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SPOTLIGHT ON GUY MITCHELL & FRANKIE LAINE

Focussed by
DEREK JOHNSON

Here again, I think it's largely a question of material. Frankie has made some great discs since "Rawhide" (which was a bit parade natural), but they weren't the type that the young fans were inclined to push into the lists—nor, I suspect did Frankie record them with that object.

"Rocks And Gravel" was a strictly folk-type work song, more suited to long-term collectors, while "St. James Infirmary" was a very sincere version of a time-honoured blues.

I suppose he came nearest to the Top Thirty with his waxing of the commercial "Seven Women" but that didn't have enough magic to catch on in a big way

Prowess

Incidentally, Frankie's prowess as a sentimental singer is well-known, and you can hear him to good advantage in this guise on his LP, "Frankie Laine—Balladeer," which has been issued within the last year.

As with Guy Mitchell, I feel that Frankie must always be regarded as a top table possibility. He, too, has had a see-saw career on wax, and has proved that he has the ability to come back.

He isn't a rock 'n' roller, it's true, and maybe this has affected his sales. But no one will deny his tremendous rhythmic sense, once he gets to work on a number like "Rawhide" or "A Woman In Love."

While we haven't seen either of these artists in Britain for over a year, they still maintain their popularity in America—constantly in demand for night-clubs, where they have built up a substantial following, and for guest appearances in some of the leading TV variety shows.

During the past year, it was as straight actors that they made most headway.

Realising that, sooner or later, their singing careers will end, no matter how many come-backs they make, they decided to turn to films.

With film star Audie Murphy, Guy proved immensely popular in a series of TV Westerns.

And Frankie has been gathering many fans with his realistic performances on the small screen. You may have seen him a few weeks ago, playing a leading guest role in "Rawhide."

So neither is in danger of starving. Far from it!

What's more, just as long as they continue to make records, there's every chance that they will tickle the disc-buying public's fancy once again.



Frankie (left) and Guy, pictured when they visited Britain to appear in the 1954 Royal Command Performance.

CAST your mind back to this time last year, and you will recall that two names were well in evidence in the hit parade—Guy Mitchell and Frankie Laine. They are both artists who have maintained a reputation as international entertainers for appreciably over a decade, and who are acclaimed as stalwarts of show business.

As is only to be expected after such a long run in the public eye, they both had fluctuations of fortune during the course of the 'fifties—so it came as a great pleasure, particularly to those who remember their disc heyday, eight or so years ago, to see them simultaneously re-established in the top table.

Setbacks

It was sad that these two talented performers suffer setbacks, especially as they are such popular visitors to this country. For, although both are essentially rhythmic singers, they have never neglected the melody, with the result that most of their releases are a happy blend of tunefulness and finger-snapping beat.

It was with two such discs that they shouldered their way back into the disc limelight at the beginning of 1960.

Guy rose high in the lists with his Stateside chart-topper—a happy-go-lucky song with a strong country flavour, called "Heartaches By The Number."

No doubt his success with this disc in Britain was influenced by its fantastic run in America, and also encouraged by his visit to Britain when he featured it in the Palladium TV show last January.

Frankie, too, had invaluable exploitation to help boost his record—the title song from the TV Western series, "Rawhide"—for he was currently being heard every week, singing it over the credit titles of the show.

Sad to relate, this wasn't the beginning of a new string of disc triumphs for either of them. Once "Heartaches By The Number" and "Rawhide" faded out of the charts, the record fans paid little heed to them again.

Why should this be?

First and foremost, none of their subsequent releases has benefited from TV exposure.

Couple this fact with the fact that none of the material they have recorded in recent months has really been the stuff that hits are made of, and maybe you'll find part of the answer.

Let's take Guy Mitchell. He is notable for the way in which his recording career goes up and down.

Remember, for example, how he had virtually been written off as a has-been, when he rocketed back into the limelight with "Singing The Blues"?

Then came another spell of oblivion, before he again made his presence felt with "Heartaches By The Number."

With him, it's always the same type of number that carries him to the top—the bright-and-breezy, straightfor-

ward foot-tapper. And he has proved throughout his career that it's got to be exceptionally good of its kind before it catches on.

Guy doesn't rely on gimmicks—so the melody has to be something the public can get their teeth into, before it has any prospect of top table status.

"Heartaches By The Number" was just such a song. His four releases since then haven't been quite up to that standard.

The principal titles on these were "The Same Old Me," "Cry Hurtin' Heart," "My Shoes Keep Walkin' Back To You" and "Sunshine Guitar."

I did think that the last named might make the grade. It was a pleasant little tune—and, in fact, Philips Records tell me its sales very nearly put it into the Top Thirty.

So now Guy is in the midst of one of his celebrated out-of-favour spells, so far as the hit parade is concerned.

Still, in the past we have so often seen him zoom back into the reckoning, with one of those tunes which only he can perform—and I'm certain that his disc career graph will take another upward swing just as soon as he is presented with a song as strong as his last hit.

And Frankie Laine? I've heard it suggested that he is now too old to appeal to the youngsters who decide the top table, but I can't accept that.

After all, what about stars like Frank Sinatra and Perry Como? And, from the point of down-to-earth rhythm singing—the sort that really gets the teenagers going—it wouldn't be easy to find anyone who could beat Frankie!

STAR QUOTE

SAYS Tommy Sands about the show business future of his wife, the former Nancy Sinatra: "If Nancy gets an offer to do something, and we can be together while she's doing it—that's great. Once in a while, for the fun of it, we may do a TV show together or something like that."

AN EYEFUL OF IFIELD

WHAT prompts an artist who is well established in his own country to decide to settle in another land where he is completely unknown? Twenty-three-year-old Frank Ifield, fast gaining popularity here after stardom in Australia, has a one-word answer—AMBITION.

Frank, who arrived here in November, 1959, explains: "I felt that I could gain no further experience in Australia. All I was doing was plain sailing and I was too young to stay on one level."

"I wanted to go on and improve. I had international ambitions and to come to Britain was a logical step."

British fans became aware of Frank's bright, easy-going vocal style just a few weeks after his arrival here.

A couple of TV spots got him off to a promising start, and by the time he cut his first disc for Columbia, he had a ready-made public eager to snap it up.

You remember the record, of course—a breezy little item titled "Lucky Devil."

It bounced into the charts within weeks of release, and paved the way for future Ifield discs like "Happy-Go-Lucky Me" and "Gotta Get A Date," which both sold well.

Now Frank is bidding for hit parade honours with "That's The Way It Goes," penned by two of the famous Shadows—guitarists Bruce Welch and Hank Marvin, who are also responsible for Cliff Richard's current hit "I Love You."

BORN HERE

Although he's spent almost two-thirds of his life "down under," Frank was, in fact, born here—in Coventry. But it was while living in Australia at Dural, a town just outside Sydney, that he first began to think about a show business career.

"On the way to school every day, I used to sing hillbilly songs that I heard on country-and-western air shows," he recalls. "The headmaster encouraged me, and I eventually sang at school concerts, accompanying myself on the ukulele."

His school days behind him, Frank

By
KEITH GOODWIN

trod the road to fame via a series of dates on local radio shows, and a few years later, wound up as the star of such highly-rated Australian TV and air shows as "Showboat," "On The Trail," "Campfire Favourites" and "Bandstand."

After waxing a series of hits, Frank was at the peak of fame in Australia. Then he packed his bags and left for Britain. He felt the need to broaden his scope, and came here to start again, almost from scratch.

GREAT STRIDES

Frank's faith in his own ability, plus his enthusiasm and determination to make the grade, has most certainly paid dividends. He has made great strides in little more than a year.

What does the future hold for personable Mr. Ifield?

He's continually in demand for TV appearances (he's done several BBC shows as well as Anglia and Scottish TV presentations this month), and on January 30, begins a short one-night-stand tour with the Shadows and the Dallas Boys.

Looking even further ahead, he's hoping to break into films—but not until the right part comes along.

"The secret of Frank's success," explains his Australian manager, Peter Gormley, "is that he doesn't rush his fences. He takes his time, and waits for the right opportunities, because he believes in gradual progress."

Gormley adds: "Frank is completely satisfied with his progress in Britain. He loves the show business scene here and hasn't a complaint in the world."

In fact, Frank really believes that he's a "Lucky Devil"!



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IT'S A LOVELY DAY TODAY



—So meet the most popular girl in the world

By DEREK JOHNSON

WHO would you rate the most popular girl artist in the world today? The disc fans, according to their various tastes, would probably nominate Connie Francis or Ella Fitzgerald. Alternatively, some moviegoers might prefer to choose Elizabeth Taylor or Marilyn Monroe. But, you know, none of these artists fills the bill adequately . . . and there is no doubt in my mind that the most versatile and widely acclaimed of all the girls is the evergreen, effervescent Doris Day.

Let me hasten to silence the cries of disagreement by explaining that I am discussing these artists in terms of complete all-round ability, as proven by popular appeal and hard cash.

For not only has Doris delighted millions of admirers in virtually every country throughout the world, through the medium of her records and films, but as a result of this she has now become one of the richest women in Hollywood.

It's true, of course, that Doris hasn't figured in the hit parade for some time. But when you stop to consider the whole vast panorama of the entertainment world, the best-sellers list is but a tiny fragment. Despite this, Doris has experienced many moments of top table glory in the past (including two discs which reached the coveted No. 1 spot in

Britain), and even today her records enjoy comfortable sales.

Indeed, the world-wide aggregate sales of every Doris Day release must be considerable in the extreme—even though these days she is concentrating her efforts as a recording artist on the production of LPs. In this respect, she is unquestionably one of the world's leading album sellers.

In point of fact, it's been some little time since any new Doris Day disc material appeared on the market.

This is largely due to the fact that her long-term contract with U.S. Columbia (whose outlet is on the Philips label in this country) had expired, and there was some doubt as to whether she would re-sign for them.

However, after an appreciable lapse during which she was approached by numerous companies, including Capitol and RCA, Doris has now

finally re-signed with the Columbia label—for a reported guarantee of \$100,000 a year!

So now the flow of Doris Day recordings, both singles and albums, should resume once again. In fact, the forerunner is already with us, for Philips have just issued their first Day recording for some months. It features the "blonde bombshell" in a haunting ballad called "What Can A Woman Do," which is one of the themes from her new movie, "Midnight Lace."

This latest Doris Day film, which is a tense thriller co-starring Rex Harrison, was premiered at London's Leicester Square Theatre yesterday (Thursday), and goes on general release on March 6. The co-producer of the picture, by the way, is Doris' husband, Marty Melcher.

An unusual and interesting feature of the film is that, in her gripping and dramatic role, Doris does not sing at all.

How come, then, that she has recorded a song from the movie? Well, "What Can A Woman Do" is one of the strong incidental themes running through the picture, and lyrics have been added for subsequent recording purposes.

This doesn't set a precedent. You may recall that in "Some Came Running," Frank Sinatra didn't sing the principal theme "To Love And Be Loved," but he recorded it for Capitol. And even Doris herself sang only about 16 bars of "Whatever Will Be, Will Be" in the thriller "The Man Who Knew Too Much"—yet her commercial recording of the melody became a million-seller.

Hand-clapper

On the other side of this new Day release, incidentally, is a cute little item titled "Daffy Down Dilly," which is one of those country hoedown hand-clappers that Doris always does so effectively.

But although Doris still keeps her foot planted very firmly on the recording ladder, it is in the motion picture world that she has really excelled herself in recent years.

After graduating from those early sugar-candy movies with such co-stars as Gordon MacRae and Jack Carson, she has developed into an actress of great sensitivity—whether she is playing a heavy dramatic role as in "Midnight Lace," or is enjoying a light comedy romp as in the case of "Pillow Talk."

What's more, Doris retains her

flair for musical comedy, for she usually managed to sing in most of her pictures—and once in a while, she pops up with a splendid example of how a film musical should be made. Remember "The Pajama Game," for example?

Now, this is where we cross swords with the Liz Taylor and Marilyn Monroe fans, whom we mentioned earlier. For they will doubtless claim that their idols are more popular with cinemagoers than is Doris Day. And, particularly across the Atlantic, we could add another two names—those of Debbie Reynolds and Sandra Dee—who are both high in the Stateside popularity poll.

I agree that they are all crowd-pullers. No doubt about that. But the fact remains that Doris is out there in front. If it's proof of this contention you're looking for, I'll see what I can do to oblige.

First and foremost, the cinema industry's trade paper, "Kinematograph Weekly," has listed two of Doris' films as being amongst the year's leading money makers—they are "Pillow Talk" and "Please Don't Eat The Daisies."

Over in Hollywood, American

cinema executives picked Doris Day as the year's top film money maker, while the Theatre-Cinema Association of America unhesitatingly declared her the "Top Box-Office Star of 1960."

From all of which you will see that Doris is quite a power in the film world!

Looking ahead, she obviously has no intention of loosening her grip on the cinematic cash register, for she has just signed a lucrative contract with Columbia Pictures, which is reputedly worth 26 million dollars. For this sum, she will produce (together with her husband) eight films, four of which will feature her as the star attraction.

Six new films

The first six productions under this deal have already been lined up, and work is beginning on them right away. So it seems that we are destined to see plenty of the Day countenance on the big screen in the coming months—which I, for one, rate a good thing. For who can resist that impish, irresistible grin,

coupled with that radiant, sparkling personality?

Over in America, Doris is also a great favourite on radio—but to date she has been extremely wary of television.

Doris, you see, is a perfectionist, and is reluctant to undertake any work which doesn't provide for extensive preparation. She feels that TV can be a killing medium, and is anxious not to do her film reputation harm by exposing herself elsewhere. It was only recently that she appeared in her very first TV spectacular, and I'm sure that another lengthy period will elapse before she takes the plunge again.

There is no doubt that Doris Day is one of the supreme champions of her sex in show business—always consistent, always enjoyable, always popular. And with her current appeal in the cinema, her career is likely to be extended for many, many years.

One final word, to please her many fans in Britain—I hear whispers that there's a strong possibility of Doris visiting this country shortly. Let's hope the trip materialises, for she is one artist who will always be welcome h.e.

A portrait of MATT MONRO painted in words by BRUCE CHARLTON



ACCORDING to the lyric of Matt Monro's current hit song, it would take the insight and genius of a Michelangelo to paint an accurate "Portrait Of My Love." But what, I wonder, would this most famous of XVIIth-century Italian artists have seen in the face of Matt Monro—if Fate had decreed that he should have painted the portrait of Britain's newest star?

What expressions would he have captured on Matt's countenance today? What characteristics would he have emphasised? Would he, perhaps, have tempered the excitement and delight of hit parade success with hard, facial lines of bitterness—etched through years of frustration in show business?

Would he have depicted an unassuming man, satisfied with the manner in which life was carrying him along—or would he have portrayed a mask of authority, belonging to a man of determination and foresight?

One can but answer these questions theoretically, for who knows what unsuspected qualities Michelangelo might have extracted from the hidden depths of his subject? But I, at least, can tell you something of Matt Monro as I know him—so that if any aspiring young artist of today is anxious to paint Matt, he will have a canvas upon which to start.

At the moment, the emotions and sentiments affecting Matt are widely diverse in character. For he is, to use his own words, "bewitched, bothered and bewildered" at having attained top table status after such a long wait. He is, understandably, thrilled that at last his talents have been recognised—but this feeling of joy is mingled with one of apprehension, lest his triumph should be only temporary.

Apprehensive

"I like to think that my hit was not achieved with a flash-in-the-pan type of record," he says. "If it were a screaming rocker, I should be extremely worried about the future, but the nature of this disc, at any rate, gives hope for consistency. But I'm afraid I still can't help being a bit apprehensive as to whether or not it will last."

Which is only natural, for Matt has been a solid, reliable, middle-of-the-rung performer for years—and, in fact, had practically given up hope of ever reaching star status.

"I honestly thought that the song wasn't hit parade material," he explains. "It's a beautiful song—one of the most attractive I have ever heard—but it didn't strike me as the type of number that the disc fans are buying."

But the fans—all credit to their taste—decided otherwise. And the whole of show business is delighted that this exceptionally capable young singer should suddenly find his name in lights. And many more consistent

singers, who have never quite succeeded in making the big-time, have been given new heart by Matt's triumph—inspired by the belief that what has happened to him could just as easily happen to them one day.

As Matt looks back over the years of struggle, would it be true to suggest that he is, perhaps, a little bitter at having been neglected for so long? "I can honestly say that I have never felt bitterness," he maintains. "But disappointment—well now, that's another matter. I reckon I've spent half my life being disappointed, because the breaks have failed to materialise."

Realistic

Despite his lengthy period in the doldrums, Matt holds no grudge against the members of the rock fraternity who leapt to fame virtually overnight. "That's the way it goes," he grins, shrugging his shoulders. "If they can hit the jackpot, good luck to them. I only wish I could have been one of them!" A sensible and realistic outlook—but then, that's an essential part of Matt Monro's make-up.

Whereas the vast majority of the entertainment world rejoices in Matt's success for his own sake, there is the inevitable fly in the ointment. "I have to admit that some people suddenly want to know about me, yet previously they chose to treat me as if I didn't exist," Matt says. But he takes it all in good part, and certainly bears no malice.

"In any case," he continues, "I've met hundreds of nice people in show business. Let me assure you that it isn't a sordid rat-race, as many claim. It's down-to-earth and not nearly as glamorous when you're in it, as it appears from the outside. But I love it—and I promise you I would have said that, even without this hit record."

Mat is pleased that "Portrait Of My Love" has struck it rich—not only for his own sake, but also because of its effect upon the hit parade generally. "It must surely be regarded as a good omen, so far as trends in pop music are concerned," is his considered opinion. So these contradicting emotions

about his future in show business are at present flooding through his mind. But these thoughts apart, what sort of a person is he, this velvet-voiced Parlophone artist, who sings so tenderly and sincerely of romance?

Well, maybe the sincerity of his message stems from the happiness and contentment of his own personal life. For Matt is a family man and, even in the days when show business denied him security, he was able to find peace of mind in his home life, and the love of his wife and daughter.

Matt's wife, Micky, used to work in a music publisher's office in Tin Pan Alley, so her outlook on the business is similar to Matt's. She has shared his disappointments—and felt them from the heart, too—and now she is able to drink to the full from his cup of triumph.

His wife has handled a considerable amount of business for Matt in the past, besides being his adviser and mentor. But Micky is kept pretty busy these days, for she has their little girl—Michele—to look after. So, after a long period with no official agent to handle his affairs, Matt has now taken one unto himself.

This personal feeling of contentment is predominant in Matt's character, and our portrait painter should remember this when he starts work with his brushes. In Matt Monro, he will find a quiet man—unassuming in his demands of life, yet nevertheless determined that he shall always derive the best from it. The crinkle of the eyes, and the twist of the mouth, indicate a pronounced sense of humour.

No bitterness

And the facial lines of bitterness? Well, they don't exist really. Such lines as there are serve as a reminder of the hard work Matt has encountered throughout his life—work upon which he has always embarked willingly and wholeheartedly.

In his eyes there is a renewed light of ambition. It isn't a light of greed, or a lust for power and acclaim. It's a straightforward, honest desire to do good, both for himself and his family. And if you ask him to pinpoint the exact nature of his ambitions, he will tell you that his principal aim is "to be accepted as an international entertainer."

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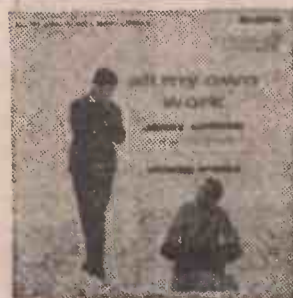
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'Chris Barber in Copenhagen'
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Parlophone PMC1133 (Mono)
PCS3014 (Stereo)



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REGIONAL TV SHOWS SIGN BIG DISC NAMES

MORE and more top pop music personalities are travelling to the various provincial ITV regions for guest appearances. Marty Wilde, Frank Ifield, the King Brothers, Jill Day and Jess Conrad are among the latest bookings for regional guest appearances.

Among guests in Tyne-Tees-TV's daily "One O'Clock Show" next week are the Avons, Cy Grant and Tony Brent. During the following week Joe Henderson and Jess Conrad will appear, while Johnny Dankworth and Jimmy Young are booked for spots during February 5 week.

This series features Barbara Law and Terry O'Neil as residents, with Dennis Ringrow and his Quartet.

The company's weekly "Request Time" continues on Thursday evenings until March 23, with Valerie Masters, David Macbeth, Shirley Wilson and the Barry Sisters among the regular artists.

In Glasgow, Scottish-TV also produce a daily lunch-time programme titled "The One O'Clock Gang," with Marty Wilde guesting in the show today (Friday) and Bill Forbes on January 27.

On Southern-TV the daily presentation is "The Lunch Time Show," including Jim Dale, Dany Clare and the Art Jones Quartet. Cleo Laine guests for three days commencing February 1.

Also for Southern TV Malcolm Mitchell has a Sunday evening "Songs I Wish I'd Written" series.

In Cardiff, a new TWW series, "Songs At Seven," commences weekly on Monday, February 6. It will introduce June Marlow in the first show, followed by the King Brothers (13th) and the Mudlarks (27th). The Avons, Dennis Lotis, Valerie Masters and Sally Smith feature in later programmes.

Their thrice-weekly "Here Today" magazine programme spotlights the Dill Jones group with a guest singer—this week Andy Cole, next week Roberto Cardinali.

Frank Ifield has been booked for Anglia-TV's weekly Thursday show, "Crescendo," on January 26 and February 2. Marty Wilde and Sheila Southern join him on the latter date, with Lyn Cornell and Al Saxon booked for February 9.

Bill Forbes guests in the Wednesday evening "About Anglia" magazine show on February 1.

Jill Day is tonight's guest in Granada-TV's three-times-a-week "People And Places" show, which has music by the Derek Hilton Trio, and regularly features singer Chris Langford.

Latest bookings for ATV-Midlands daily "Lunch Box" are Roy Edwards and Eula Parker (week of February 14), followed by Rosemary Squires and Steve Arlen. Jess Conrad guests in "Cover Girl" on Thursday evening, February 16.

The new Westward-TV station, serving South-West England and based in Plymouth, opens at the beginning of March. Their daily lunch-time presentation will feature a resident group and singers—also a weekly guest.

Norrie Paramor signs London schoolgirl

HELEN SHAPIRO, a 14-year-old Hackney schoolgirl, has been signed by Columbia. She cut her first sides on Monday evening—for release on February 10.

Titles are "Don't Treat Me Like A Child" and "When I Am With You." Helen, who records under Norrie Paramor's direction, is managed by singing teacher Maurice Burman.

Among other new disc signings this week is the Latin-American duo, Dorita y Pepe. They have also joined Columbia and their first project will be an LP.

JOHNNY AND RICKY BATTLE FOR 'JIMMY'S GIRL'

A NEW single version of "Jimmy's Girl," which he originally featured on the "Saturday Club" LP, has been recorded by Ricky Valance. It is being rush-released by Columbia for sale today (Friday).

An American song, it has also been recorded by Johnny Tillotson and released in the U.S. as his follow-up to "Poetry In Motion."

To compete with Valance's version, Decca have been forced to rush-release the Tillotson disc on the London label. They plan to have it distributed to shops by this weekend.

STEVE LAWRENCE COVERS 'PORTRAIT OF MY LOVE'

TWO cover versions will be competing with Matt Monro's "Portrait Of My Love" record when his waxing is released in America.

Two discs cut in the States are by Steve Lawrence (United Artists) and Bob Wilson (U.S. Decca). Monro's version will be released on the MGM label there.

Another British hit disc released in America is Max Harris' theme from the "Gurney Slade" television series. It was issued this week by Atco—Bobby Darin's label—and picked as a likely U.S. hit by "The Billboard" newspaper.

An American report suggests rival versions by Ted Heath and Ray Anthony will be issued in the U.S.

SHIRLEY BASSEY PALLADIUM VARIETY PROJECT



Shirley Bassey and Michael Sullivan Friday, celebrating legal settlement.

SHIRLEY BASSEY is in line to make her London Palladium stage debut—for two weeks in variety commencing May 1. Negotiations are also taking place for her to star in cabaret—at London's Talk Of The Town theatre-restaurant—for a long season later this year.

On Wednesday, her manager Michael Sullivan discussed the Palladium project with Moss Empires' managing director Leslie Macdonnell. But no decision was reached.

Owing to production difficulties, opening of the Harry Secombe Palladium revue has been delayed until the week of May 15. Accordingly, a fortnight's variety will be staged from May 1—and Shirley Bassey is expected to be a headlining attraction.

According to Sullivan, an autumn season for Shirley at Talk Of The Town is being negotiated. At this venue, she would star for approximately three months.

Last Friday, a settlement was reached in the two-year legal

Persian Room of the Plaza Hotel there.

A new record contract was signed last month between Shirley Bassey and Columbia—for a further two years with the label.

Doris Day records Denis King tune

...ing," a number by Denis King, has been a Day for U.S.

Kings have been themselves as the reverse of "Mais Oui" hit.

... are currently making their first of Ireland in a British concert.

Richard Vincent

... are among the programme shows in

... two radio dates with the Fleetwood Club on

... in "Parade Of Wednesday, Feb. 22.

... appears in the "Friday Club," beginning the Thursday

... With A Beat 2 and 9. The days, Colin Day not in this series.

... almost complete to return to "os" on March 1. backed by the out conducted by Burns, on this

S PLANS BLACKPOOL

AUGHAN will appear at Blackpool providing he is commitments in

... agreed that he will st week of July a Bernard De Palace.

... dates at Worcester (February 6) and during his one- next month have

VINCENT'S NEW DATES

AMERICAN rock singer Gene Vincent, due to arrive in Britain today (Friday), is likely to stay in Europe at least until April.

Originally he was booked for four weeks, but promoter Don Arden has arranged a week at Belfast Opera House from April 24, instead of March 13, as previously planned.

Vincent's new dates confirmed this week include dance hall appearances at Ipswich (January 24), Bristol (25th), Reading (26th), Workspop (29th), Whitby (30th), and Doncaster (31st).

In February, he visits Leeds (1st), Huddersfield (2nd), Galashiels (3rd), Alconbury (5th), Rochester (6th), Barnoldswick (instead of Spennymoor as previously reported, 11th), Derby (20th), Oxford (21st), Mildenhall (22nd) and Winchester (24th).

WYNTER JOINS ROCK-TRAD SHOW

MARK WYNTER is the latest disc singer booked for Larry Parnes' new "Rock 'n' Trad" touring package. He will star in the show with Billy Fury and Joe Brown.

Because of his tour with Gene Vincent, Wynter will not be able to join the Parnes show until February 21—at Aberdeen Capitol. He will then play all the remaining dates, except Leicester on March 5.

On that day, Mark appears at the NME Poll-Winners' Concert at Wembley Empire Pool.

BOBBY RYDELL: CONCERTS, TV PLANNED HERE

BOBBY RYDELL'S projected British visit next month—revealed in last week's NME—is on the verge of completion. All arrangements have been completed, but confirmation of his acceptance is awaited.

Bobby is scheduled to appear in ATV's "Sunday Night At The London Palladium" on February 19, while an ATV "Startime" is set for February 22, both subject to his acceptance.

Following his TV dates, Bobby leaves for the Continent, returning to Britain for three concerts—staged by Arthur Howes—on March 3, 4 and 5.

Negotiations for his visit here are being conducted by Tito Burns, Cliff Richard's manager.

One of the music world's top charity events—the Songwriters' Guild of Great Britain's annual "Our Friends The Stars" concert—will be staged at London's Victoria Palace on Sunday, April 23.

EMILE CONCE

ANOTHER s... has been Ford early next joined by the Fordettes voc... Dean Rogers, F... Deacon.

The tour be... (February 5), c... tive days at Keighley Ess... Royal, Durham... pool Empire... Coliseum and

Some dates... variety tour... were finalised... include Crew... (week), Wolver... 6). Glasgow... Newcastle Em... Liverpool Em...

The Avons with B

THE Avons... Billy Co... tomorrow (Sat... in the program... Bill Forbes.

The group h... "Saturday Cl... Others taking... Gene Vincen... Galliards, the... Taylor Four... sextet.

DON PYE

IN a big ne... recording... which he has... that he becom...

The new... pleted last F... Records' gen... B. Threlfall... ham to fir... Lonnie.

In announc... stated that the... all the artists... Lonnie Doneg... consistently su... fident of his c... number of ye...

Said Lonnie... happy relation... is the most er...

Reg the Payroll!

REG OWEN has been commissioned by Filmusic to write the score of "Payroll," a new British thriller being made by Independent Artists at Beaconsfield. It stars Michael Craig and Billie Whitelaw.

A song in the film, "It Happens Every Day," has been written by Norman Newell and Tony Osborne. It will be sung by Eddie Ellis, a new Parlophone artist.

The European opening of Columbia's multi-star film "Pepe" has been postponed a fortnight. It now has a gala premiere at London's Columbia Theatre on Monday, February 27.

... to celebrate his birthday. Garry Mills, Mark Wynter, Ricky Valance, Dave Sampson and Michael Cox are among the artists expected to be present.

CLIFF WITH TED HEATH

On Wednesday, Cliff Richard recorded two programmes for the BBC's Transcription Service—backed for the first time by Ted Heath and his Music. He was also featured in sketches with Dickie Valentine and Paul Carpenter.

Julie London and her husband-musical director Bobby Troup, have acting roles in ATV's "Rawhide" next Tuesday, January 24.

TED HEATH AND HIS MUSIC RUBY-DUBY-DU 45-F 11312 Decca 45-Q

MISTER LIVINGSTONE LARRY VERNE 45-HLN 9263 London 45-F 1

BILLY A TH ST



Cliff Richard and the Shadows were enormous successes at last Sunday's Royal Albert Hall concert staged in aid of the dependents of the late Jack Conway. The Shadows did their own act and Cliff closed the show. Photographed backstage afterwards congratulating Cliff's protégé, Dave Sampson (centre), on his impressive performance are l. to r.: Bruce Welch, Jet Harris, Cliff, Hank B. Marvin and Tony Meehan.

RAY CHARLES HEADS 1961 JAZZ INVASION

THE great Ray Charles is coming to Britain this year! He will highlight the 1961 invasion of U.S. jazz stars, including the Art Blakey and Thelonious Monk bands, gospel singer Mahalia Jackson—plus the return of Ella Fitzgerald, Oscar Peterson's Trio and the Modern Jazz Quartet!

Singer-composer-multi-instrumentalist Charles—who made his hit parade debut recently with "Georgia On My Mind"—is being lined up for a 14-16 day concert tour in the autumn. He will bring his entire band, including sensational new alto star David Newman.

Negotiations for Ray's visit, besides the other forthcoming tours, were conducted by London agent Harold Davison during his recent visit to America. He will present Ray Charles in association with U.S. impresario, Norman Granz.

ELLA'S OPENING

Davison will also collaborate with Granz for the three-week "Evening With Ella Fitzgerald And The Oscar Peterson Trio" tour—reported in the NME on December 2—which opens at London's Royal Festival Hall on Saturday, March 4. Ella will be accompanied by pianist Paul Smith's Quartet.

Gospel star Mahalia Jackson will make her only British stage appearance this year—at London's Royal Albert Hall on Friday, April 7. She will leave the following day to begin a series of European engagements.

Negotiations have reached an advanced stage for the British debut

of pianist Thelonious Monk's Quartet (featuring tenorist Charlie Rouse) also drummer Art Blakey's Jazz Messengers, in a package show, either in April or May.

The tour would last a fortnight—as would the return of the Modern Jazz Quartet, which is in line to begin its third British itinerary in September.

British-born piano-star Marion McPartland is likely to return here for a BBC-TV "Showtime" appearance in March.

American blues singer—pianist Memphis Slim is set to return here in April for concerts, jazz clubs and possibly TV dates.

Craig Douglas: an operation

CRAIG DOUGLAS underwent an emergency operation last week, which has caused all his immediate engagements to be cancelled.

His trouble was caused by swallowing a stone, which gave him an infection in the mouth. A doctor performed the operation last Thursday in the Chester hotel, where Craig was staying for his variety appearance at Crewe New theatre.

Douglas had to remain in bed until this Wednesday when he was able to return to London. He was leaving for a short holiday in Paris yesterday (Thursday) resuming work with his appearance in the ITV song contest on February 13.

BRENDA LEE DATES HERE POSTPONED

BRENDA LEE'S British concert tour next month has been cancelled. But Nat Hentoff cables new plans for her to undertake a three to four-week itinerary, now being arranged for May or June.

Originally, Brenda was contracted for a 34-day tour from February 11, but British agent Leslie Grade requested a postponement for a month. Now, her American commitments make this impossible—causing a delay until later in the year.

Jeff Mudd back with the Mudlarks

JEFF MUDD rejoins the Mudlarks on March 1, after discharge from two years of army National Service. The group will undertake intensive rehearsals with Jeff before resuming personal appearances.

The trio's current pantomime season at Bolton ends tomorrow (Saturday). Next Sunday, they play six one-night stands in Ireland, prior to cabaret in Manchester between February 19-25.

David Lane, the Manchester singer who replaced Jeff Mudd, launches a solo career in March.

John Barry in BBC-TV play

THE John Barry Seven will be featured in a specially written TV play being transmitted by BBC on Thursday, February 16.

Barry has written a song, "I Want You Baby," which will be used as the theme music for the play. John and his group also take part in the production.

Titled "Girl On A Roof," Adam Faith was originally offered one of the leading roles. Because of his current pantomime commitment he is not available, so the part will be played by actor Ray Brooks.

DANNY KAYE HERE FOR BRITISH FILM DEAL

To star in Lionel Bart's 'Oliver!'?

WORLD-FAMOUS personality Danny Kaye flew to London this week to see "Oliver!"—and talk to Lionel Bart, the show's author, about starring in the screen version. It would be Kaye's first British film.

The American star travelled to London with his wife, writer Sylvia Fine, arriving on Tuesday. They were planning to return to Hollywood yesterday (Thursday).

Kaye would play the key role of Fagin in "Oliver!" He expressed interest in the part last summer, after receiving a script of the London stage show and a copy of the Decca original cast LP.

Bart, who wrote the music, lyrics and book of the show, is insisting that the film be made in Britain. He has turned down offers from two Hollywood companies who wanted the picture filmed in America.

The stage show was written by Bart three years ago. It was presented for the first time last summer at the New Theatre, London, and instantly became one of the West End's biggest successes. It was quickly snapped up for Broadway, where it will be presented this summer.

Kaye's enormous screen success was enhanced by his three starring seasons at the London Palladium in the last twelve years. He remains one of the biggest American attractions ever to visit Britain, but he has yet to make a film in this country.

Mr. ACKER BILK—'STARTIME' TV

MR. ACKER BILK and his Paramount Jazz Band have been booked for an important television appearance on Wednesday, February 1.

They guest in ATV's major midweek "Startime" presentation, which again headlines Alma Cogan.

Husband-and-wife team, Janette Scott and Jackie Rae are showcased in ATV's "Saturday Spectacular" presentation on February 4, co-starring with Edmund Hoekridge. Also featured are the Cliff Adam Singers.

BIG SCREEN ROLE FOR DARIN?

BOBBY DARIN is in line for a powerful dual acting-singing role in the forthcoming Hollywood film "Too Late Blues"—cables Nat Hentoff.

The picture will be a drama about the music world. Incidental music plus special material is being written by André Prévin.

Darin made his screen debut in "Pepe" soon to be screened here. Last year, he filmed in Italy with his wife Sandra Dee and Rock Hudson in "Come September."

All-star package headed by Weedon

BERT WEEDON, Ricky Valance and Pete Chester are combining to head a big package show which will make a concert tour of Britain, starting on February 16.

Also featured will be an Italian vocal instrumental unit, the Bruno Martino Quartet, which will be making its first visit to this country.

Other artists in the package include Dickie Pride, Julie Rayne and Linda Doll. Compère will be songwriter Ian Samwell.

Pete Chester's group, the Consultants, will provide the backing for the rest of the show.

Dates will be announced shortly.

Matt Monro televises 'A Song For Europe'

MATT MONRO and Ricky Valance will be among EMI's representatives in BBC-TV's "A Song For Europe"—the programme on February 15 to select Britain's entrant for the Eurovision Song Contest the following month.

They will be joined by Steve Arlen, a new signing of HMV. They were picked last week from several sides made by EMI artists with the contest in mind.

Their discs, with those of the other record companies co-operating with the BBC, will be released on the morning following the programme.

Two Fontana entrants will join Anne Shelton in the Philips group's nominees for the show. They are the Allison Brothers and Valerie Masters.

The Decca team has also been confirmed—Irish singer Teresa Duffy, Mark Wynter and Bryan Johnson, who was Britain's entrant in the Eurovision event last year.

The programme will be introduced by Catherine Boyle, who was host of the Eurovision final in 1960. Eric Robison will be MD, but in many cases conductors who made the respective discs will take over.

Miki & Griff for Blackpool

BRITISH country-and-western folk-singers Miki and Griff have been booked for a lengthy season at Blackpool this summer. They will appear either at the Palace or Opera House theatres.

The Pye group is currently negotiating a TV series for them in a starring capacity.

Patricia Lambert has been signed for the leading feminine role (opposite Van Johnson) in the London production of "The Music Man."



Danny Kaye Lionel Bart

DECCA REPLACE 'LONESOME' DISCS

COMPLAINTS from record buyers who bought Elvis Presley's "Are You Lonesome Tonight" and thought it was faulty, flooded into dealers at the weekend—and resulted in Decca sending out huge supplies of fresh pressings.

Owing to an unusual amount of bass sound in the recording, a worn stylus tends to jump over a section of the disc, but for the pressing much of the bass was cut.

Decca offered to replace all records returned to dealers, but in many cases buyers bought a new stylus instead!

SOUTH AFRICAN STAGE PLANS FOR RICHARD, WILDE, MURRAY

THE demand for British stars in South Africa grows stronger—Cliff Richard, the Shadows, Marty Wilde and Ruby Murray were this week named for stage dates there.

Negotiations are in an advanced stage for Cliff Richard to fly to Johannesburg for his tour—which has been projected for several months—on Monday, March 6.

This is the day after he appears in the NME Poll-Winners' Concert at the Empire Pool, Wembley.

It is almost certain Cliff's accompanying group, the Shadows, will make the South African trip—but also to be featured as performers in their own right.

Marty Wilde precedes his work on filming "The Helions" with concert dates in South Africa. He flies out on January 29.

On February 4 he makes four appearances at Durban Ice-drome, then plays four more shows at the Johannesburg City Hall. No more dates will be arranged until it is clear when production work on the film will start.

In "The Helions," Wilde will portray the youngest of four brothers who terrorise a village. The film, set in 1870, will be shot in a comedy.

Anthony Newley in 'Billy Liar' film

ANTHONY NEWLEY may star in the screen version of the successful West End play, "Billy Liar." He would play the title role, made famous on the stage by Albert Finney.

The film is expected to start in British studios during August or September. No casting details are yet confirmed.

MORE DAVID JACOBS IN BBC-TV SHOWS

PARTS of David Jacobs' BBC-TV series "Wednesday Magazine" will be seen on Sundays from Feb. 12.

The mid-week programme will be filmed, with the best items included in a special fortnightly programme seen on Sunday afternoons as a half-hour feature.

'Bye, Bye, Birdie' opens in June?

ACCORDING to American reports "Bye, Bye, Birdie," the Broadway smash hit musical, opens in London at Her Majesty's Theatre in mid-June, cables Nat Hentoff.

Singer-dancer Chita Rivera, one of the show's principals in the States, will appear here.

Capitol Issue 'Road Show' LP

CAPITOL will specially release a two-volume "Road Show" album—co-featuring June Christy, the Four Freshmen and the Stan Kenton band—to coincide with the Christy-Freshmen visit to Britain next month.

The American artists fly to Britain on February 8, beginning a two-week tour with Bob Miller's Millermen at Hammersmith Gaumont three days later.

SIDNEY JAMES ON DECCA

SIDNEY JAMES is the latest film actor to begin recording. He has signed for Decca.

His first disc, "Double Bunk" (title number from the new film in which he stars) is scheduled for release at the end of February.

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ARTHUR HOWES PRESENTS THE STARS

an ONE NIGHT STANDS

SHIRLEY BASSEY

KEN MACKINTOSH and his Orchestra

LIVERPOOL, Empire Sun., Jan 22nd 5.40 & 8.00

Huddersfield, Ritz Mon., Jan 23rd 6.15 & 8.30

LINCOLN, Savoy Tues., Jan 24th 6.15 & 8.30

STOCKTON, Globe Wed., Jan 25th 6.15 & 8.30

THE FABULOUS SHADOWS

DALLAS BOYS and All Star Show

GLoucester, Regal Mon., Jan 30th 6.15 & 8.30

SOUTHALL, Dominion Tues., Jan 31st 6.15 & 8.30

NORTHAMPTON, Savoy Wed., Feb 1st 6.15 & 8.30

CHESTERFIELD, Regal Thurs., Feb 2nd 6.10 & 8.25

WIGAN, Ritz Fri., Feb 3rd 6.15 & 8.30

CLEETHORPES, Regal Sat., Feb 4th 6.15 & 8.30

EMILE FORD

and the CHECKMATES

PATTI BROOK DEAN ROGERS and All Star Show

YORK, Rialto Sun., Feb 5th (two performances)

SCUNTHORPE, Essoldo Mon., Feb 6th 6.20 & 8.30

KEIGHLEY, Essoldo Tues., Feb 7th 6.20 & 8.30

BURY, Theatre Royal Wed., Feb 8th 6.20 & 8.30

DURHAM, Essoldo Thurs., Feb 9th 6.20 & 8.30

WEST HARTLEPOOL, Empire Fri., Feb 10th 6.20 & 8.30

BARROW, Coliseum Sat., Feb 11th 6.20 & 8.30

ROTHERHAM, Essoldo Sun., Feb 12th 5.30 & 8.00

ING KASHA 72420 Coral 45-Q 72418 Coral

TERESA BREWER WHEN DO YOU LOVE ME; HAVE YOU EVER BEEN LONELY? 45-Q 72418 Coral

ROBB STORME MUSIC 45-F 11313 Decca

DECCA WARNER BROS LONDON CORAL 45 rpm records The Decca Record Company Ltd Decca House Abert Embankment London SE11

Y FURY THOUSAND STARS 11311 Decca

JOANIE SOMMERS RUBY-DUBY-DU 45-WB 31 Warner Bros.

YOU'RE HAVING THE LAST DANCE WITH ME THE TOWNSMEN 45-WB 29 Warner Bros.

MEL TORMÉ Question Time

TWO ATV appearances within seven days have been enough to convince us that dapper, boyish-looking Mel Tormé—America's talented, youthful-looking veteran of show business—is singing better today than ever before. Mel thinks so, too. "Vocally, I seem to have hit my peak, and I enjoy singing more these days," he told me, writes KEITH GOODWIN.

Talking with Mel is always a rewarding experience. Because as well as being a brilliant singer, a fine all-round musician and a particularly gifted composer, he is also an extremely likeable, friendly and interesting person. In fact, he's one of the nicest guys in the business.

So a trip to Wood Green Empire on Friday, where the "Mountain Greenery" disc star was rehearsing for last weekend's "Saturday Spectacular," was well worth while.

Mel was in fine after-lunch talkative mood, which enabled me to record this frank and revealing "Question Time."

Q. Recently, there have been Tormé albums on the Parlophone, HMV and even Gala labels. To what company are you contracted right now?

A. At the moment, I'm with the U.S. Verve label—that's HMV in Britain. I've been with the company for two-and-a-half years.

Prior to that, I was with Bethlehem, and my work on this label has reached Britain via Parlophone.

One of my best Bethlehem LPs was the new version of "California Suite," which still hasn't been issued in Britain.

During the short interim period between leaving Bethlehem and joining Verve, a pal of mine—tenor saxist Dave Pell—asked me to record for his low-price Tops label, which is available in the U.S. in chain stores, etc.

I made an album called "Prelude To A Kiss" and that's the disc that was put out in Britain on Gala.

Q. Have you waxed any albums recently?

A. Yes, I teamed up with Margaret Whiting—a fine singer—for a Verve album called "Broadway Right Now," a collection of current Broadway show songs. It's just out in the States.

Also, I've completed an LP called "Swinging On The Moon"—a set of "moon" songs like "Blue Moon" and other not-so-well-known tunes. It's due to release in the U.S. very soon.

Finally, I've recorded half of a forthcoming album called "I Dig The Duke And The Count," which is a recital of Ellington and Basie classics.

One of my favourites on this record is Ellington's "I'm Gonna Go Fishing," one of the themes from the "Anatomy Of A Murder" movie. The lyrics, by the way, are by Peggy Lee.

Q. Is there any chance of your starring in a Broadway musical?

A. I doubt it very much—I don't think that sort of thing's for me. Last year, I appeared in a

summer revival of "Brigadoon" at the Schubert Theatre in Cincinnati, and I wasn't very happy about the affair.

I must confess that I didn't do too well, and the local critics gave me quite a panning!

Q. Are you contemplating writing a sequel to "California Suite"?

A. Well, it's certainly a nice idea, but to be quite honest, I'm so busy that I haven't even had time to think about such a project.

You see, the "California Suite" took a year to write, and it would be impossible to find that much time to devote to a new work.

But if a good idea comes to me, I shall certainly think about it. It's not impossible.

Q. What have you been doing lately in the acting field?

A. Well, as you know, I had parts in such films as "Walk Like A Dragon" and "Girl's Town" (with Paul Anka), and pretty soon, you'll be seeing "The Private Lives Of Adam And Eve," in which I appear opposite Mickey Rooney. I also had a big rôle recently in one episode of the new U.S.-TV "Dan Raven" series, and I may do a major dramatic show on TV very soon.

So far, I'm far from satisfied with my career as a film actor. I blame myself. I've been indiscriminate about my rôles, and have taken parts against my better judgment.

But I am very, very interested in serious acting—in fact, I'd like to make it half of my career.

Q. Have you written any songs recently?

A. I wrote a tune called "Desperate Hours" for the "Dan Raven" TV series.

I also penned the title song for my "Swinging On The Moon" album and wrote lyrics to Johnny Mandel's "Straight Life" (made famous by Count Basie), which is on my forthcoming "Duke And Count" LP.

I write mainly to order these days, and don't do a lot purely for the fun of it. Why? Well, that's the point. You take a song to a publisher, and if it's not rock 'n' roll, they don't want to know. And the answer to that is that I can't (and don't want to) write rock 'n' roll!

Q. You recently reorganised your famous Mel-Tones vocal group specially for an album ("Back In Town"). Is there any possibility the group will be seen in person again?

A. It's very doubtful—unless, of course, somebody wanted to feature the group in a TV "Spectacu-



MEL duets with VERA LYNN in their ATV "Spectacular" which was screened on Saturday.

lar" or something like that.

A lot of work went into that album you mentioned, and I really enjoyed singing with the group again—they really are a great team.

Sometimes I miss group singing, because it can be a lot of fun. I get together with the Hi-Los now and again, and sing just for the kicks.

Q. Many people have predicted that the standard of pop music will improve in 1962. Do you agree?

A. As I see it, pop music is taking a very slight turn for the better. But rock 'n' roll is still very much in evidence, and I don't foresee a marked improvement until 1962 or maybe even the following year.

Q. What reason have you for your absence from Britain since 1957?

A. Whereas 1956 was a great year for me here, due to the success of "Mountain Greenery," 1957 wasn't.

I felt I had lost ground, and my stage tour wasn't altogether successful. After that, I felt that another trip was impractical.

But my TV appearances this year have been successful enough for me to want to come back soon—not for variety dates, but for cabaret and TV.

Negotiations are going on for me to appear at either the Pigalle or Talk-Of-The-Town this year, and there are also talks concerning a serious dramatic TV role in a revival of "The Comedian," which was very successful for me in the States some years ago.

Q. Who would you say are the two most important singers in the world today?

A. Straightaway, I can think of Frank Sinatra and Ray Charles. Frank because he's not only a great singer, but also one of the most powerful personalities in the world today.

And Ray because he's the first guy in years to come along with something new and vital.

He's such an exciting artist, and I'm sure he'll become one of the all-time greats!

FROM YOU TO US

GRAHAM BENNETT, Addington, Surrey, writes: How great it is to read of the Crickets again! After the death of Buddy Holly little was heard about the group although they toured with the Everly Brothers here last year.

I am going to buy their latest disc "Don't Cha Know" to help them back on the road to the success they achieved a couple of years ago with such good records as "That'll Be The Day" and "Oh Boy."

BRIAN DORAN, Wythenshawe, Manchester 22, writes: I cannot understand why the Kalin Twins version of "Zing Went The Strings Of My Heart" has not reached the hit parade.

Surely this record is up to the standard of Anthony Newley's "Strawberry Fair" and Tony Bennett's "Till."

STEPHEN FRYER, Ripon, Yorks, writes: On listening to "Stay" by Maurice Williams and the Zodiacs, I noticed that it had only one and a half minutes' running time.

Connie Francis' "Mama" and Edith Piaf's "Milord" both last almost five minutes.

All cost the same price. I don't think this is fair.

CHRIS HAMILTON, Maidenhead, Berks, writes: Recently I have seen mentioned the names of both Johnny Cash and Sanford Clark in "From You To Us." May I complete a wonderful trio and mention Don Gibson's name?

His latest disc, "Sweet Dreams," is up to his usual high standard and on Elvis' showing in the last year or so, I would venture to suggest that these three artists are at present recording better material.

We like to hear our readers' views. Send yours to "Letters," NEW MUSICAL EXPRESS, 23 Denmark Street, London, W.C.2

NAT HENTOFF'S American Airmail

Wrist watch for Elvis—diamond-studded!

NOW 26, Elvis Presley is being considered for increasingly mature parts in films. RCA-Victor, incidentally, presented him with a diamond-studded wrist watch. The back of the watch is engraved with Presley's combined sales figures for the past five years.

Elvis' fee for "Wild In The County" was \$300,000 plus 50 per cent. of the profits. He is interested in co-producing a Western. He already has a property he'd like to buy a partnership in.

● Fabian's week in Manila, starting January 18, was his first trip outside the United States. But he will not be able to graduate with his high school class. He's been travelling so much that he lacked enough credits in mathematics and English.

● According to the "New York Times," Rex Harrison, Cyril Ritchard and Ray Bolger all want to play Fagin in "Oliver!" which is due here in the 1961-62 season.

● Nat Cole recently repeated his pungent statement: "If I were starting out as a singer today, I don't think I'd make it." Nat's stage show has finally been shelved for good. The beginning of the end came when he saw the new book.

● Duke Ellington has composed and conducted the music for a new hour-long series, "The Asphalt Jungle," to be seen on American ABC-TV.

● According to Sheilah Graham, the investments on his earnings made by Johnny Mathis' manager, Helen Noga, grossed close to a million dollars last year. Johnny is building a restaurant in San Francisco. His family will run it.

● Norman Wisdom is due here to help promote his picture, "There Was A Crooked Man."

● Sabrina has been starring weekends at the Boulevard in Queens, a New York suburb. She's been doing well, with warm press notices.

● Ralph Gleason reports that Duke Ellington, having adapted "The Nutcracker Suite," will next record "Peer Gynt Suite."



JOHNNY MATHIS

Anka has to run for it!

PAUL ANKA, a huge success in Puerto Rico, was at one point besieged by teenage fans who demolished an autograph booth in which he was installed and caused him to run to the building's roof. There, a helicopter saved him.

● Mahalia Jackson is scheduled to sing the National Anthem on the U.S. presidential Inauguration Day.

● Pat Boone is preparing a TV spectacular. He is finally thinking of trying a Las Vegas debut in the summer. He used to think the town was too wicked.

● Bobby Darin and manager Steve Blauner bought a play by Richard Carr, "The Sound Of Hell." They'll make it into a film.

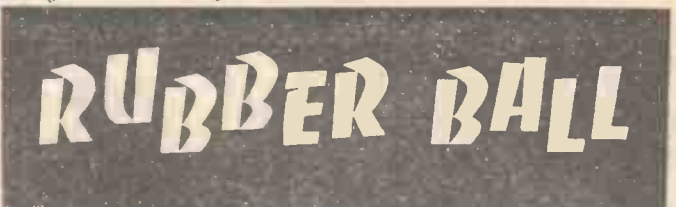
● Diana Dors will be featured in Broadway producer Alexander Cohen's international revue, due to open in October, 1961.



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SEE ☆ THE ☆ STARS ☆ SHINE ☆ IN ☆ 'PEPE'



A series of action pictures featuring some of the many stars. From left to right: Bobby Darin sings in a room filled with beatniks . . . A characteristic pose of Sammy Davis Jr. (with his musical director, Mort Stevens, in the background) at a Las Vegas club . . . Bing Crosby with the Mexican star, Cantinflas . . . Song-and-dance men Dan Dailey and Maurice Chevalier step lively . . . Bobby Darin swings—from a balcony! . . . Finally, Shirley Jones as she sings "Pepe."

SCREAMIN' GENE VINCENT EXPLODING NEXT WEEK!

ONE aspect of Gene Vincent's vocal prowess that isn't too well known in this country is his noteworthy ability as an earthy blues singer. And Gene, let's face it, has every right to sing the blues, for few other artists have had to fight against bitter disappointments and setbacks that have dogged his every step in show business.

On two occasions, the tousle-haired American rock star has been involved in serious road accidents. The first, early in his promising career, was a motorcycle crash in America, which left him with a crippled left foot that necessitated the constant wearing of a leg iron.

But Vincent triumphed over adversity and fought his way back into the big leagues of rock 'n' roll. Then came an even more serious road accident in which Gene narrowly escaped death. It happened on April 17 last year—the car smash that robbed the music world of one of its brightest young talents, Eddie Cochran.

Multiple head injuries and a fractured collar bone meant a spell in hospital for Gene, but it wasn't his physical injuries which hurt him so much as the loss of his close friend.

But he didn't sing the blues for long. Within a matter of weeks, Gene was back on stage and working as hard as ever. He appeared under a tremendous mental and physical strain, and there were times when he was on the verge of collapsing.

Exhaustion eventually took its toll soon after Gene's return to the States last year, and he was finally persuaded to enter hospital for a well-deserved rest.

Some U.S. concert engagements last year marked Gene's return to active

show business, and right now he's on his way back to Britain. On Monday he begins a tour with Chris Wayne and the Echoes at West Bromwich, and next month, teams up with a package show headed by rising young Jess Conrad.

Gene's lengthy visit last year (it actually began late in 1959 with a guest appearance on the ABC-TV "Boy Meets Girls" series) did much to stimulate interest in his work.

He launched three discs into the best sellers during 1960—"Wild Cat," "My Heart" and Eddie Cochran's modernised arrangement of the oldie "Pistol Packin' Momma."

In recent months, Gene has been enjoying a modicum of success via his "Annabelle" disc and he's hoping that his forthcoming personal appearances will help to put him back in the charts. To coincide with his visit here, Capitol have issued his revival of the old Frankie Laine hit "Jezebel." A few in-person plugs could well boost the disc to hit parade status.

A strange thing about Gene is that, unlike the majority of today's rock stars, his popularity is greater with the fellows than the girls.

The reason, I imagine, is that Gene's down-to-earth, unromantic approach and extremely masculine stage rig (black leather jacket and trousers) prompts the fellows to assume that he's "one of the boys"



—an everyday guy looking for kicks and getting them from hard, driving music.

What is Vincent like as a person? Basically, he's an introvert—a shy, retiring person who keeps himself to

himself and, on first meeting, gives the wrong impression of being somewhat unsociable and extremely uncommunicative.

But when you get to know him well, as I did, he overcomes his natural shyness and opens up.

His obvious modesty is no act—he declines to talk about himself for any length of time and quickly changes the subject when someone is about to compliment him. But on the other hand, he is eager to lavish praise on other artists, and eulogises about such stars as Ray Charles and Brenda Lee at the drop of a hat.

During his last visit, Gene acquired a lasting affection for Britain and his imminent return here comes as no real surprise. "I like Britain a whole lot, and I would like to spend more time here in the future," he once told me. "And the fans are just great—very friendly and loyal people. It's a real pleasure to work here."

Well, Gene's going to have that pleasure again next week—and it's going to be no less a pleasure for his many thousands of British fans, who this week join me in bidding the rocking Mr. Vincent a warm welcome back to the country he calls his "second home."

KEITH GOODWIN

MIKI & GRIFF — BRITAIN'S HILLBILLIES



A FEW years ago, country-and-western music enjoyed only limited popularity in Britain. But today, its appeal is increasing—thanks largely to a series of fine American discs and to the efforts of a talented British pair who are equally as good as their U.S. counterparts—the husband-and-wife singing team, Miki and Griff.

With hit discs like "Hold Back Tomorrow" and "Rockin' Alone" there is a little doubt that Griff and his charming wife are Britain's foremost exponents of the c-and-w idiom.

If you were to ask them to name the man behind their colourful rise to prominence, they'd have no hesitation in pointing in the direction of Lonnie Donegan, for it was the "Skiffle King" who first realised their potentiality during a variety date some years ago.

Lonnie became the couple's No. 1 fan and champion.

He arranged for them to tour with him in variety, used them to supply chorus-type backing on some of his recordings, featured them regularly on his "Puttin' On The Donegan" ATV series, and—most important of all—signed them to record on Pye's "Lonnie Donegan Presents" label.

Last year, Miki and Griff went with Lonnie on his first Australian tour. Such was their success that following Lonnie's return here, they stayed "down under" for a further four weeks of stage and TV dates in Australia and New Zealand.

"The trip was just great," Griff explained. "The audiences were simply wonderful—some of the nicest people we've ever met."

"They really go for British artists out there. And they're so friendly. You know, after we'd appeared on TV, people used to stop us in the street just to say how much they'd enjoyed our show."

Following a three-week holiday in

Las Vegas and Honolulu en route back to Britain, Miki and Griff arrived here to find that their first LP—titled simply "Miki And Griff"—is already selling well.

It was released only this month, but already there's every indication that it's going to emulate the success of their "This Is Miki—This Is Griff" EP, which has topped the 30,000 sales mark.

Lonnie's group are featured on some of the titles of the "Miki And Griff" album.

You may recall that the group also backed up the pair on "Hold Back Tomorrow"—which put them in the hit lists for the first time back in October, 1959.

No limit

In a bid to broaden their scope, Miki and Griff have wisely decided not to limit their talents entirely to c-and-w. Their repertoire today includes a cross-section of ballads, folk tunes, pop songs and even comedy-flavoured items.

"On TV dates, we stick mainly to c-and-w songs," Griff explains, "because the viewers have come to expect this material. But in our stage act, which is, of course, much longer than TV spots, we get ample opportunity to put across all sorts of things, including a little comedy."

Years ago, Miki and Griff (who are in line for a Blackpool summer season this year, by the way) were unknown members of the famous George Mitchell Choir. Today, their popularity is nationwide.

ONE of the most lavishly spectacular movies ever to hit Britain arrives at London's Columbia Theatre on February 27—it's "Pepe," starring Mexican comedian Cantinflas (remember him from "Around the World in 80 Days"?) in the title role, and co-starring Dan Dailey and Shirley Jones, writes DEREK JOHNSON.

But the intriguing features of this three-and-three-quarter-hour film is the vast array of star guests who pop up. They all play themselves, for "Pepe" is mainly set in Hollywood and Las Vegas.

Cantinflas has the role of a simple ranch hand, who wanders into the motion picture world (with his horse, to which he is devoted) and mingles with the celebrated inhabitants.

Dan Dailey is a Hollywood director, down on his luck, while Shirley Jones is cast as the inevitable girl who wants to be a star.

Among the highlights of the film, you'll hear Shirley Jones singing the title song and "Lovely Day"; Maurice Chevalier singing "Mimi" and "September Song"; Sammy Davis with "Hoorah For Hollywood"; pianist André Previn playing "The Rumble"; Bobby Darin singing "That's How It Went, All Right"; Judy Garland handling an André Previn composition, "The Far Away Part Of Town"; the film's musical director, Johnny Green with his orchestra playing "Suzy's Theme" and Bing Crosby singing snatches from three oldies, "Pennies From Heaven," "Let's Fall In Love," and "South Of The Border."

All these musical interludes are included on the Pye soundtrack album, which is released on January 27—but, of course, there are plenty of other tasty musical morsels in the film, too.

Sammy Davis does some of his celebrated impressions, André Previn's group helps to accompany Darin's routine, and Debbie Reynolds is teamed with Cantinflas in an unusual dance routine.

You'll also see Jimmy Durante and Frank Sinatra take on Cantinflas as a "sucker" at gambling—and, as you might expect, it's they who emerge as the losers!

Among the other stars appearing in the film are Janet Leigh, Greer Garson, Ernie Kovacs, Jack Lemmon, Kim Novak, Edward G. Robinson and Cesar Romero.

This week, the fascinating theme from the film has further consolidated its position in the hit parade, with Duane Eddy (London) and Russ Conway (Columbia) both improving on last week's placings.

There are also single versions available by Ronnie Aldrich and the Dreamers (Decca), the Jack Pleis Orchestra (Brunswick), Shirley Jones (Pye) and Les Baxter's Orchestra and Chorus (Capitol).

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EVERLY BROTHERS MAKE SCREEN DEBUT

AT long last two of pop music's most accomplished young stars—Phil and Don Everly—are going to make their film debut. Their tie-up with the Warner Bros. disc label—controlled by the famous American film company—has paved the way for their initial outing on celluloid, and there's every possibility that we'll be seeing their first movie before the end of the year.

The script, now under consideration, concerns the adventures of two brothers at a U.S. military academy—and the main reason why the Everlys are expected to sign on the dotted line soon is that it is just the sort of story they've been waiting for.

Early last year, during their first British tour, Don told me: "More than anything else, we'd like to tackle strong dramatic roles, and if a story comes along that calls for two brothers, then chances are we'll do it."

Don and Phil have been riding high for several years, which prompts us to wonder why they have delayed their film debut for so long.

Many scripts have been submitted to them, but the brothers wisely decided not to rush into things.

"Going into films would be the most important step in our show business career," Phil once told me. "In many respects, it's risky, and that's why we plan to take our time finding the right script."

"We have to be careful because a bad film could be very detrimental. In the long run, of course, everything depends on our capabilities as actors."

Their plans

If the military academy film materialises, and is as successful as everyone thinks it will be, the Everlys will obviously make other films.

And they've already formulated plans for a future movie career, as NME American correspondent Art Wallbank found out when he interviewed them recently.

"A really good, serious Western would be right up our streets," Phil told Wallbank. "But," he stipulated with a wry grin, "I don't want to play the bad man!"

"Westerns are all the rage these days and it would be nice to make one," Don agreed. "But I wouldn't want to see it ruined by musical comedy numbers being thrown in. I'd much rather it be a straight, dramatic film."



Any particular roles you'd like to play? asked Wallbank.

Phil was the first to answer: "I would very much like to play a romantic part in a movie taking place about the turn of the century. I love the clothes the men wore then."

Don was even more explicit. "I would like to play a role in 'Gone With The Wind'—maybe the part of the hero of the story, Rhett Butler."

Little is known about the Everlys' projected film (not even the title), so we don't yet know whether they'll

portray chummy brothers or a pair who are continually a-feudin' and a-fightin'. But how do they get on as real life brothers?

During his interview, Wallbank discovered that they have a mutual respect and admiration for each

other's talents and always get on extremely well together.

Prior to Don's marriage, of course, they were almost inseparable, but now they tend largely to lead separate off-stage lives.

Naturally, their tastes vary a good deal and they don't attempt to hide the fact, like all brothers, they sometimes quarrel. But their disagreements never amount to anything.

"We argue about what TV show we're going to watch, for instance," explained Phil.

"Don likes certain ones, and I like others. And Don often used to argue with me about the merits of fishing and shooting. But, now that he's happily married, he doesn't pester me to go with him so much. I can't think of two duller ways of wasting a day!"

Relaxing

Don doesn't care much for Phil's favourite way of relaxing—driving around Nashville at three or four o'clock in the morning!

"He goes sailing down the road with all the car windows open, his hair blowing in the breeze and his foot jamming the gas pedal down to the floorboards."

"He says the reason he likes to drive by himself so early in the morning is because that's when he gets his real thinking done," Don told Wallbank.

"Fishing? Yes, I love it, and I've managed to persuade Phil to come along with me several times. But he doesn't really go for it. He gets so restless, he starts throwing rocks at the water and scares all the fish away!"

Is there any jealousy between the two? No, says Wallbank. It's a true PARTNERSHIP.

They're convinced that if they'd attempted to make the grade as solo artists, they would both still be struggling.

The Everlys (whose latest disc, "Like Strangers," is still climbing the NME Charts) are adamant that not even the lure of films will tempt them to split up.

"And it's not just because we're successful as a team," Phil pointed out. "The thing is, we like working together."

Fans on both sides of the Atlantic like them working together, too, for Don and Phil have emerged as the world's foremost pop duettists. That's what you really call a partnership!

KEITH GOODWIN

meet the manager

No. 2 IN THIS SERIES • TITO BURNS



MANAGER, arranger, producer, and a-and-r supervisor. These, among others, are a few of the posts held by genial, energetic Tito Burns—the man who has guided, Cliff Richard to fame.

Starting as a musician, Tito hit upon the unique formula of playing jazz on the accordion. He soon found himself in great demand, and in his early days was featured with Ambrose, Lou Preager and Harry Parry.

Demobbed from the RAF at the end of the war, Tito started his own group.

What a star-studded line-up! Personnel included Kenny Baker, Tony Crombie, Ronnie Scott, Ray Ellington and Johnny Dankworth.

The vocalist was Terry Devon, and she fitted in so well with the band that Tito was reluctant to let her leave. In fact, it wasn't long before she became Mrs. Tito Burns!

As time went on, Tito was looking for opportunities to widen his activities, and took up management, which had been occupying his thoughts for some time.

It wasn't until just over two years ago that he was asked if he would consider taking on a new young singer.

Wary of the current "cradle-snatching" craze, Tito asked to see the boy first, but after watching his TV act, agreed to accept him.

That "new young singer" was Cliff Richard, who has gone from one successful achievement to another under Tito's care.

Among other artists under Tito's management are organist Cherry Wainer, Jackie Rae and Janette Scott, and Peter Elliott.

MIKE HELICAR.

77 strips torn off

EDD BYRNES



- 1 Real name: Eddie Breitenberger.
- 2 Birth date: July 30, 1933.
- 3 Birthplace: New York.
- 4 Nationality: American, of Irish descent.
- 5 Record label: Warner Bros.
- 6 Recent disc release: "Lonely Christmas."
- 7 Show business friends: Efreim Zimbalist, Jr., Peter Brown, Roger Smith, Louis Quinn.
- 8 Personal friends (outside show business): Joe Flynn (a New York detective).
- 9 Residence: Coldwater Canyon, Hollywood.
- 10 Previous occupations: Ambulance driver; machine shop hand; delivery truck driver.
- 11 Current TV series: "77 Sunset Strip."

- 12 Hobbies: Girls!
- 13 Nickname: Kookie.
- 14 Favourite male singers: Frank Sinatra and Johnny Mathis.
- 15 Favourite screen actors: Kirk Douglas and Robert Mitchum.
- 16 Favourite screen actresses: Bette Davis, Barbara Stanwyck.
- 17 Car: Thunderbird.
- 18 Family: One younger brother, one younger sister.
- 19 Representation: William Morris Agency.
- 20 Film appearance: In Warner Bros.' "Yellowstone Kelly."
- 21 Favourite expression: "Two can't live as cheaply as one."
- 22 Other important TV engagements: "Philco Playhouse," "The Kraft Show," "Studio One."
- 23 Girl friends: Asa Maynor, Connie Stevens, Cathy Crosby, Venetia Stevenson.
- 24 First disc: "Kookie Kookie Lend Me Your Comb" (with Connie Stevens).
- 25 Favourite dress: Casual sports clothes.
- 26 Likes: Red shirts, pets, silk pyjamas, gold cufflinks, health foods.
- 27 Dislikes: Smoking, superstitious people, blind dates, long phone calls.
- 28 Hit record: "Kookie" reached No. 2 in America and entered Top 30 here.
- 29 Favourite pastimes: Swimming, horseback riding, water skiing, gymnastics.
- 30 Height: Six feet.
- 31 Eyes: Blue.
- 32 Hair: Dark brown.
- 33 First professional engagement: Acting in play at New York's Ziegfeld Theatre.
- 34 First TV appearance: As a gunman in "Cheyenne."
- 35 Childhood ambition: To become a doctor.
- 36 TV salary: Approximately £350 weekly.
- 37 Biggest fears: Flying, singing on TV.
- 38 Personal manager: Mike Zimmering.
- 39 Favourite city: San Francisco.
- 40 Weight: 165lb.
- 41 Biggest career break: Appearing in trial TV show "Strip," which became "77 Sunset Strip."
- 42 First Hollywood engagement: 1956.
- 43 Role in "77 Sunset Strip": Car park attendant.
- 44 Secret desire: To play Hamlet.
- 45 Unusual personal habit: Having a haircut twice weekly.
- 46 Screen co-star: Clint Walker in

- 47 Forthcoming film: "Love In A Goldfish Bowl."
- 48 Foremost ambition: To win an Academy Award for acting.
- 49 Address for fan letters: c/o Warner Bros. Studio, Burbank, California, U.S.A.
- 50 Preference in girls: Definitely blondes!
- 51 Average working time: Ten hours daily.
- 52 Former girl friend: Sandra Dee (who is now Mrs. Bobby Darin).
- 53 Favourite food: Steak and salads.
- 54 Treasured personal possessions: Gold comb.
- 55 "77 Sunset Strip" co-stars: Efreim Zimbalist Jr. and Roger Smith.
- 56 Favourite form of relaxation: Watching TV, long car drives, listening to classical music.
- 57 Current EP: "Kookie."
- 58 Titles on EP: "Like I Love You," "Kookie Cha Cha," "Saturday Night On The Sunset Strip," "I Don't Dig You Kookie."
- 59 Co-stars on EP: Joanie Sommers and Connie Stevens.
- 60 Musical director: Don Ralke.
- 61 Favourite comedian: Joe E. Brown.
- 62 Former TV series: "Colt 45"; "Oh, Susanna"; "Jim Bowie."
- 63 Favourite female singer: Lena Horne.
- 64 Favourite film star pin-up: Marilyn Monroe.
- 65 Family names: Brother, Vincent and sister Joanne.
- 66 Hope for the future: To visit Europe—especially Britain.
- 67 Education: High School.
- 68 TV producer: Howie Horowitz.
- 69 Surprising fact: Dislikes people chewing gum.
- 70 Favourite night club: Hollywood Cloisters.
- 71 Likely age of marriage: 30.
- 72 TV contract: Five years with Warner Bros.
- 73 Film director: Gordon Douglas.
- 74 Outside business interest: In a U.S. comb manufacturing firm.
- 75 British agent: Harry Foster.
- 76 Record contract: Two years with Warner Bros.
- 77 Immediate personal plan: To buy his widowed mother a Hollywood home.

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Some of the stars who appeared in Cliff Richard's Guest Show at the Royal Albert Hall on Sunday (see review this page). Left to right: Jackie Rae, Janette Scott, Don Storer, Cherry Wainer and Bert Weedon.

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TAIL-PIECES by THE ALLEY CAT

Nelson Riddle captured by Johnny Mathis

FAMOUS for his brilliant work with Frank Sinatra, top arranger/conductor Nelson Riddle signed to accompany Johnny Mathis for three albums... No. 1 in TAM ratings—Russ Conway's ATV show last week... Marion Ryan's business adviser Dick Katz and impresario Harold Davison partners in new management firm.

First Tony Martin single on U.S. Dot—Marty Robbins' tune "Don't Worry," with Billy Vaughn orchestral backing... At Stanmore next month, Max Bygraves launching a restaurant... In advance of Shirley Bassey, personal manager Michael Sullivan off to Australia next week...

Julian X signed by Columbia; now he's Julian Scott... Tomorrow's "Juke Box Jury" slams Frankie Vaughan's latest record... On her return to London, Judy Garland moves from Sir Carol Reed's Chelsea home...

Likely BBC-TV Paddy Roberts

Norman Newell—"Portrait Of My Love" composers... Marty Melcher negotiating to star Doris Day (his wife) with Alec Guinness in "The Hunt"...

Tony Saxon, younger brother of singer Al Saxon, now professional manager of Alan Paramor's Lorna Music... BBC had six complaints that recent Bing Crosby TV show was old-fashioned!... Joe Henderson's "Trudie" and Leroy Anderson's "Forgotten Dreams" included by Russ Conway (ATV, last Thursday).

London... BBC-TV chief Eric Maschwitz's "Nightingale Sang In Berkeley Square" sung by Mel Tormé on ITV last Saturday!

Penned by his father Charles Mills, "Why Did I Fall" sung by Garry Mills on "Parade Of Pops" LP... Will Russ Conway's first vocal disc be a Lionel Bart tune?... Mystery guest on "What's My Line," Alma Cogan's giggle gave her away...

On his next release, Max Harris covers a U.S. hit... Four Leroy Anderson melodies on new Eddie Calvert EP... At Sunday's Albert Hall Jack Conway Memorial Concert, applause for the Shadows equalled reception Cliff Richard received...

Another disc release for Hughie Green—on Decca with "Puppet Song"... Michael Black, brother of his best friend Don Black, is now Matt Monro's agent... Saturday's ATV "Vera Lynn Show" marred by unfunny, too long Michael Medwin sketch...

Screen rights of John MacDonald's "A Child Is Crying" bought by Pat

ANNE and MARTY 208 PROGRAMME

Throughout this week, song star Anne Shelton is recording a series of programmes for Radio Luxembourg—before live audiences in various main cities. On Monday, this picture was taken at Southampton, where Anne's special guest was Marty Wilde. This picture shows Anne, Marty and musical director Ronnie Aldrich (left).

Boone... Remake of "Gunga Din" by Frank Sinatra likely—with starring role for Sammy Davis, also Peter Lawford... After Sunday's TV Palladium show, Petula Clark's "Sailor" should be floating...

André Prévin's talented wife Dory Langdon penned lyrics for Laurence Harvey disc "Follow The Band"... Rafael Campos expected to become Dinah Washington's eighth husband!... Gisele McKenzie is infatigating...

and music publisher Harold Shampian now visiting America... Tipped for Top 30—Pet Clark's "Sailor," the Olympics' "Sister Kate," the Hunters' "Teen Scene," U.S. Bonds' "New Orleans," Brenda Lee's "Broomstick" and Anne Shelton's "Sailor"... Did faulty records prevent Elvis Presley's "Lonesome" topping charts this week?... Tribute to late Johnny Horton, "Johnny's Gone," waxed by Bob and Joe...

In her night club act, Peggy Lee features medley of Ray Charles' compositions... No. 10 in Japan—Alma Cogan's "Train Of Love"... For "Black Sunday" film, Les Baxter wrote musical score...

On Sunday, Yana made surprise appearance with Arthur Askey (Palladium TV show)... Agent Leslie Grade made handsome donation to Jack Conway memorial fund... True story: When Johnny Tillotson was about to mime his record on Dick Clark's U.S.-TV show, a Dinah Washington-Brook Benton disc was played by mistake!...

JAZZ

By KEITH GOODWIN

UNQUESTIONABLY the best of the new big bands on the American jazz scene is the driving, multi-talented outfit led by arranger Quincy Jones.

There's skill and subtlety in Quincy's nicely constructed, often exciting scores, and particularly interesting among the soloists are Phil Woods, Lee Morgan, Art Farmer, Urbie Green and Jimmy Cleveland.

Listen too, for veteran Don Lamond's explosive, forceful drumming on Mercury's THE GREAT WIDE WORLD OF QUINCY JONES (MMC 14046).

TRUMPETER Rolf Ericson, who takes my vote as Sweden's finest musical export to America, is easily the best of the featured soloists on Capitol's STANDARDS IN SILHOUETTE (T 1394), a collection of arrangements by youthful Chicagoan Bill Mathieu, performed by the Stan Kenton Band.

Charlie Mariano, Bill Trujillo, Don Sebesky and Archie LeCoque also get into the act during the course of this pleasing album, which, however, lacks the fire and drive usually associated with Kenton.

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SHADOWS TRIUMPH AT CLIFF RICHARD CONCERT

WITHOUT doubt, the Shadows were the hit of Cliff Richard's Guest Show, which was staged at the Royal Albert Hall on Sunday in aid of the dependents of Jack Conway. Before his death in a car crash recently, Jack was an associate of Tito Burns.

When the Shadows were introduced on stage one by one, the applause nearly brought the house down. They opened with their current hit "Man Of Mystery," played "F.B.I." and their last year's chart-topper "Apache." They could well have been given more time for their spot.

Cliff started his act with "Whole Lotta Shakin'," then continued with "Please Don't Tease," "Willy And The Hand-Jive" and "I Love You." His final number was "What'd I Say" which brought the show to a good finish.

Among the supporting cast were many top-line artists, including Bert Weedon, the Kaye Sisters, Cherry Wainer, the Vernons Girls, Jackie Rae and Janette Scott, Chas McDevitt and Shirley Douglas.

Cliff Richard's protégé, Dave Sampson, was also on the bill. Dave is gradually improving as a stage artist, and so are his group—the Hunters.

Arthur Howes' discovery, Dean Rogers, is similar to Cliff in appearance and style; he could be a big name in 1961.

Until the appearance of Cherry Wainer, I had not been particularly impressed with what I had seen, but her act was really great.

DON BROUGHTON.

WHO'S WHERE

(Week commencing January 23, 1961)

DAVID WHITFIELD
Glasgow Empire.

KEN PLATT
Hanley Theatre Royal.

BRUCE FORSYTH
Liverpool Empire.

NORMAN WISDOM, YANA
London Palladium.

HARRY SECOMBE, ROY CASTLE,
GARY MILLER
Manchester Palace.

BONNIE HILTON
Newcastle Empire.

LONNIE DONEGAN, THREE MONARCHS
Nottingham Theatre Royal.

GEORGE FORMBY
Bristol Hippodrome.

TV ALL STARS XI
Felltham, 2.15 pm, Sunday, January 22.

SHOW BIZ XI
Southgate N., 2.30 pm, Sunday January 22.

TV ENTERTAINERS XI
Hayes and Harlington Sports Stadium, Middlesex, 2.15 pm, Sunday, January 22.

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