," and the other an instrumental, "First Flight East"/"Sunday Break."

The latter title is most appropriate as they have been featured on the ABC-TV programme of the same name.

The show was seen by Johnny Franz, a-and-e manager for Phillips Records, and he immediately contacted the group's agent and offered a contract.

Brian Bentley (his real name is Brian Hawker) was born in Blackheath in 1940, and after leaving school in 1955 went to an engineering firm making spares for Rolls-Royce and Bentley cars. It was from the latter he took his name.

In October, 1958, after playing with a few small groups he started his own outfit called the All-Stars. He opened his own swing club in Bromley, where he lives, featuring his band and himself there.



He opened another club in Ramsgate, and formed a new group—the Bachelors—for disc.

While at Ramsgate he paid a flying visit to London, when he played a demonstration disc to an agent and got more dates.

The group was booked for "Sunday Break"—a stepping-stone to success. If their recording manager has such confidence in them as to issue simultaneously two records after their first recording session, they must be quite something. DON BROUGHTON.

★ NME COVERS THE LATEST ATTRACTIONS ★

Is Fabian holding back?

PERHAPS U.S. singing star Fabian has some hidden acting ability that I do not appreciate, for I am still waiting to be "enthralled and excited" at the way the teenage rave conducts himself on celluloid.

His latest movie, "North To Alaska," like the others, gives him little chance to establish himself as anything in particular. There is, however, a big improvement in this film, compared with his performance in "Hound Dog Man."

Fabian is called upon to act as a stooge to husky John Wayne and slick Stewart Granger. Wayne throws him into the water twice in the film, and is generally rude to him.

He sings, briefly, a number called "If You Knew," by Russell Faith, Robert Mance and Peter DeAngelis, but the real singing credit should go to the late Johnny Horton, for the title song.

Don't expect the film to be a dramatic, action-packed, ice-and-snow spectacle.

Instead, the film is set in Alaska during the late spring, when there is plenty of sun and heat about.

There is a comedy theme throughout, coming to the fore right at the end, in ten minutes of glorious slapstick bawling.

MIKE HELICAR.

Barry Sisters well liked

THE new floor show, which opened at London's Pigalle Restaurant on Monday, was in danger of being considered an anti-climax—following as it did, in the footsteps of Dan Dailey, Shirley Bassey and Sammy Davis. So Al Burnett produced an ace from up his sleeve and gave patrons two solid acts for the price of one.

The American Barry Sisters proved to be one of the most talented and likeable sister acts I have ever encountered. These two pretty brunettes ranged from dramatic ballads like "Come Prima," to rhythmic offerings such as "Bill Bailey," with equal aplomb and assurance. They also sang efficiently in no fewer than seven different languages!

The first night audience was reluctant to let the girls go (they'll be seen, by the way, on BBC-TV's "Be My Guest" next Tuesday), but was quickly captivated by the charm and good humor of Jack Carter, one of the most natural and funniest comedians I've heard for months.

This new Pigalle bill, which runs only a few minutes short of 14 hours, also offers a couple of other acts and—bearing in mind the meal that goes with it—represents real value for money. D.J.



JOAN REGAN "MUST BE SANTA"



JOE HENDERSON "Mr Piano" "HONKY TONK CONCERTO" B/W "Swingin' Sleigh Ride"



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LONGNIE SAYS—

'LIVELY!'

★ ☆ CONNIE FRANCIS ☆ ★



By Cliff Richard . . . and Adam Faith

WITHOUT any shadow of doubt whatever, Connie Francis has always been my favourite girl singer—quite frankly, I don't think there's another one who can ever get near her.

As you know, I'm an ardent record collector, and I own a large number of Connie's discs. I don't think it would be accurate to say that I have them all, but it's certainly true that I have the majority of her releases. And I never tire of listening to them—they're all catchy, melodic and irresistible.

Unfortunately, I've never had the opportunity of seeing her work live, except on the recent occasion when she played the Palladium TV Show—and this, of course, was far from being a fair indication of what she can really do.

I'm told that, when she plays her full stage act, it's something well worth seeing—and I really must try to catch it some time she is over here.

STAR QUOTE

ACTRESS Leticia Roman, who appears with Elvis Presley in "GI Blues," told a reporter: "When I first started working with him, he brought me a bunch of red roses. They didn't last long. He helped carry them to my car outside the studio and his fans just grabbed them."
"Another time I left the lot and found a group of hysterical girls ready to pounce on me. You work with Elvis. You touched him," they screamed at me."
"They started clawing at me. I got so alarmed I called for help."

But although I'm not very familiar with her live in-person work, I have been fortunate enough to meet Connie a few times, and I think I'm beginning to know her as a person. In fact, during her recent visit, my manager (Tito Burns) and myself were lucky enough to have dinner with her—and I must say that this was a particularly enjoyable occasion. I have always found Connie a most charming girl. It's not surprising that she has reached the top because, in addition to her undisputed talent, she has this overwhelming ability to charm.

She also has a very wise head on her young shoulders, and knows exactly what she wants to do. One of Connie's characteristics to which I took an instant liking, is the fact that she is so easy to talk to. It seems that you've no sooner met

her before she's chatting away, almost as though she's known you all her life. This is a very endearing and natural quality in her make-up, and I think that everyone who comes into contact with her notices the same thing.

I would like to congratulate Connie on climbing so high in the charts with her current record release—which must come as a pleasant surprise to her, since her previous issue was expected to do so much, and didn't in fact manage to reach the placing of the present one.

But I must say she performed "My Heart Has A Mind Of Its Own" beautifully on Palladium TV recently—and this must have been a decisive factor in boosting it.

Yes, you can certainly put me down as a Connie Francis fan. I admire her work tremendously, and I'm also very impressed with her as a person. There's no question about it—she sure is a sweetie!

LET'S talk about Connie as an artist first, shall we? I think the thing that really shook me about her work was her extreme versatility. I was most impressed by the ease with which she ranges from the out-and-out rock numbers to the powerful dramatic ballads—and, of course, the natural air of confidence with which she handles her audiences.

This, of course, is typical of many leading American artists, but I hadn't realised that Connie was quite so polished, assured and possessed until I actually saw her. That was certainly a revelation to me!

ALBUMS FOR YOUR PARTY

By ALLEN EVANS

BLACK AND WHITE MINSTREL SHOW (HMV) is a rollicking LP, featuring good singing throughout, mostly of songs everyone knows. Chief soloists are Tony Mercer, Dai Francis and John Boulter, but the backbone is the combined singing of the George Mitchell Minstrels, who really put over a number well. George himself conducts the orchestra.

FIRTSIDE SING ALONG WITH MITCH (Philips) will be most popular at any party, because it features fine singing, good accompaniment—and in the album are song sheets so that you can learn the words, if you don't know them already, of songs such as The Old Grey Mare, Drink To Me Only With Thine Eyes, Annie Laurie, When You And I Were Young Maggie and other pub songs. Mitch Miller and his Gang in form again.

SING IT AGAIN—No. 3 (Columbia) is another non-stop songfest of pops, by a great team—Benny Lee, Julie Dawn, Jean Campbell, Franklyn Boyd, June Marlowe, Roy Edwards, Steve Race Four, and Harold Smart. Forty items—and all bound to please.

JOIN IN THE CHORUS (Pye) is the invitation of Cockney humorist Stanley Holloway and chorus. He sings a dozen famous songs, including Any Old Iron, Down At The Old Bull And Bush, Where Did You Get That Hat, Two Lovely Black Eyes. Ivor Raymonde directs the jaunty orchestra on this tuneful disc. A "knees up" in song.

SING IT WITH JOE (Pye) is another invitation to let it rip, with Joe "Mr. Piano" Henderson and his friends leading the singing of 23 songs you all know—samples are Waiting At The Church, Jingle Jangle Jingle, Sweet Violets, My Blue Heaven.

PARTY DANCE TIME (HMV) is an excellent set of 36 all-time hits, played in perfect time by Joe Loss and his Orchestra, containing two quickstep and two waltz medleys.

DANCING AT GROSVENOR HOUSE (Decca) is the third volume in the popular series by Sydney Lipton and his Orchestra, giving you 24 hit tunes, played with a tantalising rhythm which will make dancing easy.

THE WORLD'S GREATEST RAGTIME PIANO PLAYER (Warner Bros.) is the modest boast of Joe "Fingers" Carr, whose ivory pushing is guaranteed to liven up proceedings over the festive season. Plenty of toe-tapping rhythm.

At home, I have every one of Connie's records—albums and singles—and I never tire of listening to them. But even they do not give an accurate indication of the full extent of Connie's versatility. I think any fan of hers has really to see her on stage to appreciate this to the full.

I must admit that when I watched her, I was completely enthralled. There's no doubt about it, for one so young she turns on a world-class performance—and I honestly think I learned something of the art of stagecraft through watching Connie work.

Watched!

Of course, during her recent British visit, Connie also came to see me work, and, believe me, I felt pretty apprehensive when I knew that a star like hers was watching me! But since then, we have never actually discussed my performance.

I know that she has talked it over with my agent, Evelyn Taylor—and Evie tells me that Connie was quite complimentary in many respects—but the two of us have not spoken together about my act. Maybe that's because I've been too busy enthusing to her about her performance!

Now we come on to the subject of Connie as a person—and this is something that's very difficult for me to write about, without some people trying to read between the lines.

Well, I'll tell you—I reckon Connie is just wonderful!

The main asset in her favour is that she is so completely unspoiled. She's utterly sincere in everything she says or does, and that's the essence of sweetness and charm.

Natural

Yes, I think that's what I like about Connie more than anything else—the fact that, despite her fame and world rating, she remains perfectly natural and unaffected in every way. I know there's been a lot of talk about Connie and me, and it's true that we are very good friends. And after all, why shouldn't a couple of young people in show business, who have various interests in common, be on friendly terms—just as youngsters in other walks of life are able to be?

To anyone who asks me if there is anything serious between the two of us, I always make a point of reminding them that we are both career-minded people.

Don't forget, too, that for almost the whole time, there's a minimum three thousand miles of ocean separating us.

I won't bore you with the time-honoured comment: "We are just good friends"—but you know, quite honestly, that just about sums up the situation. I'm very thrilled and honoured to be able to number, such a delightful person among my friends, and I sincerely hope that we shall be able to maintain the bond between us for a long time to come.

I would just add how happy I was to see Connie's new record release, "My Heart Has A Mind Of Its Own," rising so high in the NME Charts. I felt that justice wasn't done to her previous disc, "Everybody's Somebody's Fool," in this country, so it's good to see the situation being rectified this time.

No doubt her two ATV performances of this new song helped tremendously, but—even without this consideration—it's a record that well deserves success.

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Tony Newley's latest just can't go wrong

KEITH FORDYCE ON SINGLES

Cliff Richard picks even better song

JUST can't miss. That's the immediate verdict after one listen to the new Decca waxing by Anthony Newley, "A Boy Without A Girl." An unhurried ballad, warm and appealing. The lyric is not brilliant, but there's a hit-quality strength in its simplicity.



New picture of ANTHONY NEWLEY.

SHIRELLES

Four girls called Addie, Doris, Beverly and Shirley make up the Shirelles. They recored for London and Shirley herself wrote their latest song, "Tonight's The Night." It's in the American Top Twenty and stands a big chance of a repeat success over here.

A medium rocker with a steadily flowing lyric sung mostly as a solo with strong group support.

Coupling, "The Dance Is Over," makes a good contrast. A slow ballad, a bit on the weepie side, but manages not to tumble over the brink into the laughable.

AL SAXON

In a style that is semi-Darin, semi-Sinatra, Al Saxon lets fly on Fontana with "Blue-Eyed Boy." Lyric is a "toughie," soundwise, Harry Robinson provides a blend of trad, jazz and swing.

It's good listening but hit-wise it's only just on the fringe of commerciality and Al will have to work hard if he's to put it in the sellers.

"Don't Push Your Luck" is a most attractive, beauty ballad.

It'll be another big one for the highly individual Tony N. And three cheers for that individuality—it's all too rare a quality.

The coupling is a tearaway version of "Strawberry Fair"—Tony has himself a load of fun adding a Cockney slant to this traditional song. To quote one of Tony's own lines—"come and get an earful."

FRANK SINATRA

"Ol' MacDonald" and his farm have been around for a long while, but the "chick" that Frank Sinatra finds there is not of the usual farmyard variety!

New lyric and swingin' treatment from Nelson Riddle add up to lively and amusing listening. Recommended as a good buy with just one reservation—this is not top-grade Sinatra.

The "king" is first-class by any standard, but this waxing lacks those "take-you-by-surprise" touches in the phrasing that we have come to expect from Frank.

"You'll Always Be The One I Love" is a lingering ballad, pleasant but not memorable. That's on Capitol.

CROSBY/ARMSTRONG

Nothing could delight me more than to see the names "Bing and Satchmo" together on an MGM disc. This terrific twosome is as great as ever, with an excellently produced "Muskrat Ramble."

Sound of the backing provided by Billy May's oik and chorus is fat, full and cheerful.

This is a disc that you won't tire of; years of pleasure worth every penny you have to pay for it.

"Dardanela" has a catchy tune—and ideal duet for B and S—with occasional Eastern sounds to blend with Mr. May's rhythmical accompaniment.

'LIVELY' LONNIE!

COPS and robbers is the comedy theme of Lonnie Donegan's "Lively." It's corny music-hall humour of which Lonnie seems to be almost the only exponent these days.

Not as great as "Dustman" but it's good, fast-moving fun that should end up in the charts. Flip of this Pye platter is "Black Cat," an unusual one from Donegan in that he gets big swingin' backing from the Ralph Dollimore orchestra.

Goes like mad and I defy you not to be "with it" before the spin is half way through.

TILLOTSON/ALLEN

A big hit from America is "Poetry In Motion," sung by Johnny Tillotson on London. I welcome the title as being something fresh and different, but unfortunately this doesn't spread to the song.

Nevertheless it's a good rocker, on the fast side, with a strong commercial lyric. "Princess, Princess" is nearly as good as the top side. Nothing new about it, but it's good value.

Parlophone have Richard Allen to sing "Poetry In Motion" and with a punchy backing from Johnnie Spence he'll provide stiff competition for Mr. Tillotson.

Reckon this is Richard's best chance for a hit so far. "Don't Ever Say You're Gonna Leave Me" is a "Fever" type number, sung by Richard with vigour and confidence.

Christmas discs

SINGLES

"MUST BE SANTA" sounds like a big one for Christmas, recorded on Decca by Tommy Steele and a children's chorus. Also recorded by Joan Regan (Pye) and Alma Cogan (HMV).

And I don't bill Alma and Joan as also-rans because their discs are in any way inferior, it's just that to compete with Tommy's Cockney charm is trying to do the near-impossible.

A bright, cheerful and catchy tune, with the chorus answering questions posed by the soloist.

Tommy's coupling is "Boys And Girls" an amusing novelty with lots of "go" to it.

Joan Regan makes her "B" side "Will Santy Come To Shanty Town," a quiet and sentimental song that pulls at the heart-strings.

And Alma, for her flipside, has the gorgeous title "Just Couldn't Resist Her With Her Pocket Transistor," a catchy rock-cha.

Please, please don't miss out on Ella Fitzgerald's waxing of "Jingle Bells" on HMV. Aided by Frank DeVol's backing it's a top-gear tear-up. "Good Morning Blues" is indeed a blues but it opens with a plea to Santa Claus! Great singing from Ella.

An unusual song is "In Jerusalem" sung by Gracie Fields on Columbia. Verse is sung to a Middle East sort of tune, then the chorus flows in to a graceful Western melody.

It's a story about the Christ, more adult than most that are recorded at this time of the year. I think a lot of people will like it; "enjoy" is not a word that can be used easily with a song like this. The other song is "The Twelfth Of Never." KEITH FORDYCE.

ALBUMS

****ELLA WISHES YOU A SWINGING CHRISTMAS (HMV) with Jingle Bells, Sleigh Ride, Rudolph The Red Nosed Reindeer, Winter Wonderland, etc., sung with magic artistry by Miss Fitzgerald, aided by a really swinging orchestra, conducted by Frank DeVol.

***THE MAGIC OF CHRISTMAS (Capitol) is a set of wonderful carols by Nat "King" Cole and an orchestra and chorus conducted by Ralph Carmichael. Cole's smoky voice is ideal for Holy Night, The First Noel, Silent Night and the nine other famous Christmas songs.

***MERRY CHRISTMAS TO YOU (Capitol) offers a medley of songs, from the sincere Silent Night (by Les Paul and Mary Ford) to the flippant All I Want For Christmas is My Two Front Teeth (by Nat "King" Cole)! Fun aplenty, with Yogi Yorgesson adding I Just Go Nuts At Christmas and Rudolph again, as a mambo, by Billy May. Other artists are Sinatra (Christmas Waltz), Dean Martin (Christmas Blues), Les Baxter, Johnny Mercer, Margaret Whiting and Jimmy Wakely.

***THE LAST MONTH OF THE YEAR (Capitol) is by the Kingston Trio, offering a set of Christmas folk songs, such as Sing We Noel, White Snow Of Winter, Round About Christmas, etc. Something new, sung with all the modern zest of this attractive trio.

***CHRISTMAS WITH CONNIFF (Philips) offers the Ray Conniff Singers in a series of swingy vocals about the yuletide season. Nothing new in the songs—Santa Claus Is Coming To Town, Silver Bells, Rudolph, Jingle Bells, but the imaginative arrangements are really individual. ALLEN EVANS.

I LIKE the new song recorded by Cliff Richard far more than the last two or three that he's done. Titled "I Love You," it was written by Bruce Welch of the Shadows. A pretty and catchy number with some phrases that very quickly stick in the mind.

And that title can't go far wrong on request programmes, can it?

Flip title "D-In, Love" refers to a school rating. A certain girl gets "A" rating in school lessons, but when it comes to love, the girl needs lots of lessons—which Cliff hastens to volunteer for. That's a Columbia release.

CONNIE STEVENS

With the Big Sound of Don Ralke, on Warner Brothers, Connie Stevens sings "Apollo." A fast-moving rock-beat ditty with plenty guitars and hand-clapping.

The vocal is imaginatively presented with clever use of girls' group backing up some of the lines.

"Why Do I Cry For Joey" is a slow, smooth ballad, romantic and appealing. Tune is above average.

KALIN TWINS

On Brunswick, there's a good chance of a hit parade comeback for the Kalin Twins. They take a famous oldie, "Zing Went The Strings Of My Heart," and bring it right up to date with their famous "When" sound.

Big backing from orchestra and chorus helps make this a first-class side. Top marks and big recommendation from me. "No Money Can Buy" is a sentimental ballad.

ISLEY BROS.

Wow! Hold on to your hats when you spin "Tell Me Who" by RCA's Isley Brothers. This is an all-out rocker with a vocal eruption that would put Vesuvius to shame.

Falsettos explode all over the place and the noise is fantastic. I hardly understood a single word but I'm not unduly worried. If you've got a sense of humour, if you like your rock to be uninhibited and exciting, then this is for you.

"Say You Love Me Too" is very much the same but has a trifle more shape and form to it.

JACKIE RAE

"Close" is a tender ballad recorded on Fontana by Jackie Rae with Johnny Gregory's accompaniment. Pretty tune and words well suited to Jackie's light voice and romantic tones.

This song demands more singing and less crooning than did his excellent "Summer Place," and he copes admirably.

Flip title "Dreamy" is a good description of the Rae style of singing, and the song and title match each other perfectly.

A GREAT NEW EXCITING—

ISLEY BROTHERS Record—

TELL ME WHO

RELEASED (on RCA 1213) TODAY

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NEW TO PYE

PATTI BROOK "SINCE YOU'VE BEEN GONE"	SHELLY DANE "HANNAH LEE"
JIMMY JUSTICE "I UNDERSTAND JUST HOW YOU FEEL"	STANLEY HOLLOWAY "LILY OF LAGUNA"

GIVE A "GOLDEN GUINEA" FOR CHRISTMAS

TEN SWINGIN' BOTTLES

ON
7N15505

BY PETE CHESTER & THE CONSULATES
B/W

"WHOLE LOTTA SHAKING ON THE RANGE"

★ ★ ★ FRANCIS DAY & HUNTER'S HIT PARADE ★ ★ ★

IN JERUSALEM GRACIE FIELDS COLUMBIA DB 4537	I WANT TO BE WANTED BRENDA LEE BRUNSWICK 05839	SORRY ROBBIE BERT WEEDON TOP RANK JAR 517	WHY DON'T YOU BELIEVE ME MAUREEN EVANS ORIOLE CB 1581
---	--	---	---



Tommy Bruce

MY LITTLE GIRL
Columbia 45-08412

Alma Cogan

MUST BE SANTA
R.M.V. 45-70813

Colin Day

TILL
Parlophone 45-84108

Damita Jo

I'LL SAVE THE LAST DANCE FOR YOU
Mercury 45-AMT114

Nat King Cole

JUST AS MUCH AS EVER
Capitol 45-C1312

Jesse Lee Turner

ALL RIGHT, BE THAT WAY
Top Rank 45-1018

The Shadows

(THEME FROM) MAN OF MYSTERY
Columbia 45-08412

Jimmy Jaques

NOT TO WORRY
Parlophone 45-85713

CUT OUT FOR REFERENCE

A WHOLE
LOTTA
SHAKIN'
GOING ON

H279

DUFFY
POWER

Fontana Records, Southgate House
Southgate Place, London, W.2

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, November 16, 1960)

- Last Week
- 1 IT'S NOW OR NEVER (RCA)
 - 2 AS LONG AS HE NEEDS ME (Columbia)
 - 3 DREAMIN' (London)
 - 4 ONLY THE LONELY (London)
 - 5 MY HEART HAS A MIND OF ITS OWN (MGM)
 - 6 ROCKING GOOSE (London)
 - 7 SAVE THE LAST DANCE FOR ME (London)
 - 8 GOODNESS GRACIOUS ME (Parlophone)
 - 9 MAN OF MYSTERY (Columbia)
 - 10 MY LOVE FOR YOU (Fontana)
 - 11 THE STRANGER (Columbia)
 - 12 LET'S THINK ABOUT LIVING (Warner Bros.)
 - 13 KOMMOTION (London)
 - 14 MACDONALD'S CAVE (Capitol)
 - 15 MR. CUSTER (Parlophone)
 - 16 MILORD (Columbia)
 - 17 LITTLE DONKEY (Columbia)
 - 18 HOW ABOUT THAT! (Parlophone)
 - 19 CHAIN GANG (RCA)
 - 20 JUST AS MUCH AS EVER (Capitol)
 - 21 NINE TIMES OUT OF TEN (Columbia)
 - 22 SO SAD (Warner Bros.)
 - 23 BLUE ANGEL (London)
 - 24 SORRY ROBBIE (Top Rank)
 - 25 THEM THERE EYES (Pye)
 - 26 MILORD (Philips)
 - 27 WALK DON'T RUN (Columbia)
 - 28 ROCKIN' ALONE (Pye)
 - 29 NEVER ON SUNDAY (Columbia)
 - 30 DON'T BE CRUEL (London)

BEST SELLING SHEET MUSIC IN BRITAIN

(Thursday, November 15, 1960)

- Last Week
- 1 IT'S NOW OR NEVER (Rieseler)
 - 2 AS LONG AS HE NEEDS ME (Lakewood)
 - 3 IS MY LITTLE CORNER OF THE WORLD (Kassner)
 - 4 NEVER ON SUNDAY (United Artists)
 - 5 PASSING BREEZE (Clever-Cosway)
 - 6 LOVE IS LIKE A VOLCAN (Fontana)
 - 7 MILORD (Asterbach)
 - 8 ONLY THE LONELY (Acuff-Rose)
 - 9 PAPER ROSES (Leeds)
 - 10 WALK DON'T RUN (Fontana)
 - 11 MY HEART HAS A MIND OF ITS OWN (Nonesuch)
 - 12 NINE TIMES OUT OF TEN (Asterbach)
 - 13 FOUR LITTLE HEELS (The Paul Alby)
 - 14 TELL LAURA I LOVE HER (Lawrence Wright)
 - 15 APACHE (G.P.S. & J.S.)
 - 16 LET'S THINK ABOUT LIVING (Acuff-Rose)
 - 17 PLEASE HELP ME (Asterbach)
 - 18 DREAMIN' (Edwin Maerli)
 - 19 HOW ABOUT THAT! (Merlo)
 - 20 MY LOVE FOR YOU (Johnny Martin)
 - 21 THEM THERE EYES (Edna)
 - 22 ROCKING GOOSE (Merlo)
 - 23 LITTLE DONKEY (Chappelle)
 - 24 NICE 'N' EASY (Harmon)
 - 25 MEMBER PLACE (Edwards)
 - 26 GIRL OF MY DREAM (Bill & Range)
 - 27 I'D DO ANYTHING (Labovitz)
 - 28 MAN OF MYSTERY (Feldman)
 - 29 NICOLETTE (Mameodina)

BEST SELLING POP RECORDS IN U.S.

(Thursday, November 15, 1960)

- Last Week
- 1 GEORGIA ON MY MIND (Ray Charles)
 - 2 POETRY IN MOTION (Johnny Tillotson)
 - 3 YOU TALK TOO MUCH (Joe Jones)
 - 4 I WANT TO BE WANTED (Shonda Lee)
 - 5 SAVE THE LAST DANCE FOR ME (Dittus)
 - 6 STAY (Maurice Williams & the Zodiacs)
 - 7 LET'S GO, LET'S GO, LET'S GO (Frank Ballard & the Midnighters)
 - 8 LAST DATE (Roy Orbison)
 - 9 A THOUSAND STARS (Robby Young & the Innocents)
 - 10 BLUE ANGEL (Roy Orbison)
 - 11 NEW ORLEANS (U.S. Shonds)
 - 12 NORTH TO ALASKA (Johnny Horton)
 - 13 SLEEP (Little Willie John)
 - 14 DON'T BE CHEER (Bill Black's Combo)
 - 15 ALONE AT LAST (Jackie Wilson)
 - 16 LET'S THINK ABOUT LIVING (Bob Luman)
 - 17 DEVIL OR ANGEL (Baby Face)
 - 18 HUCKLEBERRY (Chubby Checker)
 - 19 MY HEART HAS A MIND OF ITS OWN (Connie Francis)
 - 20 CHAIN GANG (Sam Cooke)

The American chart is published by courtesy of "Billboard"

TOP HITS

ANTHONY NEWLEY
A BOY WITHOUT A GIRL
45-F 11295 DECCA

WINIFRED ATWELL
OLD PI-ANNA PARTY
45-F 11296 DECCA

BRYAN JOHNSON
SWEETHEART TREE
45-F 11297 DECCA

TOMMY STEELE
MUST BE SANTA; BOYS AND GIRLS
45-F 11298 DECCA

UP THE WALL
THE JOHNNY HOWARD BAND
45-F 11299 DECCA

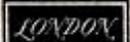
JOHNNY TILLOTSON
POETRY IN MOTION
45-HL 8021 LONDON

TONIGHT'S THE NIGHT
THE SHIRELLES
45-HL 8023 LONDON

MY DEAREST DARLING
ETTA JAMES
45-HLM 8024 LONDON

SURE AS YOU'RE BORN
BILLY STORM
45-HLK 8026 LONDON

CONNIE STEVENS
APOLLO
45-WB 25 WARNER BROS.



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DECCA HOUSE, ALBERT EMBAZMENT, LONDON SE11



LPs of the week

- NAT KING COLE 'The Magic of Christmas' CAPITOL WEA 45-10182 (45-10182)
- RUSS CONWAY 'Party Time' COLUMBIA 45-08412 (45-08412)
- BIG BEN BANJO BAND 'More Minstrel Melodies' COLUMBIA 45-08412 (45-08412)
- ELLA FITZGERALD 'Ella wishes you a Swinging Christmas' R.M.V. 45-70813 (45-70813)
- THE GEORGE MITCHELL MINSTRELS 'The Black and White Minstrel Show' R.M.V. 45-70813 (45-70813)



new
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'FACE TO FACE' WITH ADAM FAITH

THE most startling and unusual booking of Adam Faith's colourful career has been lined up for Sunday, December 11—when the young singing star appears on Britain's most controversial interview programme, BBC-TV's "Face To Face."

Adam will be subjected to a searching and exhausting cross-examination by John Freeman, who has established a reputation as TV's most relentless and probing interviewer.

His Adam Faith interview will last a full 30 minutes, and will be screened at peak viewing time.

Double honour for Robbins

SINGER-COMPOSER Marty Robbins was honoured twice at the recent presentation of Broadcast Music Incorporated Awards of Achievement for country-western music in Nashville, Tennessee.

He won awards for his two song hits "El Paso" (which entered the British charts) and "Big Iron."

Another award went to Joe and Audrey Allison, composers of the recent transatlantic Jim Reeves smash hit "He'll Have To Go."

INSPIRATIONAL SONGS BY ELVIS

ELVIS PRESLEY'S next LP is likely to be a selection of inspirational songs. He recorded several of these tunes under the supervision of RCA-Victor a-and-r manager Chet Atkins at the label's Nashville studios recently.

Other important RCA executives who visited Nashville for the session include Steve Sholes and vice-president Bill Bullock.

Titles have not yet been revealed and no release date has yet been announced.

Vaughan filming ends

Shooting on Frankie Vaughan's film "The Right Approach" is scheduled to finish next Wednesday.

He will remain in Hollywood a further week, however, in case he is needed for recording additional soundtrack.

★STAR NAMES★ STAR NEWS★

- ★ MR. ACKER BILK and his Paramount Jazz Band televise in BBC-TV's West of England "On View" show from Bristol on Sunday, December 4. Later the same day, the band appears in concert at the Colston Hall.
- ★ JUDY GARLAND'S postponed concert appearance at Manchester Free Trade Hall has now been fixed for Sunday, December 4.
- ★ RICHARD ALLEN makes his first guest appearance in AR-TV's "Cool For Cats" on Tuesday, November 29.
- ★ MALCOLM MITCHELL returns to Southern-TV on Sunday with a new late night series of "Songs I Wish I Had Written." Also featured is BOBBY SANSON.
- ★ TEDDY JOHNSON and PEARL CARR will be the featured singers in a BBC-TV music show from the Birmingham studios on Monday. Also taking part are trumpeters MURRAY CAMPBELL and KEN RATTENBURY.
- ★ VALERIE MASTERS takes over as comère on Tyne-Tees TV's "Request Time" series on December 29.

Final call for last seats at the Poll Concert

MORE than 9,600 tickets have been sold for the great NME Poll Winners' Concert at Wembley's Empire Pool on Sunday afternoon, March 5.

This now leaves only a small quantity of seats to be purchased at either 5s. or 7s. 6d. for this great event—apart from 100 single seats at the higher prices—10s. 6d., 12s. 6d., 15s., and 17s. 6d.

Readers requiring two or more seats together are urged to apply only for 5s. or 7s. 6d. tickets.

Single seats only can be supplied at the higher prices—and they are so few that immediate application is essential.

This is probably the last time we can offer any seats for the Poll Concert. Accordingly, those who have not already bought tickets and wish to attend this colossal parade of stars are advised to waste no time. Complete the coupon below, and send it NOW.

CUT HERE

To: NME Concert, 23 Denmark St., London, W.C.2.

Please reserve for me..... tickets at..... each for the Poll Winners' Concert on March 5. I enclose remittance and stamped addressed envelope. (Cheques and postal orders should be made payable to New Musical Express Ltd.)

Name

Address (CAPITAL LETTERS)

DISC-WORLD TAKE-OVER SENSATIONS—

Millions offered by Philips for U.S. Dot label: others sought

PYE MAKE BID FOR U.S. COLUMBIA

IN a supreme attempt to elevate its recording activities to major, world-wide importance, the Philips company is reported to have made a colossal offer of ten million dollars—equivalent to approximately £4,000,000—for the famous U.S. Dot label.

Furthermore, the NME learns that directors of Philips have also been negotiating with other leading independent American companies—with a view to a complete take-over, or alternatively to secure British and European distribution rights of their discs.

In addition to these startling projects, Philips are continuing their discussions with U.S. Columbia to issue their records on a new CBS label here (as reported in the NME on September 2), but they are likely to face stiff competition from the Pye group, which has intensified efforts to capture U.S. Columbia from Philips.

A spokesman for Dot records told the NME during a transatlantic telephone conversation from Hollywood: "Discussions with Philips began early last year when our chief, Randy Wood, visited Holland.

"Philips have since continued talks with Barney Balaban, president of Paramount Pictures (the film company which owns Dot label). An announcement may be made very soon."

If this deal goes through, it is likely to involve the highest amount ever for a record company takeover—even more than EMI paid for control of Capitol in 1955.

Chief artists on Dot include Pat Boone, Louis Prima and Keely Smith, Billy Vaughn, Danny Kaye, Lawrence Welk, etc.

Although the existing Philips-U.S.

Columbia agreement continues until 1962, it was expected that a new contract permitting Philips to handle a CBS label would be launched early next year. But now the situation

remains in the balance, pending the outcome of Pye's offer to U.S. Columbia.

The NME learns from New York that a substantial Pye bid has been made. This was confirmed by Goddard Lieberson, president of Columbia. If Pye succeeds, their new association would not commence until the Philips contract ends in 1962.

MORE TOP U.S. NAMES SOUGHT FOR BRITAIN

NEGOTIATIONS for several American singers to visit Britain have been renewed in the past fortnight, many as a result of British agent Leslie Grade's visit to New York, cables Nat Hentoff.



VERA LYNN and FRANK IFFIELD duet together during Vera's ATV Spectacular last weekend.

The GAC agency said that artists currently the subject of talks include Teresa Brewer and Patti Page as well as two husband-and-wife duos—Les Paul and Mary Ford, Steve Lawrence and Eydie Gorme.

Patti Page's visit will be for the middle of next year but the Lawrences could not come until later.

Lesley Uggams, who made her British debut in Granada TV's "Variety Show" in September, is scheduled to return for the same programme early next year.

Damita Jo, who is currently in the U.S. charts with her answer record, "I'll Save The Last Dance For You," is due to make her British debut early in 1967, when she will be featured in BBC-TV shows.

Folk singer Theodore Bikel, who is also a Broadway star, visits Britain next month to telecast a BBC-TV show on December 21.

SHOW BAND FEATURED ON BOXING DAY

CYRIL STAPLETON and his Show Band return to the Light Programme for a special dance music broadcast on Boxing Day. Scheduled for a late night spot, it will be a 60-minute airing.

Stapleton will include some discs in the show and hopes to introduce the stars who made them.

Cyril has another unusual broadcast commitment on Monday, December 5 when he compares the evening's "Roundabout" in the Light Programme.

Ruby Murray ill, cancels dates

RUBY MURRAY has had to cancel all her dates until Christmas because of a severe throat infection which curtailed her recent Irish tour.

It means that she has had to abandon her projected return visit to America and cancel two British variety concerts. Ruby will be expected to resume with her starring role in the "Cinderella" pantomime at Torquay Pavilion, opening on Boxing Day.

Third 'Spectacular' for Vera Lynn

FOR the second time, a Vera Lynn "Saturday Spectacular" presentation has proved so popular, that she has immediately been rebooked for another ATV starring vehicle.

Following the success of last Saturday's production, Vera has been engaged to headline her own "Spectacular" on December 5.

This will be her third 60-minute peak-hour show for ATV within seven weeks. She has not, however, signed exclusively to ATV at this stage.

BILK, BARBER PLAY ALL NIGHT JAZZ

THE Acker Bilk and Chris Barber bands will top the all-star parade of Britain's leading traditional jazz groups at next year's annual "All Night Carnival Of Jazz"—at London's Lyceum Ballroom on Friday, January 27.

Also featured will be American blues singer-pianist Roosevelt Sykes, plus the Ken Colyer, Kenny Ball, Bob Wallis and Merseysippi Jazz bands, Scotland's Ian Menzies and the Cleve Valley, Slompers, and the Temperance Seven.

Janet Waters as 'Cinderella'

SINGER Janet Waters, formerly with the Granadines, will play the title role in Harold Fielding's new London production of the Rodgers and Hammerstein stage-musical "Cinderella" this Christmas.

The show, which was first staged in London two years ago and starred Tommy Steele, opens at the Adelphi Theatre for a 10-week season on December 23.

A NEW MISS HILTON
Ronnie Hilton's wife, Joan, gave birth to a daughter in a Leeds hospital on Wednesday morning. The baby, the Hiltons' second girl, will be named Jane Lesley.

TOMMY STEELE BRITAIN'S REP.

TOMMY STEELE stars in a special "City Of London Week" edition of Light Programme's "Commonwealth Of Song" on Wednesday, Nov. 30.

Tommy represents Britain in a line-up of Commonwealth artists that includes Inia Wata, Tommy Reilly, Bernard Braden and Barbara Kelly, and Russ Henderson's All-Steel Band.

The programme will be pre-recorded the previous day at Broadcasting House and timed to fit in with his Old Vic appearances.

On Tuesday of this week, Steele was introduced to the Queen Mother, who was paying an official visit to the Old Vic. Even though Tommy was not appearing that night, he wore his "She Stoops to Conquer" costume to be presented.

Johnny Keating band tour

JOHNNY KEATING, one of Britain's leading young recording M.D.s, is going to tour with his own band. Ballroom and concert dates are already being negotiated.

Keating will lead on trombone and write all the arrangements.

He is responsible for the musical backing of two recent Pye hits—Emile Ford's "Them There Eyes" and the Viscounts' "Shortnin' Bread."

KATHRYN GRAYSON TV

Musical comedy actress Kathryn Grayson is to make a starring appearance in BBC-TV's "Showtime" on Sunday, December 18. She will also telecast another spot in the same series for transmission in the New Year.

At the Talk-Of-The-Max Bygraves THE AMERICAN

MAX BYGRAVES may become the first Town theatre-restaurant since its new venue.

Negotiations are taking place for Bygraves to open at the venue in February. He will succeed the Andrews Sisters who begin an eight-week season on December 5.

Bygraves, who is currently filming "Spare The Rod," would thus interrupt the chain of world-famous U.S. stars who will be appearing at the venue. Peggy Lee came a stage day after A New York.

The Pigall Capitol star Morris officiate the length

ELVIS PRESLEY 45/RCA-1207
IT'S NOW OR NEVER

NEIL SEDAKA 45/RCA-1198
YOU MEAN EVERYTHING TO ME

Theme from
THE DARK AT THE TOP OF THE STAIRS
CHET ATKINS 45/RCA-1209

TELL I MISS MARILYN 45/R

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DON'T MISS THE BAND WAGON

Emile Ford— a-and-r man

TWO debut waxings by new singers, issued today (Friday) by Pye, were produced by one of their top selling disc stars—Emile Ford (seen on left with the BEVERLY SISTERS, rehearsing for tomorrow's "Saturday Spectacular.")

The records were made by Ford as an extension of his main interest—sound recording. He experiments continually to achieve a perfectly balanced sound on disc.

Ford's protegee, Patti Brook, whom he met in Blackpool this summer, waxed "Since You've Been Gone," coupled with "That's The Way It's Gonna Be."

LANE UND

's leading coming to vision ap- it is Ty illions as powerful

visit will ows in the roes Hugh lford, by V shows.

ame in e Walker or a while n in this red show- o series.

Bart

positioned, Cy Grant, steh Girl," the super- ill Phillips r Maurice ill be re- ber 2.

Danny Kaye TV debut show to be seen here

DANNY KAYE'S first television show will be seen in Britain. AR-TV are paying what is believed to be an all-time record fee to show the telerecording.

RUSS CONWAY SHOCK MEANS CHANGED PLANS

WITH Russ Conway completely inactive for at least one month, the result of a recent hand injury, large-scale re-organisation of his many commitments has been necessary.

The Beverley Sisters and Marty Wilde deputise for Russ in two of his TV engagements, while South African pianist Harry Jacobsen has taken over at the London Palladium for the last four weeks of the "Stars In Your Eyes" revue.

Russ' injury was sustained on October 21, when he slipped and fell on the wet pavement when entering the Palladium. The incident was exclusively reported in the NME three weeks ago when, although Russ was undergoing therapy treatment, it was hoped that it would not be serious.

His doctors will review the situa-

tion in four weeks, when it is hoped that Russ will have recovered sufficiently to telerecord a further five 30-minute ATV programmes, before he departs on holiday to Australia.

So far only one of the proposed series of 10 shows has been filmed.

The Beverley Sisters take over from Russ in tomorrow's ATV "Saturday Spectacular" presentation, which co-stars Emile Ford, and is introduced by Maurice Denham. Russ was to have been principal musical guest at the opening of TWV-TV's new Bristol studios on Sunday (20th), and Marty Wilde has now been booked to replace him.

At the Palladium, Harry Jacobsen is now filling all Russ' spots throughout the show. He was in the audience for Russ' final performances last weekend and took his place in the show on Monday evening.

AR's John Macmillan, who is currently in America, is reported to have paid \$25,000 for the rights.

Titled "An Hour With Danny Kaye," the programme was first transmitted by CBS-TV in colour on Sunday, October 30. It included special material written by Kaye's wife, Sylvia Fine, and was devoted almost entirely to Kaye as an intimate close entertainer.

The only guest is Louis Armstrong, who joins with Kaye in their "Saints" duet. Armstrong is said to have received a fee of \$27,000 for his appearance.

The show received tremendous publicity in America, as it was the first time Kaye had been persuaded to adapt his highly successful cabaret and theatre personality to the medium of television.

CLIFF RICHARD WILL BE ON 'JUKE BOX JURY'

CLIFF RICHARD will be able to air his views publicly on current trends in pop music in the New Year. He has at last been fixed to guest on the panel of BBC-TV's "Juke Box Jury" in January.

The BBC has long wanted to secure Cliff for this show, but in recent months, his residence in the London Palladium revue has prevented this.

Cliff's most imminent television appearance is on Sunday, November 27, when he guests in ABC-TV's early evening "Sunday Break" presentation.

He has also been booked to appear on Hughie Green's "The 1960 Show" for AR-TV on Wednesday, January 4. During this programme, he will accept the award which he won last Christmas as "Personality Of The Year."

Cliff broadcasts in an unusual role on Sunday evening (20th), when he is featured in a 40-minute conversation with Steve Race and poet Royston Ellis on BBC's Home Service (10.10 to 10.50 pm).

In the programme Cliff discusses many aspects of his career and private life. He also gives his opinion on such subjects as Elvis Presley, girl friends and money!

The conversation, which is one of the "Frankly Speaking" series, was recorded three weeks ago.

JO STAFFORD TO TAPE 13 TV SHOWS IN BRITAIN

JO STAFFORD will spend most of next summer in Britain filming one of the most ambitious TV series ever designed for the international market. They will feature the U.S. singing star introducing American, British and Continental guests.

Starting in June, Jo will begin tele-recording 13 one-hour programmes. They will be produced in this country using ATV facilities.

The same company will transmit the shows in Britain and distribute them throughout the world.

The project has been developing for nearly two years. A series of half-hour filmed programmes was at one time contemplated, but was put back to take advantage of technical developments.

The series will now be taped, using ATV's extensive mobile units,

which means that the productions will not be restricted to studios.

The success of the "Cool Evening With Nat Cole" spectacular, which Cole taped in London in May has led the way to a new U.S. distribution plan.

Previously major shows had only rarely been available to stations not connected with major networks. The Cole programme was sold independently and its first showings are likely to collect more than £70,000.

The Stafford series will have an average budget of £35,000 a show, obviously assuring a lavish type of presentation.

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More commercial radio — beamed from a ship

A NEW commercial radio service directed at Britain begins test transmissions at midnight today (Friday). If they are successful, a nine-hour daily schedule is due to start in January. It will have an almost completely music format.

Programmes will be beamed at Eastern England from a ship in the North Sea. They will be heard on 192 metres and are expected to reach an area extending from the south of Yorkshire to the Isle of Wight, including London.

The station, when full service starts, will be on the air from 6 am to noon, resuming at midnight until 3 am.

It will, therefore, virtually avoid Radio Luxembourg's English transmission times. Its only rival will be the BBC during the morning.

The new station is using the call letters CNBC, but this does not signify any association with the U.S. radio TV network.

The transmitter is on a former lighthouse converted at a cost of £50,000. As Radio Veronica it beams programmes to Holland from noon to midnight at present.

A staff of disc-jockeys will be recruited and eventually a company will be formed in London to look after the British business operations.

A-AND-R MAN RETURNS TO ACTING

RECORDING manager Alex Murray, who produced such recent hits as Ken Dodd's "Love Is Like A Violin" and Mark Wynter's "Image Of A Girl," is leaving Decca next Friday.

After a tonsil operation, he plans to return to the stage. This Christmas he will appear in pantomime with the Beverley Sisters at Worthing Connaught.

Singer Marion Keene makes her debut on BBC-TV's "Juke Box Jury" on Saturday, November 26, when she is joined by regulars Pete Murray and Paul Carpenter.

Bookings for tomorrow's programme (19th) include Jennie Carson, Sidney James and Eric Sykes.

WHO'S WHERE

(Week commencing November 21, 1960)
CLIFF RICHARD, THE SHADOWS, JOAN REGAN, EDMUND HOCKIDGE, HARRY JACOBSEN
London Palladium

KEN DODD, THE PETERS SISTERS, EDDIE CALVERT, JOE HENDERSON
Liverpool Empire

ROBERT EARL, DON LANG, FRANTIC FIVE
Glasgow Empire

MILK AND HONEY WINTERS, JONES BOYS
Hanley Theatre Royal

JOHN KINGDOM, KING BROTHERS, KENNETH EARLE, MALCOLM VAUGHAN, AUDREY JEANS
Manchester Palace

DAVID WHITEFIELD, Victoria Palace
SOUTHERN PALACE CLUB, Manchester
SHOW BIZ XI
United Services Ground, Chatham, 2.30 pm, Sunday, November 20.

ALL STARS
Carabiston Athletic Football Ground, 2.30 pm, Sunday, November 20.

RONNIE CARROLL
Personal Manager Eddie Lee
Will Collins Agency
Fatch Club Sec., 17, White Horse Drive, Hatch End, Middx.



Stars of the new Radio Luxembourg programme for a chocolate company are (l. to r.): MICHAEL HOLLIDAY, ANNE SHELTON and bandleader RONNIE ALDRICH.

MICHAEL HOLLIDAY'S SON GRAVELY INJURED

A SEVERE injury to his 11-year-old son Michael—who fell 16 feet while playing outside his Shirley Hill (Surrey) home and suffered a fractured skull on Saturday—almost forced singer Michael Holliday to cancel his first-ever season of Manchester cabaret engagements this week.

Following the accident, the singer stayed up all night phoning East Croydon General Hospital. It was only after being assured there was no immediate danger that he left for Manchester on Sunday.

WIDOW'S BENEFIT

Many pop stars appear at a benefit for Jack Conway's widow at Tottenham Royal on December 7.

PETE MURRAY MAKES DISC

DECCA are soon to release a recording of two novelty duets, featuring their Radio Luxembourg disc-jockey Pete Murray and BBC's "Saturday Club" host Brian Matthew.

The titles, which were recorded under the supervision of music publisher Leslie Conn, were finally sold to Decca on Wednesday. Two other companies made offers.

Another disc venture involving Brian Matthew teams him with Maureen Evans, for a recording of "Goodness Gracious Me!" to be released on Oriole's Embassy label.

MAY STOP MONOPOLY

er to top the bill at London's Talk-of-the-International headliners was launched in

expected she will begin an eight-week season on March 20. Terms had previously been agreed.

Peggy Lee may be followed by Tony Bennett. During his recent U.S. visit, agent Leslie Grade discussed the projected return of the singing star, who was here for TV during the summer of last year.

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ELLS

Life-lines of the SHADOWS



	HANK	TONY	BRUCE	JET
Real name:	Hank Brian Marvin	Daniel Joseph Anthony Meehan	Bruce Welch	Terence Harris
Birth date:	October 28, 1941	March 2, 1942	November 2, 1941	July 7, 1939
Birthplace:	Newcastle-on-Tyne	London	Kingsbury	Kingsbury
Height:	5 ft. 11 ins.	5 ft. 6 1/2 ins.	6 ft.	5 ft. 6 ins.
Weight:	142 lb.	126 lb.	192 lb.	126 lb.
Colour of eyes:	Blue	Blue	Brown	Blue
Colour of hair:	Dark brown	Light brown	Dark brown	Blond
Parents' names:	Margaret and Joe	J. & M. Meehan	Mrs. S. Welch	Frances and Bill
Family:	One brother	Three brothers, one sister		
Present home:	Finchley	London	Westminster	Lancaster Gate
Instruments played:	Guitar, banjo, piano	Guitar, drums, percussion	Guitar	Bass
Education:	Rutherford College, Newcastle-on-Tyne	Regent's Park Central School	Rutherford College, Newcastle-on-Tyne	Willesden Technical College
Musical education:	Nil	"Mostly self-taught but lately Max Abrams"	Nil	"Taught by Sammy Stokes, ex-Ted Heath jazzman"
Age on entering show business:	16 years	15 years	16 years	16 1/2 years
First public appearance:	Kalin Twins tour, October 5, 1958	Barrow-in-Furness, one-night stand with the Vipers	Kalin Twins tour, October 5, 1958	Middlesbrough Empire, 1956
Biggest disappointment in career:	"Saturday Dance" just missing charts	None	Not being able to fly home to England when Cliff returned for NME Poll Concert	Car accident just before last Christmas
Compositions:	"Saturday Dance," "You And I," "Gee Whiz It's You," "Driflin", etc.	—	"Jet Black," "I Love You So," "I'm Gonna Get You," "She's Gone"	"Jet Black," "I Love You So," "I'm Gonna Get You," "She's Gone"
Biggest influence on career:	"So many it is hard to choose any one"	Mother	Buddy Holly	None
Hobbies:	Driving, tinkering with engines	Studying music, playing snooker	Driving, listening to records, Western films	Driving
Favourite colour:	Blue	Blue	Turquoise	Blue
Favourite singers:	Bobby Darin, Buddy Holly	Frank Sinatra, Ray Charles, Ella Fitzgerald, Jerry Lee Lewis	Everly Brothers, Jerry Lee Lewis	Gene Vincent, Jerry Lee Lewis
Favourite food:	Indian curry	Steak	Indian curry	Anything
Favourite drink:	Light and time	Lager	Tea	Light
Favourite clothes:	Casual, smart suits	Suits	Casual	Anything in leather
Favourite bands:	Ray Charles	Count Basie	The Rebels	MJQ and the Jazz Messengers
Favourite instrumentalists:	Chet Atkins, Barney Kessel, Duane Eddy, Rodgers and Hammerstein	Shelley Manne, Joe Morello, Ravel, Gershwin	Hank B. Marvin	Hank-Marvin, late Oscar Pettiford
Favourite composers:	Ford Zeddic	None	Buddy Holly, Norman Petty, Norman	Ford Consul Conventible
Likes:	Being lazy... doing one-night stands...	Weird music... unusual people... eating... horse riding... snooker	Money... tea	Cars... beer
Dislikes:	Impoliteness... rainy weather...	Jazz, some classics, folk music and Irish music	Going to bed... getting up	Stage make-up... telephones... writing letters
Tastes in music:	"Any type, providing it's well played"	Jazz, some classics, folk music and Irish music	Nearly everything	Anything
Personal ambition:	To be top guitarist in Europe one day	To travel more	Make plenty of money	Make lots of money
Professional ambition:	The Shadows to be top British instrumental group	To arrange musical backings for an orchestra	To be part of the biggest group in the world	To make the Shadows England's No. 1 group

... and 'lines' that refer to them all

Biggest break in career: Meeting Cliff Richard, 1958

Most thrilling experience: Hearing No. 1 disc hits "Apache" which was top for six weeks

TV debut: "Oh Boy!", November, 1958

First important public appearance: The Kalin Twins tour, October, 1958

Radio debut: "Saturday Club", in 1958

Current hit and latest release: "Man Of Mystery" b/w "The Stranger", 1958

Albums: All recorded with Cliff: "Cliff", "Cliff Sings" and "Me And My Shadows"

EPs: With Cliff: "Cliff, Nos. 1 and 2", "Expresso Bongo", "Serious Charge" and "Cliff Sings, 1, 2 and 3"

Present label: Columbia

Recording manager: Norrie Paramor

Personal manager: Peter Gormley

Film debut: "Expresso Bongo"

Important engagements abroad: Tour of the States with Cliff, Sweden and Germany

Origin of group name: "We were originally called the Drifters, until an American group of the same name came on the scene, so we changed it to the Shadows. We don't know who thought of it, but it's a really good name."

NAT HENTOFF'S AMERICAN AIR MAIL

Can only three rockers sing?

ROSEMARY CLOONEY thinks that only three of what she terms the "rock 'n' roll" favourites can really sing: "There's Connie Francis and Bobby Darin and Pat Boone. And Darin and Boone aren't really rock 'n' roll, though they do sing with a beat. The rest are non-singers."

July 7, 1939. Kingsbury. 5 ft. 6 ins. 126 lb. Blue. Blond. Frances and Bill.

Johnnie Ray's return to show business at Basin Street East was an unqualified success. On the same bill were George Shearing and the excellent new big band of Quincy Jones. Syndicated columnist Earl Wilson spoke for nearly all of the show business writers when he said: "Johnnie has the nicest manner and manners of any living night club singer."

Tommy Sands will next do a film comedy, "The Beach Pad." He'll postpone singing engagements in Hong Kong before starting the picture.

Mercer Ellington, Duke's son, is now musical director for Della Reese.



Johnny Mathis (above) dancing in five numbers on his current very successful one-man show. He's on stage for nearly two hours in the course of a two-and-a-half-hour concert.

Diana Dore will have starring roles in three pictures—"The Big Bankroll," "Ladies Man" (for Jerry Lewis) and "On The Double" (with Danny Kaye).

Nat Cooke's new musical "I'm With You" received mixed reviews in San Francisco.

Bobby Darin will sing, after all, in the movie "Come September."

According to reviewers, Sammy Davis' 90-minute one-man show at the Huntington Hartford theatre in Hollywood was one of the greatest performances ever seen in the film capital. Frank Sinatra was in the audience.

Sammy may star in an excellent novel of last year, "The Scene." It's about narcotics addiction.

According to columnist Dorothy Kilgallen, "Frank Sinatra's recording of 'Ol' MacDonald' is the result of a private joke among the Clan. At a gathering of his admirers, the Leader boasted he could wax a turkey and it would become a serious hit. He's winning his bet."

NEWCOMERS TO THE CHARTS



BILL BLACK'S COMBO

After helping his pal Elvis to fame, Bill Black has won some acclaim himself

BACK in the days when Elvis Presley was a struggling unknown, making 800-mile jumps in secondhand cars across America's south and south-west to sing at village tent shows and country fairs, he was accompanied everywhere by a big, beefy man who, as far as Presley was concerned, was the best bass player he had ever heard.

Well, times have changed. Today, Presley is an international star—and right now, the burly bassist is on the verge of achieving similar status. His name? Bill Black, leader of one of the hottest instrumental groups in America today.

After a couple of near-misses, Bill Black's Combo has finally made the grade in Britain, and this week makes its chart debut here (at No. 30) with a pounding instrumental version of Presley's million-selling past hit "Don't Be Cruel."

The disc, by the way, is already a smash hit in the U.S., where the group is a frequent visitor to the charts.

The group made a first appearance in the best-selling frame there last year with "Smoke," followed with "White Silver Sands" and just a while ago, enjoyed a good spell of success with "Josephine." But for unknown reasons, none of these titles entered the British hit lists.

Bill Black, together with his old buddy, guitarist Scott Moore, stuck with Presley through thick and thin in the early days of Elvis' career.

Later, when Presley made good, they worked with him on personal appearances all over the States, backed him up during guest spots on the Ed Sullivan and Steve Allen TV shows, and accompanied him on all his pre-Army Gold Discs.

Recalling his days with Presley, Bill says: "I've had my bass stamped to splinters in Kansas City and my clothes plucked off like chickens eat corn."

Mostly the noise of the audience was so loud we couldn't even hear ourselves when we hit a

Distinctive

Hours of patient rehearsing resulted in a distinctive rock-a-boogie style which immediately clicked with U.S. fans when "Smoke," a double-sided opus written by Bill, appeared on the disc scene.

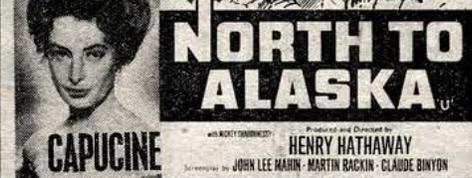
Bill later added an organ to his group, and the piping-hot sound produced by this instrument—coupled with pulsating guitar and a honking tenor sax—is brilliantly showcased on the "Don't Be Cruel" waxing.

This disc could well do for Bill and his boys what "Red River Rock" did for Johnny and the Hurricanes.

When Elvis returned to Los Angeles to start filming "GI Blues" earlier this year, Bill was among the crowds of fans and pressmen waiting to greet him at the station. Singer and accompanist were reunited—only this time, they were both stars.

And nobody was more pleased about Bill's rise to fame than his old pal Elvis!

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GEORGE MARTIN, the man who puts PETER SELLERS, SOPHIA LOREN and CHARLIE DRAKE on discs, says It's fun to make laughter records



CHARLIE DRAKE

FROM YOU TO US

DAVID GILLEBAND, Henbury, Bristol, writes: "What a very talented artist Duane Eddy is. I have just bought his new album, 'Songs Of Our Heritage,' which I think is his best, and surely one of the most unusual albums ever recorded by a pop music star. He certainly deserves his NME title 'World's Outstanding Music Personality.'"

D. G. LAIN, Great Yarmouth, Norfolk, writes: "The Shadows' latest release 'Man Of Mystery' is just great! Hank Marvin's playing, especially on the fantastic fast run in the middle eight, makes me feel justified in voting for him, as well as for the Shadows, in the NME Poll."

E. KJERSTRUP, Holstebro, Denmark, writes: "How glad I was to see at last that Keith Fordyce had proved wrong about the Drifters' recording of 'Save The Last Dance For Me.'"

From the first time I heard it, I found it exceptionally good and thought that it would go very, very high in the charts. Of course, Keith Fordyce cannot be right all the time, but how he missed out on this one I will never know.

R. HEMMES, London, writes: "I am not an Adam Faith fan, but I have just listened to his first LP, and I really enjoyed it. Obviously, there is a lot more to this young man than most people would have us believe. I am certain that Adam's admirers, plus many new fans will agree this record has been well worth waiting for."

WELL, goodness gracious me! Just look who's riding high in the hit parade—it's glamorous, captivating Sophia Loren. And who's that singing with her? Why, it's none other than our old pal, Peter Sellers. Wait a sec! That chubby little fellow close behind—I know 'his face. But, of course, it's Charlie Drake!

Hang on a minute! There's another face lo-oming over them all. He's smiling, too. And well he might—for the face, and the happy grin belong to tall, quiet-spoken George Martin, the Parlophone recording manager who was responsible for producing the off-beat discs that have put these three talented stars in the charts.

In his London office on Tuesday, George beamed with delight when I told him of the continued success of the Sellers-Loren team's "Goodness Gracious Me" (now No. 8) and Charlie's "Mr. Custer" which, after a visit to the Top Ten, currently occupies the 15th position.

"Right from the start, I felt certain that 'Goodness Gracious Me' was going to be a hit," he explained. "How did it all start? Well, the song was inspired by (but not featured in) the film 'The Millionaire', in which Peter and Sophia co-star as an Indian doctor and his beautiful patient."

Sellers, it seems, was so eager to record with Sophia that he got Johnny Dankworth pianist-composer

DEREK RUNCIMAN, Luton, Beds, writes: "When is the copying of records going to stop? Recently the usually brilliant John Barry Seven made what I thought was a mess of 'Walk Don't Run,' but nevertheless overtook the original version by the Ventures (which was the better version). Now we have Mike Preston copying the original version of 'Togetherness,' by Frankie Avalon, who has been very unlucky with his discs over here, as can be proved by his recording of 'Why,' which was copied by Anthony Newley. Yes, this record copying must be stopped."

ROY WALDRON, Greenford, Middlesex, writes: "Recently I lent my latest Gene Vincent album 'Crazy Times' to some friends of mine who did not like him, and they thought that it was great. Even their parents thought it was good! So if there are any others who do not like Gene, I suggest that they should listen to this LP, and I think they will change their minds."

by KEITH GOODWIN

Dave Lee and columnist-critic Herbert Kretzmer to write the humorous words and music of "Goodness Gracious Me."

"I fell for the idea right away, and called in Ron Goodwin to handle the arranging," George went on.

"The session was so successful that we immediately decided to get cracking on an LP to feature the two stars, performing solo items as well as duets."

"Everything went according to plan. We managed to find enough material, and succeeded in completing the album more quickly than expected."

Release date

The LP, titled "Peter And Sophia," is set for release next Friday. In addition to "Goodness Gracious Me," it features three other Sellers-Loren duets—"Bangers And Mash," "I Fell In Love With An Englishman" and "Fare Thee Well." A soloist, Sophia sings the old Rodgers and Hart song, "To Keep My Love Alive," as well as one of the catchiest, once-heard-never-forgotten-type novelty songs to come along for some time, the new British composition "Zoo Be Zoo Be Zoo."

Although "Goodness Gracious Me" marks Sophia's hit parade debut, the Italian screen star has, in fact, recorded before, and quite recently, she sang in the film "It Started In Naples." About three years ago, I was in America and attended a Frank Sinatra recording session. In the next studio, Sophia was recording with Frank DeVol. "I didn't take much notice at the time, but I'm only too willing to sit up and listen now," George told me.

"Sophia is now under contract to Parlophone and I want to make an LP with her soon. It'll be a mixture of standards, and newer songs, and I'm sure it'll be a great record."

How does Sophia rate herself as a singer? "Well, she's the first to admit that she's not the world's greatest," George said. "But as I see it, she has a sweet, very pleasant and adaptable voice, and a great feeling for singing."

"There's a certain cheekiness in her voice that is most appealing, and she's particularly good on romantic ballads."

"Her English is excellent—so good, in fact, that when recording 'Bangers And Mash' for the LP, I had to ask her to emphasise her Italian accent."

"Most important of all, Sophia really enjoys singing. She has a remarkably good ear, and picks up songs very quickly. And in the studios, she's only too willing to take direction."

The multi-talented Mr. Sellers, of course, is no newcomer to the hit lists. He has had a big success some time back with "Any Old Iron," enjoyed healthy sales in 1958 with "I'm So Ashamed" (a brilliant novelty item which won an Ivor



Novello Award for composer Ken Hare) and was also prominently featured on such hits as "I'm Walking Backwards For Christmas" and "Ying Tong Song" by the Goons.

In the LP field, he chalked up fantastic sales with his "Best Of Sellers" and "Songs For Swingin' Sellers" albums.

He first worked with Peter six years ago, when he recorded a disc for kiddies—"Jakka And The Flying Saucers," said George. "Later, I teamed him with fellow Goon Spike Milligan for a comedy version of 'Unchained Melody,' but because of objections from the publishers, it was never issued."

"My respect and admiration for Peter is hard to put into words," he went on. "He is a wonderful actor, and in recent times, has emerged as one of the greatest we have."

"Working with him is a constant source of pleasure—he's a very serious performer and an absolute perfectionist in everything he does."

The way in which he uses his voice is quite unbelievable—he seems able to produce any type of voice required. Sometimes, when he's recording, I could swear there are two people talking. It's really fascinating."

Wide variety

On the "Peter And Sophia" LP, Sellers performs a wide variety of material, including an interview also involving comedian Graham Stark, sketches titled "Africa Today" and "Setting Fire To A Policeman," a slightly different version of "Grandpa's Grave" from that already issued on the reverse of "Goodness Gracious Me," and an uproarious, very un-hi-fi, year-dot recording of "Oulule Lady" with the Temperance Seven.

"The trouble is that it is becoming increasingly difficult for Peter to find time to record," George pointed out.

"You see, he's an international star now, and he's in tremendous demand for films all over the place. But he's very fond of recording, and I shall make a point of cutting discs with him whenever possible."

Turning to Charlie Drake's "Mr. Custer," George completely out-sold the original American hit version by Larry Verne, George commented on the theory that many critics advanced before the disc clicked—that the record didn't stand a great chance of becoming a hit because it was "too American."

"I never paid much attention to this line of thought. Why? Well, in the first place, I was convinced that people here knew about General

When SOPHIA LOREN has a good idea, PETER SELLERS (centre) and recording manager G E O R G E MARTIN listen with interest. Picture taken during the session which produced "Goodness Gracious Me."

Custer and the historic battle upon which the song centres. And secondly, I felt that American or not, Charlie would score a direct hit with the song."

"The idea of this little man being mixed up in a fight with Red Indians struck me as being very funny. Charlie liked the song, and injected his own brand of humour into it. Frankly, I think it's one of the best records he has made."

Third hit

"Mr. Custer" is Charlie's third disc hit—he previously scored with Bobby Darin's "Splish Splash" and more recently, made a brief entry to the charts with "Naughty."

How about future discs—possibly featuring Drake as a straight singer? "As it happens, Charlie can sing rock 'n' roll very well indeed, but people expect his records to be funny, and I think they would fall flat down if Charlie didn't clown a little."

"Finding the right material for Charlie is quite a problem. He's such a visual performer, really, and

it's difficult to locate the right sort of thing for records. But I've got my eyes open all the time, and one of these days, I hope to find enough material to do an LP with him."

George Martin is becoming quite a specialist in comedy records. In the past he gave us such exceptionally funny discs as Spike Milligan's "My September Love," Peter Ustinov's "Phoney Folk Lore," the Dick Bentley-Joy Nichols-Jimmy Edwards version of "Little Red Monkey," the Michael Flanders-Donald Swann "At The Drop Of A Hat" album as well as the Sellers and Drake platters.

He was also instrumental in getting the two "Best Of The Goon Shows" LPs released on Parlophone.

Right now, he's working on a Spike Milligan LP titled "Milligan Preserved," and before Christmas, he'll have a single, by comedian Bernard Cribbins, "Folk Songs," ready for release.

In the future, he hopes to record albums featuring Michael Bentin, the incredibly versatile Bernard Braden and the Temperance Seven. "I have great faith in comedy records, and I'm positive that just so long as the right material is available, artists like Peter Sellers and Charlie Drake will continue to notch hits," he said.

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Give a 'Golden Guinea' for Christmas

MUCH TOO ACTIVE, SHIRLEY

SHIRLEY BASSEY made her American television debut on an Ed Sullivan show that also included **BETTRICE LITTLE, WALTER PIDGEON, CHITA RIVERA, comedians ROWAN and MARTIN, and others, plus NAT HENTOFF** from New York.

Introduced with functional brevity by Ed Sullivan as a British singer making her first television appearance (he neglected to add "in America"), Miss Bassey sang "S Wonderful." But she did not so much sing it as present the song in the form of a charade for viewers who might not know the English language.

The camera panned down on her finger-snapping prowess before she started to sing, and then the anthology of puppetry-come-alive began. Nodding her head like a mechanical Balinese dancer, Miss Bassey kept switching from one hugely overstated gesture to another equally distracting thrust of arms.

Unfortunately, her turn was closer to caricature than to any other recog-

isable form of popular art. So oversized were the physical trappings of the song that it was difficult to concentrate on what was being sung. I remember dimly recognising that there was power in the voice and perhaps the possibility of a swinging beat, but I kept being put off by the asymmetrical windmill on the screen.

After an interlude, in which John Wayne was introduced, Miss Bassey did somewhat better. She had changed into a sequined black gown and actually did sing "The Party's Over." That is, she started to.

The first chorus was emotionally urgent, although her diction seemed somewhat affected. But then the birds began to claw the air again and before the end of the number I had a momentary feeling that Shirley had turned into **Bela Lugosi**.

What I am trying to say is that Miss Bassey, of whom I have heard commendable things, made the mistake of exercising rather than singing on her first American television appearance.

ROY ORBISON KEEPS HIS HITS A-COMING!

WHAT has Roy Orbison got that so many of his contemporaries haven't? After all, there are literally scores of country-and-western artists whose records are now released in this country and although some of the better-known ones have achieved a degree of fame here, the vast majority never quite aspire to best-selling proportions.

So many records are being released these days that you need only to look at practically any new supplement to find a couple of names you've never heard of before.

Roy Orbison was one such artist, whose his name appeared on London label new release sheet for June 24, with a song called "Only The Lonely".

Not one in ten thousand fans had ever previously seen or heard of him. There are a few exceptions, for some while back London issued an EP of four titles, "Hill-Billy Rock," by this singer—but it only enjoyed very restricted sales. So when his first single was released almost on Midsummer's Day, Roy Orbison was very much of an unknown quantity over here.

Yet "Only The Lonely" rose to become one of the best selling discs of the year in Britain—and in fact, it's still firmly holding its place in the upper regions of the NME Charts, 14 weeks after its initial entry!

Despite the firm stand of this disc, his follow-up release, "Blue Angel," made its top table entry three weeks ago—and last week, on the other side of its latest issue ("Today's Teardrops") also put in an appearance.

by
BRUCE CHARLTON

So Roy is enjoying no fewer than three Top Thirty entries, and that's really something—especially when you remember that he was completely unknown less than five months ago, that he has never been to this country, and that we still know very little about this young singer from the Deep South.

The fact that "Only The Lonely" was such a smash hit in America no doubt influenced its sales in this country to some extent.

I realise that quite often Stateside successes don't happen over here, but there's a greater number that do catch on in Britain—it seems that a high position in the American Charts prompts British distributors to boost exploitation, while at the same time blue atmosphere created by the other footsteps of their American counterparts.

Certainly the fans in this country

were not slow in latching on to "Only The Lonely." I suggest that this was largely due to its strangely haunting and wistful quality, coupled with an extremely strong melodic content, which placed it a cut above many of its current c-and-w rivals.

This, plus the fact that country music is now more popular in Britain than it has ever been, helped to establish young Mr. Orbison so effectively. And when he came along with another of his own compositions, "Blue Angel," in very much the same vein as its predecessor, it was not surprising that fans took a distinct liking to the new one, too.

Faster

What is particularly interesting, I feel, is the fact that the other side, "Today's Teardrops," registered in the Charts here—for this is completely removed in style from his two dreamy-paced, nostalgic hits, and was not even written by him.

It's a medium-to-fast country-flavoured song, with a foot-tapping beat and a catchy lyric. Quite different, in fact, from the lonely and blue atmosphere created by the other two titles, which surely goes to prove that Roy's success on this number can only be attributed to the quality



Latest portrait of ROY ORBISON, received by air from Nashville this week.

of the song, plus the appeal he generates in its interpretation.

One of the features of Roy's recordings is his extremely competent guitar-playing. Unlike many of today's artists, Roy offers more than a surface or superficial attempt

at playing the instrument—he really does work on it.

He's been playing guitar since he was a child, and has now developed a highly original form of lead-guitar work, which is clearly stamped with his own trade-mark.

So proficient is he, indeed, that he might well have risen to fame as a guitarist, if his vocal ability hadn't been discovered.

Fair-headed Roy has made his mark principally with a couple of haunting ballads—yet his first work as a professional singer was very much in the up-tempo idiom.

The four tracks on his previously-released EP are all fast-paced, while the single titles which were released in the States (but not in this country) before "Only The Lonely" were similarly fairly rhythmic—these include "Almost Eighteen," "Jolie" and "Seems to Me."

Yes, there's no doubt about it—Roy Orbison's extremely sudden impact upon the British disc fans was well-deserved.

It is the result of Roy's pleasing personality, coupled with his talents

WHAT AUSTRALIAN CRITIC SAID ABOUT LONNIE DONEGAN

HERE is what the Australians read about Lonnie Donegan after his opening in Melbourne:

Under the headline: DUSTING FOR AMERICANS, Charles Gahan, of the "Melbourne Sun," wrote:

"Any idea that Americans have a monopoly on foot-stomping, modern entertainment went for a sixer at the Festival Hall last night.

"A group of British entertainers, led by Lonnie Donegan, claiming that his father was very much a dustman, proved that they could capture Melbourne audiences just as effectively as Americans.

"Donegan has tremendous stage personality. He has a peculiar, high-pitched voice which he throws through lips which hardly move.

"He sings of crazy subjects—of chewing gum left on bedposts overnight, dustmen, and in his latest number, of burglars who, he assured us, were a 'fine body of men doing a wonderful job.'

"In his choice of subjects he has shown a bizarre originality. The lyrics (the ones you can understand), the arrangements, which are superb, and his comic stage gimmicks show that British entertainers have little if anything to learn from Americans.

"Donegan has a brilliant supporting cast. Most popular were the Scottish and Welsh husband and wife comedy team of Miki and Griff. Griff is a master of goon-type humour."

• Already manager Cyril Berlin has been asked by an Australian impresario, who is delighted with Lonnie Donegan's reception and business, if Lonnie's stay "Down Under" can be extended.

as a song-writer, proving capable of rising above the welter of commonplace material with which we are now inundated.

And although the information about Roy which is seeping across the Atlantic is very limited in quantity at the moment, it's certain that we shall soon be able to tell you much more about this young Texan.

For he's obviously here to stay, and we are assuredly going to hear a lot more of him.

More pleasure from Nat Cole

By JAMES WYNN

BACKSTAGE at London's New Victoria Cinema last May, genial Nat "King" Cole was discussing current trends in music when he told me: "I'm not interested in rock 'n' roll, and therefore I don't sing it. As a result, I don't expect hit records. But if one suddenly comes along—well, it's a pleasant, very welcome surprise."

Latest surprise to broaden the ever-present grin on Nat's face takes the shape of "Just As Much As Ever," which bounced into the best sellers last week and is now placed at No. 20. It's his third chart entry this year—he previously appeared in the hit parade with "Time And The River" and the excellent "That's You."

Nothing—not even Nat's admitted dislike for rock 'n' roll (which he feels, "has given the music business a completely false sense of values") can dampen the enthusiasm of fans for his warm, expressive singing. Despite the continued prominence of r-and-r, Nat has religiously stuck to quieter, ballad-type songs, and is still a major force on today's pop music scene.

The extent of Nat's popularity in Britain can best be gauged not simply from his success in the singles field but more from his fantastic consistency as a top-selling album artist. The "King" tends to concentrate more on LPs these days, and he does, in fact, sell as many (if not more) slow-speed discs as singles!

Christmas LP

A few months ago, he turned his hand to Spanish and Portuguese songs and produced a great album titled "A Mis Amigos"—a big favourite with Nat's vast army of followers. And it's a safe bet that these same people are now scurrying to get a copy of his latest album—"The Magic Of Christmas."

NAT "KING" COLE with his son, NAT KELLY.



It's a varied collection of hymns and carols—tunes like "Adeste Fideles," "Silent Night," "God Rest Ye Merry, Gentlemen," "Hark The Herald Angels Sing," "I Saw Three Ships," etc.—and is Nat's first-ever Christmas album.

He's supported, by the way, by an orchestra and chorus under the direction of Ralph Carmichael—a leading figure in the world of sacred music for many years and Nat's personal choice for the record.

Two previously issued Cole singles—"All I Want For Christmas Is My Two Front Teeth" and Mel Tormé's classic "Christmas Song"—have been re-released this month on Capitol's all-star "Merry Christmas To You" LP. This colourful set, incidentally, also features titles by

Frank Sinatra, Dean Martin, Margaret Whiting, Johnny Mercer, Billy May, Les Paul and Mary Ford and several others.

Due for release early in the New Year is another Cole album—"Wild Is Love"—which many U.S. critics feel is his best-ever LP. It's made up of romantic ballads, the sort of songs at which Nat always excels.

It was in May this year that Nat paid his first visit to Britain in six years—and what a triumphant trip it turned out to be!

He played to packed houses at two London concerts, started in one of the finest "Sunday Night At The London Palladium" shows ATV have ever screened, and capped everything with a dazzling performance at the annual Royal Variety Show. Cole was genuinely amazed at his

reception, especially after such a long absence from Britain. "It's very reassuring to find the people haven't forgotten me," he told me after one of his concerts. "It was simply wonderful—beieve me, I'll be back just as soon as I can."

His last statement was particularly welcome, and since then, fans have been patiently waiting for news of his return. But unfortunately, it now seems unlikely that Nat will be able to come back as early as was one time hoped. In fact, it appears that we're in for a long wait.

He is already heavily committed in the States, and there's just not time in his hectic work schedule for a trip to Britain—much as Nat would like to come.

His most important engagement, of course, is as the star of the new stage musical "I'm With You," which is set to open on Broadway on February 1 following a three-months out-of-town tour that opened in San Francisco recently.

Likely hits ?

Nat performs 16 of the 23 Ray Rasch-Dotty Wayne songs featured in "I'm With You," and the U.S. "Variety" magazine reviewer predicts that there are "at least half a dozen potential record hits for Cole, with 'She's Fantasy,' 'Keep Pretending,' 'When Somebody Moves Into Your Life,' and the title song the likeliest top possibilities."

Stating that "this musical could be a winner on Broadway," the reviewer goes on to point out that the show deals with "aspects of love," and that in addition to singing, Nat is required to "recite a good deal of explanatory material... plus a lot of poetry."

Nat has been blessed with very favourable reviews, and big times are expected of the production.

Capitol Records, incidentally, have indicated their faith in Nat by backing the show to the tune of \$150,000—the first time a recording company has ventured such an undertaking.

The show is likely to keep Nat occupied for quite some time, so the only opportunity we're going to have of seeing him perform is if he makes a guest appearance on something like the "Perry Como Show" or some other U.S.-TV production seen in Britain.

And then, of course, there are movies. Nat's already proved his worth in such films as "St. Louis Blues," "China Gate," "Night Of The Quarter Moon," etc., and is eager to continue his acting career. Right now, he's mulling over ideas for a film with Harry Belafonte, who is Nat's co-partner in a production company they have formed for both films and TV spectacles.

So there you have it—Nat's so tied up that he just hasn't got the time to indulge in what he once decided to make as "the luxury of a visit to Britain." But when an opportunity does arise, you can rest assured that he'll grab it with both hands.

Until then, it's a foregone conclusion that the fans will go on enjoying his records. "Just As Much As Ever."

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by

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TAIL-PIECES BY THE ALLEY CAT
Darin may be Laine

A TOP Hollywood producer interested in filming Frank Laine's life story—with Bobby Darin tipped to portray "Mr. Rhythm"... If Leslie Grade and New York manager Dick Gabbe agree terms, Mal Tormé returns here in January... On recommendation of Nat "King" Cole, Capitol signed the Little Angels, a children's vocal group... Columnist Walter Winchell thinks U.S. President-Elect John Kennedy looks and talks like singer Rudy Vallee... Prior to Las Vegas January date, Johnnie Ray takes monthly rest... The whole town's not talking about the Jimmy Jones boy, financially, promoter Arthur Howes caught a cold...



Pop music celebrities at the Film Ball last Friday night at London's Festival Hall were (l. to r.): MARTY WILDE, TONY and DENIS KING (of the King Brothers) and DON ARROL.

their wedding anniversary on Monday; guests included Jackie Rae and Janette Scott, also Cliff Richard... First-class performance by Vera Lynn on ATV "Saturday Spectacular," including great Cliff Adams Singers... Now filming in Germany, Howard Keel dined in London on Monday with Clifford Davis, "Daily Mirror" TV critic... Decca's big Christmas record, Lynn Cornell's "The Angel and The Stranger"... Newcomer Adam Wade carbon copy of Johnny Mathis... On "Saturday Club" LP, Ricky Valance sings "Say Hello"—penned by the Avons... Playing concerts at Granada theatres last week, Terry Dene was accompanied by Dr. Crook's Crackpots... Originally written by Leslie Brienau for Max Bygraves, "A Boy Without a Girl"—Anthony Newley's latest disc title... At London's Society Restaurant, Paddy Roberts plays January cabaret season... Manager of Jive P. Morgan and the Four Aces in London this week... Ray Katz... No. 2 in Australia, the Shadows' "Ahahe!"... Theatre box-office record broken by Emile Ford at Chester... Actor David Whitby signed for Addison, Bobby Darin's own U.S. label... In Pat Alley is quietly-music publisher Cyril Simons visiting New York this week... If Roulette releases him, Billy Eckstine hopeful of joining Capitol... Publicist Philip Ridgeway reveals likely marriage of Jon Larson to U.S. actor... Bill McGee... If manager Larry Parnes persists with unreasonable demands, Billy Fury will be withdrawn from Poll Concert... Besides Jack Carter at London's Piggalle, the Barry Sisters are a smash hit... Composer Jule Styne gave special permission for Ethel Merman to sing title from "Gypsy" in Perry Como BBC-TV relay tomorrow... Paul Anka has late-made songs for Guy Mitchell and Johnnie Ray... "Juke Box Jury" screen credit for Stewart Morris couldn't be bigger... In "Roar Like A Dove" film, Doris Day's co-star will be Cary Grant... Drummer in group backing Johnny Burnette for "Dreamin'...

THE THREE MONARCHS
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REPORT FROM LAS VEGAS

● Jimmy Durante's advice in the event of atonic warfare: "Drive under the fruit machines — they ain't been hit since the joint opened."
 ● Mamie Van Doren and agent Leslie Grade at our opening at the Dunes Hotel—not together, of course.
 ● The only way to double your money in Las Vegas is to fold it and keep in your pocket.
 ● Attractions currently here are Patti Page, Billy Williams (Riviera); Vic Damone (Flamingo); Ray Starr (Congo Room); Dean Martin (Sands); McGuire Sisters (Desert Inn); Donald O'Connor (Sahara).

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CURRENT "POP" ORCHESTRATIONS S.O.

Easy Beat	4/7	Walk Don't Run	4/7	Consider Yourself	4/8
Rocking Hoops	4/7	Never On Sunday	4/7	I'll Do Anything	4/7
Four Little Heels	4/6	Is There Any Chance	4/7	Less Of Blues	4/7
The Stranger	4/6	Jealous Of You	4/7	Singing Piano (Wa)	4/7
I Want To Be Wanted	4/6	All My Love	4/6	Revealing Situation	4/7
Figally In Paris	4/6	A Woman, A Lover	4/6	Caribbean Homecoming	4/7
Headless	4/6	Today I Loved You	4/6	Folkadot Bikini (Cha)	4/7
Lay Pup Xmas Shop	4/6	In Little White	4/6	That's You	4/7
Prison Fingers	4/6	Song Without End	4/6	Please Don't Toss	4/7
Kicking Up Leaves	4/6	Strangers When We	4/6	Lonely For A Star	4/7
Passing Breeze	4/6	Top Ten Baby (Cha)	4/6	Big Noise Winetka	4/7
P'Apple Princess (QS)	4/6	Sacha's Tune	4/6	Angela Jones	4/7
Two Hearts Meet (Wa)	4/6	Just In Time (QS)	4/6	Johnny Comes Marching	4/7
Mixed (QS)	4/6	Just In Time (QS)	4/6	Angela Miss (Wa)	4/7
Duo Concerto	4/6	Everybody's Somebody's Fool	4/6	Beat For Beat	4/7
Broken Hearts (QS)	4/6	When Will I Be Loved	4/6	Sixteen Reasons	4/7
Them There Eyes	4/6	My Love	4/6	Honolulu	4/7
Shorlin's Brand	4/6	Walking Floor Over	4/6	Love Like Like Violin	4/7
Kommotion (QS)	4/6	The Cener of World	4/6	R. Diamond There	4/6
Take All My Love	4/6	Feel So Fine (QS)	4/6	T'ange Ik (Reggae)	4/6
9 Times Out of 10	4/6	Just In Time (QS)	4/6	C'm On Jam Blues (FD)	4/6
Ask Anyone in Love	4/6	As Long He Needs	4/6	I Enjoy Being Girt	4/6
How About That!	4/6	Amoureuse (WE)	4/6	Nice to Go Travelling	4/6
Theme from Apartment	4/6	Oliver	4/6	Sweet Sue	4/6
Whole Year End (Wa)	4/6	II Begun With You	4/6	Standin' On Corner	4/6
Dreamin'	4/6	Lovers Lullaby (Wa)	4/6	Fing's Ain't What	4/6
Only The Lonely	4/6	Apache	4/6	Comet's For Count	4/6
So Sad	4/6	When They're Young	4/6		
Think About Living	4/6				
Will I Ever	4/6				

DIXIELAND ORCHESTRATIONS

After You've Gone	3/6	Found New Orleans	3/6	Of The Pieces	3/6
Allee In Dixieland	3/6	Ja-Da	3/6	Petite Fleur	3/6
American Patrol	3/6	Jazz Me Blues	3/6	Royal Garden Blues	3/6
At Jazz Band Hall	3/6	Johnny Giel Y's Drum	3/6	Russian Rag	3/6
Black & White Rag	3/6	Johnson Rag	3/6	Satinia Go Marchin'	3/6
Black Bottom Stomp	3/6	Kansas City Stomp	3/6	Satanic Blues	3/6
Blue Tail Fly	3/6	Lazy Diddy	3/6	Sensation	3/6
British Grenadiers	3/6	Lean Bridge Stomp	3/6	Shroveveer Stomp	3/6
Boah House Blues	3/6	Limehouse Blues	3/6	South Rampart Street	3/6
Canal St. Blues	3/6	Little Rock Getaway	3/6	Strut Miss Lizzie	3/6
Chicago	3/6	Livery Stomp	3/6	Twelfth Street Rag	3/6
Clarinet Marmalade	3/6	Long John Stomp	3/6	Sugar Foot Stomp	3/6
Come Home Bill Bailey	3/6	Look at 'Em Doing It	3/6	Sweet Georgia Brown	3/6
Dardanella	3/6	Mama Don't Allow It	3/6	Sweet Potato Pie	3/6
Dickie's Strutters	3/6	Maple Leaf Rag	3/6	Sweet Sue	3/6
Dixie Band Stomp	3/6	Margie	3/6	The Dixieland Band	3/6
Doctor Jazz	3/6	Maryland	3/6	Then There Eyes	3/6
Fidgety Feet	3/6	Memphis Blues	3/6	Tiger Rag	3/6
Georgia Camp Mip	3/6	Midnight Special	3/6	Tin Roof Blues	3/6
Georgia Swine	3/6	Mississippi Blues	3/6	Twelfth Street Rag	3/6
Good Man	3/6	Mississippi Blues	3/6	Walsh Blues	3/6
High Society	3/6	Mississippi Blues	3/6	Walsh Blues	3/6
Hoosier Boogie	3/6	My Old Kentucky	3/6	Washington And Lee	3/6
Horn O'Byones	3/6	National Emblem	3/6	Whispering Rufus	3/6
It Ain't Got Nobody	3/6	New Dixieland Parade	3/6	Who's Sorry Now?	3/6
It's Tight Like That	3/6	Panama	3/6	You Were A Tulip	3/6

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hit is Jerry Allison, former member of the Crickets... New personal manager for Frankie Laine is noted composer Barbara Belle... Northern show writer Douglas Enfinger now has Sunday Dispatch column... Kingston Trio guest in U.S. "Perry Como Show," December 7... BBC "Roundabout" producer Jack Singleton is also magistrate... While filming "Devil At Four O'Clock" in Hawaii, Frank Sinatra bought \$68,000 apartment block... Leather tyrolean shorts relaxing uniform for Jack Good... Stomach ailment means Mark Wynter's manager... Manchesterer working from London home... German fan club started for Duane Eddy... Extra seats needed at Dayton (Ohio) club for Crosby Brothers date... In forthcoming AR-TV show, guest Marty Wilde gives rock-singing lessons to Dickie Henderson... First songwriter to serve on Mechanical Rights Society's board is Paddy Roberts... Proud owner of maroon Jaguar KD 11 is Ken Dodd... Letter from PRD official thanking him for taking part in "Inside," addressed to Clifford Richard... Latest signing by Clyde Otis for the Mercury label is Arlene, youngest member of the DeMarco Sisters, as a solo artist... Johnny Mercer penned "Moon River" song for Audrey Hepburn's Paramount movie "Breakfast At Tiffany's," with Henry Mancini... Surprise omission from "Saturday Club" guests — the Mudlarks... Reader Lois Holland of Eritch, Kent, forming Ray Conniff British fan club... He's with EMI, but "Billy Cotton Band Show" album released on Decca's low-priced Ace of Clubs label... Teddy Johnson and Pearl Carr's revival of "My Dearest Dear" was a highlight of recent Falladium ATV show... New Decca release of Danny Rivers' "Can't You Hear My Heart" produced by Joe Meek... Reems guess on Wink Martindale's U.S.-TV show was Pat Boone... Both sides of his current Parlophone release composed by Jimmy Jaques... An Italian opera singer auditioned by Larry Parnes this week-end... Great run of successes by Norrie Paramor this year continues with Nina and Frederick's "Little Donkey" Dean Martin... Tiredness prevented Alma Cogan making New York-Hollywood flight for Sammy Davis-May Britt wedding on Sunday... Anthony Newley's "Gurney Slade" co-star is Bernie Winters in tomorrow's edition... In Las Vegas, Leslie Grade and BBC-TV chief Eric Maschwitz discussed British television... Sales approaching 200,000 for John Barry's "Walk, Don't Run"... Adam Wade's label chief George Paxton visited London at week-end... New Parlophone singer Colin Day would have joined Ted Heath's band—but RAF duties prevented him replacing Dickie Valentine in 1954... A promise kept: Tommy Bruce has taken his young sister from an orphanage... From Alan Jay Lerner-Fredrick Loewe forthcoming Broadway musical "Camelot," Johnny Mathis has waxed "How To Handle A Woman"—how? Off-stage, Cliff Richard often wears glasses... Columnist Martin Burden describes Steve Lawrence as a non-alcoholic Dean Martin...

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SCREAMS FOR JESS CONRAD

WHO will be the new teenage sensation of 1960? My guess is that it will be Jess Conrad, although he has left it late in the year to prove it! He was a sensational success in his big-time concert debut at Footing Granada on Sunday in the last date of the experimental tour starring Ted Heath and his Music with several young disc newcomers. He has made no hit record. His pop music fame rests on his appearances in Jack Good's last TV series, "Wham!!" He is good looking, instantly recognisable, is building a good career as an actor in films and on television. He has a sizeable fan following, as his placing in the NME Poll showed. Conrad asked Good to produce his stage act. Could he have done better? At the first house, Jess caused the school excitement. I remembered from Cliff Richard's variety debut two years ago. Jess' appearance brought heartening applause and a battery of screams. The theatre's atmosphere took on a needle-sharp air of excitement that continued throughout his appearance. Jess sang "It's Late," "Fabulous," "C'mon And Get Me," "The Shape I'm In" and Johnny Preston's new release, "Charming Billy" — well chosen numbers, none hackneyed, all good. His presentation was admirably aided by the slick, new vocal team, the Four Jays, who were with him on "Wham!!" and ought to have had their own spot in the show. The Flee-Rekkers backed him (as well as the other first-half artists) excellently. They got a good sound, but disappointed visually in numbers of their own. Ricky Valance was disappointing, too, but Garry Mills showed vast improvement. Danny Rivers is a good, new jiggler, but the most professional work came from Terry-Dene, who can yet become an important show business name. The Ted Heath band gave a superb performance, with Don Lusker giving a great solo on "Night Train." They played brilliantly for the entire second half. DON WEDGE.

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