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First album

in Australia

surprise

Plus star news
and feature items

Registered at the G.P.O. as a Newspaper
No. 4

SUCU SUCU

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CLIFF (r.) meets ERIC JUPP, formerly noted orchestra leader in London and now a musical executive with Australian broadcasting and TV.

CLIFF CAPTIVATES 'EM IN AUSTRALIA

ON his current tour of Australia, Cliff looks like breaking all records. Already he has played to more than 22,000 people, at least half of whom have been adults. He has also received rave press reviews.

The "Sydney Daily Mail" said: "Cliff Richard proved a good entertainer and an engaging personality in his Sydney Stadium show last night.

"The good-looking young English teenage idol was top of the bill in a line-up of rock 'n' roll talent.

"His voice, too, was pleasing—when you could hear it above the din of his screaming, screeching fans. The battle of the sounds between the entertainers and the screechers raged all evening.

"But it reached unprecedented heights while he sang 'Living Doll,' 'Blue Heaven,' 'A Girl Like You' and several others. He had splendid backing from the Shadows, one of the best groups of their kind I have heard."

Cliff himself said the reception was "a knockout." Later, when he arrived at Melbourne Airport there were some 3,000 fans waiting there to greet him.

Cliff has been besieged by the Australian Press and has made many quotable statements. Here are some cabled by NME's Stan Marks:

"I see the world as a mess only the modern generation can sort out. We need more people in power who are young at heart."

"Some of the older leaders of the world know nothing about teenagers and the music they like and they're not interested in getting to know."

"The teenagers of today are no worse than those of yesterday."

"I would like to make a film in Australia, cast as a bush ranger, a tough character I've read about so often in adventure books.

MAJOR TV

Cliff will be seen in an Australia-wide TV show called "The Six O'Clock Saturday Night" programme, and several other local TV productions during his stay.

Unlike Cliff's quiet arrival at Sydney, due to plane delay, he was mobbed at Melbourne Airport where he drove around perched on the back of a yellow convertible, wearing tight trousers and black riding boots.

Cliff's car was chased by hordes of cyclists on its trip to the city centre and autograph books were shoved through the window at every opportunity.

...In other words, Cliff fans are the same the world over!

In what little spare time Cliff and the Shadows have they have been swimming, to the zoo, and even learnt to throw boomerangs—and unlike Charlie Drake's they came back. After the tour winds up, Cliff expects to visit Singapore for a few days of personal appearances.

Another big hit in Australia is Mark Wynter, who got this rave from Brisbane "Courier" critic: "Biggest impression was made by ...Mark Wynter, who exhibited a really great voice... and a dramatic stage presentation"

This praise, in a package show which included the Everly's and Bobby Vee, is really something!

Tony Orlando's MD is girl teenager!



By DEREK JOHNSON

ONE of the most contagious melodies in today's top table is undoubtedly "Bless You." Its appeal was particularly apparent to me the other evening when I played it to some 150 teenagers. The disc had scarcely started to rotate before they were all singing along with it.

What, then, is the magic formula which has boosted this disc to NME Chart honours? Its success is twofold—it lies partially in the exceptionally strong melody line, which is so easily memorised, and secondly in the distinctive vocal ability and disc personality of young Tony Orlando.

Possibly due to the type of material which he has so far recorded, Tony comes across on record as an extremely nice guy. And this is no false illusion, either. For despite his sudden spurt to fame, success has not gone to his head—and in America he has a reputation of being one of those artists whom everyone likes.

Whenever he arrives at the recording studio, he greets everyone from the individual musicians to the cleaners and office-girls—and because of his infectious good nature, they all readily reciprocate. Perhaps they are also pleased to see Tony knowing that, because he has a thorough knowledge of music, his sessions never prove too complicated or hazardous.

Quick session

His current hit, "Bless You," was in the can after a matter of only four "takes"—a rather rare occurrence in the waxing of a pop. Present at this particular session were those backroom stalwarts of the music world, Al Nevins and Don Kirshner, who gave Tony his first break and now act as his managers, while Tony's pal Buzz Clifford, of "Baby Sittin' Boogie" fame, also dropped into the studio to wish him well.

But probably the most intriguing feature of this, or indeed any other Orlando session, is the attractive 19-year-old girl who dominates the studio while the recording is in progress.

She is blonde New Yorker, Carole King, and she plays a most important and unusual role in Tony's disc career—in that she is his arranger and conductor.

It is very rarely that one comes

across a teenage girl playing such an integral part in a disc session—in fact, to my knowledge, this is a unique situation. How then did it come about?

Carole is first and foremost a songwriter, and it was she who composed one of this year's biggest hits, "Halfway To Paradise"—which, you will recall, was Tony's first hit parade entry in the States, while in Britain it provided Billy Fury with a five-month run in the charts.

Carole had previously gathered fairly extensive experience in the art of arranging, and when her song was accepted for Tony, she offered to score it for the session. The finished product was so effective that Tony now has implicit faith in her—even to the extent of having her arrange and conduct all his sessions, including those for his recently-completed LP.

This album, which will be on the market in December, will enable us to hear Tony not only in the familiar ballad idiom with which we have come to associate him, but also on some really up-tempo material. "Some of the swiftest tracks I've ever done," is how he describes several of them.

Big break

Young Tony's open sesame to the disc big-time was created when his voice broke. For in his early teens, he had done a considerable amount of work on demonstration discs—which he cut for music publishers, to help sell their material to the record companies.

But with his very high tenor voice, he was really only suited to singing lead tenor with various groups.

In this capacity, his voice was already quite familiar to Nevins and Kirshner, though they had never given the briefest moment's consideration to the possibility of the young singer recording in his own right.

Then, when Tony's voice had mellowed and acquired its present tone, he happened to work on another demo disc which also came to the ears of these two backroom celebrities. And this time they sat up and took notice—not at the song, but at the youngster who was endeavouring to sell it.

Immediately they contacted Tony, and whisked him along to Epic Records where, on the spot, he and his father signed the contract which is now in existence. And since then,

American jazz ace comes to in Britain

AT London's celebrated Ronnie Scott Club tonight (Friday), a dream becomes reality when tenorist Zoot Sims begins a month's residency at the venue, the first American jazz star to play an official solo jazz club engagement in this country since the start of the Anglo-U.S. band exchange system in 1956.

Formerly featured soloist with the Woody Herman, Stan Kenton, Benny Goodman and Gerry Mulligan bands, Zoot has led his own group for some time, but will be supported during his British engagement by the Ronnie Scott-Jimmie Deuchar Quintet.

Previously in Britain with the "Jazz From Carnegie Hall" package in 1958, Zoot's latest British album is released to coincide with his visit here. It includes two sets with the quintet he co-leads with fellow tenorist Al Cohn. Titles are "You 'n' Me" (Mercury) and "Jazz Alive—A Night At The Half Note" (HMV).

no one has had any cause for regrets—least of all Tony's father, who was initially against Tony taking up a singing career.

The publicity blurb on 17-year-old Tony assures us that his biggest fan is his six-year-old sister, Ronda Marie. But after seeing the way in which the British disc fans are reacting to Tony's current hit, I can't help thinking that young Ronda had better look to her laurels!



TONY ORLANDO with his arranger - conductor, CAROLE KING

GREATEST EVER! FRANKIE



VAUGHAN

TOWER

OF

STRENGTH



PHILIPS

PB 1195

EMI

NEW POPS

THIS WEEK'S



TOP SINGLE

RONNIE HILTON
HEY, LOOK ME OVER

(from the Broadway musical 'Wildcat') H.M.V. 45-POP936

COLUMBIA
45-DB4719

CARE & THE COMMANDERS
Farmer John

COLUMBIA
45-DB4720

THE CLEFTONES
(I love you)
For sentimental reasons

TOP RANK
JAR586

DION
Runaround Sue

MERCURY
45-AMT1161

JOE DOWELL
The bridge of love

H.M.V.
45-POP938

GEOFF GODDARD
Girl Bride

CAPITOL
45-CL16220

IVORY JOE HUNTER
I'm Hooked

PARLOPHONE
45-R4835

DEAN ROGERS
High in a misty sky

H.M.V.
45-POP943

IVOR SLANEY & HIS ORCHESTRA
The Sir Francis Drake theme
(from ATV and ABC TV series)

Tomorrow's Clown

b/w **The Hellions**

MARTY WILDE

PHILIPS

PB 1191

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, October 25, 1961)

| Last This Week | Chart | Artist | Label |
|----------------|-------|-------------------------------------|------------------------------|
| 1 | 1 | WALKIN' BACK TO HAPPINESS | Helen Shapiro (Columbia) |
| 4 | 2 | GIRL IN YOUR ARMS | Cliff Richard (Columbia) |
| 2 | 3 | WILD WIND | John Leyton (Top Rank) |
| 6 | 4 | SUCU-SUCU | Laurie Johnson (Pye) |
| 15 | 5 | HIT THE ROAD JACK | Ray Charles (HMV) |
| 5 | 6 | YOU'LL ANSWER TO ME | Cleo Laine (Fontana) |
| 3 | 7 | MICHAEL | Highwaymen (HMV) |
| 10 | 8 | BLESS YOU | Tony Orlando (Fontana) |
| 11 | 9 | MEXICALI ROSE | Karl Denver (Decca) |
| 14 | 10 | YOU MUST HAVE BEEN A BEAUTIFUL BABY | Bobby Darin (London) |
| — | 11 | TAKE FIVE | Dave Brubeck (Fontana) |
| 6 | 12 | JEALOUSY | Billy Fury (Decca) |
| 9 | 13 | HATS OFF TO LARRY | Del Shannon (London) |
| — | 14 | BIG BAD JOHN | Jimmy Dean (Philips) |
| 8 | 15 | KON-TIKI | Shadows (Columbia) |
| 16 | 16 | BOOMERANG | Charlie Drake (Parlophone) |
| 22 | 17 | LET'S GET TOGETHER | Hayley Mills (Decca) |
| 12 | 18 | WILD IN THE COUNTRY | Elvis Presley (RCA) |
| 13 | 19 | GET LOST | Eden Kane (Decca) |
| — | 20 | THE TIME HAS COME | Adam Faith (Parlophone) |
| 17 | 21 | TOGETHER | Connie Francis (MGM) |
| — | 22 | YOU DON'T KNOW WHAT YOU'VE GOT | Ral Donner (Parlophone) |
| — | 22 | TAKE GOOD CARE OF MY BABY | Bobby Vee (London) |
| 17 | 24 | GRANADA | Frank Sinatra (Reprise) |
| 19 | 25 | WHO PUT THE BOMP | Viscounts (Pye) |
| 27 | 25 | THE MOUNTAIN'S HIGH | Dick and Dee Dee (London) |
| 25 | 27 | YOU DON'T KNOW | Helen Shapiro (Columbia) |
| 20 | 28 | SUCU-SUCU | Nina and Frederik (Columbia) |
| 26 | 29 | TRIBUTE TO BUDDY HOLLY | Mike Berry (HMV) |
| 21 | 30 | MUSKRAT | Everly Bros. (Warner Bros.) |

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, October 24, 1961)

| Last This Week | Chart | Artist | Label |
|----------------|-------|----------------------------|-------------------------|
| 1 | 1 | YOU'LL ANSWER TO ME | (Shapiro-Bernstein) |
| 8 | 2 | WALKIN' BACK TO HAPPINESS | (Filmusic) |
| 2 | 3 | SUCU-SUCU | (Peter Maurice) |
| 3 | 4 | MICHAEL ROW THE BOAT | (Tyler) |
| 8 | 5 | TOGETHER | (Campbell-Connelly) |
| 10 | 6 | MICHAEL | (United Artists) |
| — | 7 | WHEN THE GIRL IN YOUR ARMS | (Leeds) |
| 7 | 7 | KON-TIKI | (Feldman) |
| 4 | 9 | OLIMB EV'RY MOUNTAIN | (Williamson) |
| 9 | 10 | REACH FOR THE STARS | (Kassner) |
| 12 | 11 | WILD IN THE COUNTRY | (Seventeen Saville Row) |
| 14 | 12 | WILD WIND | (Meridian) |
| 15 | 13 | JEALOUSY | (Lawrence Wright) |
| 11 | 14 | YOU DON'T KNOW | (Lorna) |
| 13 | 15 | WHEELS | (Peaford) |
| 18 | 16 | GET LOST | (Essex) |
| 5 | 17 | JOHNNY REMEMBER ME | (Meridian) |
| 16 | 18 | ROMEO | (Feldman) |
| 10 | 19 | PARADENA | (Lawrence Wright) |
| 23 | 20 | GONNA BUILD A MOUNTAIN | (Essex) |
| — | 21 | HATS OFF TO LARRY | (Vicki) |
| 25 | 22 | EXODUS | (Chappell) |
| 24 | 23 | SCOTTISH SOLDIER | (James Kerr) |
| 17 | 24 | DO RE MI | (Williamson) |
| — | 25 | MEXICALI ROSE | (Sun) |
| 21 | 26 | WOODEN HEART | (West One) |
| 21 | 27 | THAT'S MY HOME | (Lawrence Wright) |
| — | 28 | SEA OF HEARTBREAK | (Shapiro-Bernstein) |
| 20 | 28 | HALFWAY TO PARADISE | (Nevins-Kirshner) |
| — | 30 | THE WEDDING | (Peter Maurice) |

BEST SELLING POP RECORDS IN U.S.

(Tuesday, October 24, 1961)

| Last This Week | Chart | Artist | Label |
|----------------|-------|-------------------------------------|----------------|
| 2 | 1 | RUNAROUND SUE | Dion |
| 3 | 2 | BRISTOL STOMP | Dovells |
| 8 | 3 | BIG BAD JOHN | Jimmy Dean |
| 1 | 4 | HIT THE ROAD JACK | Ray Charles |
| 7 | 5 | SAD MOVIES | Sue Thompson |
| 11 | 6 | THIS TIME | Troy Shondell |
| 13 | 7 | I LOVE HOW YOU LOVE ME | Paris Sisters |
| 13 | 8 | LET'S GET TOGETHER | Hayley Mills |
| 10 | 9 | YA YA | Lee Dorsey |
| 14 | 10 | THE FLY | Chubby Checker |
| 4 | 11 | CRYIN' | Roy Orbison |
| 9 | 12 | MEXICO | Bob Moore |
| 15 | 13 | THE WAY YOU LOOK TONIGHT | Lettermen |
| 18 | 14 | LOOK IN MY EYES | Chantels |
| 6 | 15 | TAKE GOOD CARE OF MY BABY | Bobby Vee |
| 5 | 16 | YOU MUST HAVE BEEN A BEAUTIFUL BABY | Bobby Darin |
| — | 17 | TOWER OF STRENGTH | Gene McDaniels |
| 19 | 18 | SWEETS FOR MY SWEET | Drifters |
| — | 19 | DREAMBOAT | Connie Francis |
| — | 20 | I UNDERSTAND | G-Clefs |

The American chart is published by courtesy of "Billboard"

NEW HITS

THE VELVETS

LAUGH

45-HLD 9444 London

UNDER THE MOON OF LOVE

CURTIS LEE

45-HLX 9445 London

JERRY LEE LEWIS

AS LONG AS I LIVE

45-HLS 9446 London

I CAN'T FORGET
MARVIN RAINWATER

45-HLU 9447 London

coming up fast!

TED HEATH
and his music
CHARMAINE CHA CHA

45-F 11392 Decca

THE MOUNTAIN'S HIGH
DICK and DEEDEE

45-HLG 9408 London

ROY ORBISON
CRYIN'; CANDY MAN

45-HLU 9405 London

DECCA

LONDON

45 RPM RECORDS

The Decca Record Company Ltd Decca House Albert Embankment London SE1



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

DAVE BRUBECK brings MODERN jazz to hit parade

MODERN jazz in the pop-dominated hit parade? A lot of people laughed when British trad personality Kenny Ball had the foresight to predict this during an NME interview a few weeks ago. But now the joke is on them, for the wisdom of Kenny's prophecy is reflected in the entry to the charts this week of America's Dave Brubeck quartet.

Pianist Brubeck has done the trick with a lilting, infectious little item called "Take Five." It's currently positioned at No. 11 in the NME Chart and it's interesting to note, too, that the disc is also a smash hit throughout America.

Has the technically equipped, far-reaching Mr. Brubeck gone commercial? Not at all. "Take Five," written by the quartet's altoist, Paul Desmond, is an out-and-out modern jazz offering which differs little from Dave's many other recordings. In fact, it's typical of the music that has made Brubeck's group one of the most sought-after modern jazz combos in the world.

Why have the fans suddenly taken to this form of music, which bears little relation to the rock-flavoured songs prominent in the hit lists? Perhaps they've been impressed by the quiet, musical subtlety of the disc? Maybe they're looking for a change?

Refreshing

Either way, the appearance in the best sellers of such a disc is certainly refreshing, and suggests a growing awareness on the part of pop fans to other music besides rock 'n' roll and sentimental ballads. And what's more, I'm prepared to stick my neck out and say this isn't the last modern jazz waxing we'll see in the charts!

A prominent figure on the modern jazz scene for many years, California-born Dave, 40, is a classically-trained musician. During his early youth, he studied both piano and cello, and was at one time the star pupil of the renowned Darius Milhaud, a key figure in the "avant garde" school of serious music.

After first making his mark on the jazz scene in the U.S. via an experimental octet (recordings of this early unit are still available on Vogue), Dave switched to a quartet line-up in the early fifties and has persevered with this formula ever since.

Explaining his preference for working in a small group setting, he said

By KEITH GOODWIN

in a recent interview: "To me, the Quartet is an integrated instrument consisting of four individual soloists, each of whom is a performer-composer in his own right.

"Whoever happens to be taking a solo is both composer and conductor for the moment, and it is the duty and privilege of the other three to support him and help to be creative.

"To find musicians with an individual approach to jazz, who are willing to also think in terms of the group, is not an easy task," he added.

Complimenting Brubeck's imaginative but sometimes bombastic piano work on the disc, there's the light, airy alto saxophone of his long-time associate Paul Desmond, the driving, dependable bass of Gene Wright, and the crisp, lifting drumming of Joe Morello, one of the most gifted and sensitive percussionists around today.

If you like "Take Five," then you'll obviously be interested in Brubeck's many other waxings. He has several albums available on Philips



DAVE BRUBECK

and Fontana, the most recent being "Brubeck's Best" (a pot-pourri of some of his most popular items) and "Tonight Only" (on which singer Carmen McRae is featured with the group). The latter disc is also interesting in that it spotlights some of Dave's fine song compositions.

By coincidence, Brubeck's first nationwide British hit comes at a time when he is preparing to visit Britain for a lengthy concert tour—his fourth here. The Quartet opens at London's Royal Festival Hall on Saturday, November 18.

EPs by ALLEN EVANS

JOHNNY MATHIS (Fontana) has three EPs issued at the same time—LET'S DO IT, a trio of fast swung show tunes plus a smoochy version of the title tune; SECRET LOVE puts the accent on slow love ballads; and I AM IN LOVE stresses the gay feeling that love brings to anyone. Mathis throws himself body and soul into every track.

ELLA FITZGERALD SINGS GERSHWIN-1 (HMV). Low-key rhythmic treat as the great Ella sings But Not For Me, Nice Work If You Can Get It, How Long Has This Been Going On, and My One And Only.

MY CONCERTO FOR YOU-3 (Columbia) brings four more seriously played piano solos from RUSS CONWAY, backed by Michael Collin's Concert Orchestra and the Williams Singers. Dusk, La Mer, Way To The Stars, and Till are titles.

INTRODUCING IAN (Columbia). When Monty Sunshine left, clarinetist Ian Wheeler joined Chris Barber's Jazz Band—and this EP

proves he's a big asset to the line-up. Cookie, Sweet Lorraine, It's Only A Paper Moon, and New Stack O'Lee (with trumpeter Pat Huleox to fore) are numbers.

LOVE IS HERE TO STAY (Capitol) is title tune of NAT "KING" COLE'S EP, more purr-fection and he adds That's My Girl, For Sentimental Reasons, and Hold My Hand. Three different backing units—Riddle, Rugolo and his own Trio.

I'M YOURS (Capitol) sings DEAN MARTIN, and he sounds as if he means it! Kiss, Money Burns A Hole In My Pocket and How Do You Speak To An Angel (two happy Spike-Hilliard songs) complete the disc.

PETER (Sellers) AND SOPHIA (Loren)—No. 1 (Parlophone) share honours, singing together Goodness Gracious Me, then Sophia soloing in To Keep My Love Alive, and Peter doing his Smith skit, of a famous actor being interviewed.

New to the Charts

RAL DONNER gets in with slow rock!



THEY do say he sounds so much like Elvis Presley, it's practically impossible to distinguish the two. Yet, although this could well be a disadvantage if Ral Donner were a deliberate copyist, it hasn't reflected against him—since young Ral is obviously using his natural voice.

The similarity was even apparent when the newcomer waxed a song which had been previously recorded by Elvis, "Girl Of My Best Friend" (for which our own Bunny Lewis supplied the lyrics). And the American teenagers quickly responded to his Presley-like appeal, by boosting

Everlys in uniform soon

UNOFFICIAL reports are that the Everly Brothers will be in the Marines

They've waxed a stockpile of material already.

Final casting for "The Manchurian" will have Frank Sinatra, Laurence Harvey and Dolores Hart in the leading roles.

Joe Glaser says Louis Armstrong is booked until March and therefore, couldn't be in Britain before then. No detailed plans, in any case, have been made, according to Glaser.

Eddie Fisher is recording several albums in Rome with a large orchestra. One will be concerned with pop hits, and another will be Eddie's version of old Italian love songs.

Frank Sinatra's new private plane has a CinemaScope movie screen, among other luxuries.

Nat Cole now averages over 5600,000 a year. Included in his future plans is a film in which he'll co-star with Sammy Davis, Jr. It'll be called "Adam."

Paul Anka has been signed as a special guest star on an American ABC-TV spectacular, "The Seasons Of Youth," scheduled for the end of this month

NAT HENTOFF'S AMERICAN AIRMAIL

Harry Belafonte is engaged in a long-range project to record what he terms an anthropology of Negro music. Negro artists from all over the world will be included.

Brook Benton will sing two songs for the soundtrack of the movie, "A Walk On The Wild Side."

Andy Williams, after many years with Cadence, has signed with Columbia and his first album is out. "I've never been in a hurry for success," says Andy. "There are so many things I want to do. Everything happens in due time and there's plenty of time."

Louis Armstrong says of Edith Piaf: "She's one of the few singers who make me cry."

Record industry executives feel there may be a breakthrough soon of Negro gospel music performers into the pop charts. Aretha Franklin on Columbia has already started to show the way. Now RCA-Victor has signed the Grandson Singers, an exceptionally exciting group.

Duke Ellington has recorded a new long composition for Columbia. It's called "The Girls" and there are sections dedicated to Sarah Vaughan, Lena Horne and Dinah Washington.

Mitch Miller claims Leslie Uggams will be the next very big pop singing star. She's 18.

Frankie Avalon is thinking of starting his own record company.

Louis Armstrong was in Berlin with Ed Sullivan for a television show. Sullivan later commented: "I've never seen anyone handle people, hordes of people, with so much grace and ease. I've never seen a celebrity so continuously relaxed."

From Matt Monro's speciality song, "I'm A Limey":

"My agent said I had reached the height of fame, But I'd be glad to have a couple of extra inches just the same."

while c-and-w is back via JIMMY DEAN

IT looks as though film star Jimmy Dean is not the only artist of that name who will be remembered in years to come. For making his debut in the British top table this week is a country-and-western singer who shares the same distinguished name.

Only last week I received a letter from an infuriated reader who said that singer Jimmy Dean should be ashamed of himself for adopting the name of the late lamented actor.

Well, you know, that's hardly a fair assertion—for the country lad had it first!

Chart newcomer Jimmy was born in Texas 33 years ago—and physically he's every girl's mental picture of a typical cowboy hero. Speaking with a pronounced Texan drawl, he's broad and blue-eyed—and he stands 6ft. 3in. in his socks!

Jimmy is the latest country-styled singer to make an impact upon the pop commercial market—and he's done it with a number which, strictly speaking, is a monologue reciting the adventures of "Big Bad John." But where it retains its strong country flavour is in the rhythmic accompaniment, which dovetails perfectly with his narrative.

It's extremely difficult to prophesy in advance whether a record of this nature will make any headway in Britain, where there is still a certain amount of scepticism about c-and-w music—even though it's fast being swept away.

But "Juke Box Jury" certainly had no doubts, for they voted it a hit. And they were right!

Jimmy Dean's musical aptitude first developed when he was 10, and through his teenage years he was learning to play piano and accordion. Then came three years in the Army, for two of which he was stationed in Washington.

It was while he was in the capital that he formed a trio with Herbie Jones (who plays rhythm guitar and banjo) and steel guitarist Marvin Carroll—and these two musicians still play with him to this day.

When he returned to civilian life, Jimmy's trio performed in various clubs in the Washington area. In due course the boys were heard by c-and-w personality Connie B. Gay, who signed the threesome to appear in his "Town and Country Time"



JIMMY DEAN

radio series. In 1955, Jimmy switched to the TV version of this long-running programme.

He has now been appearing on both radio and TV editions of this five-days-a-week show for many years—as well as guesting regularly in every other major country presentation.

Six years ago, Jimmy was signed to a recording contract, and found immediate favour amongst the fans in the Mid-West region. He's been a steady seller in this idiom virtually ever since he first entered the recording studios—but recently he has been broadening his appeal to reach a wider public. And today, thanks to "Big Bad John," he becomes an international recording star.

JIM RICH.

STAR QUOTE

SAID Lonnie Donegan to an interviewer from the "New York Post": "I like America. Over here, show business people are treated as a sort of aristocracy. People go and lay flowers on Errol Flynn's grave, for example—that kind of thing. That doesn't happen in England. There, we're still considered buffoons. 'Entertainment people,' you know."

Judging by the current demands on his services in America, Ral Donner is an extremely promising prospect for lasting stardom.

BRUCE CHARLTON.

| | |
|--|---|
| | |
| <p>PETULA CLARK</p> <p>'MY FRIEND THE SEA'</p> <p>B/W</p> <p>'WITH ALL MY LOVE'</p> <p>7N 15389</p> | <p>THE BROOK BROTHERS</p> <p>'MARRIED'</p> <p>B/W</p> <p>'I LOVE GIRLS'</p> <p>7N 15387</p> |
| <p>KENNY BALL</p> <p>AND HIS JAZZMEN</p> <p>'MIDNIGHT IN MOSCOW'</p> <p>B/W</p> <p>'MY MOTHER'S EYES'</p> <p>7N 2049</p> | <p>EMILE FORD</p> <p>'THE ALPHABET SONG'</p> <p>B/W</p> <p>'KEEP A-LOVIN' ME'</p> <p>7N 35019</p> |
| <p>JOSH MACREA — DO IT YOURSELF</p> <p>7N 15384</p> | |

HAYLEY THINKS THAT HER DISC TRIUMPH IS A

'BIT OF CHEEK'

reports MIKE HELICAR

TO achieve a transatlantic hit record in addition to the many acting honours already heaped upon you is no mean feat—particularly when you are only 15! But Hayley Mills thinks that her entry into the pop music field is "a bit of a cheek" and that her success is "all a bit of a lark."

I told Hayley, the latest member of the prolific Mills family to gain widespread praise for her acting ability, that her waxing of "Let's Get Together" had jumped into the NME Chart at No. 22 last week, following its fantastic success in America where over 500,000 copies have been sold.

Wide-eyed, she made the two observations I have reported, adding: "I suppose it is quite gay, but if you hear it too much you are likely to go mad! I like the other side better."

Hayley and I met at Pinewood Studios where she is currently filming in Walt Disney's production of "The Castaways" with Maurice Chevalier. The spectacular movie is costing more than a million pounds and is unlikely to be seen before Christmas 1962!

"My own record favourites are numerous," enthused Hayley. "I like Presley, Rick Nelson, Johnny Mathis, and on the British side I like most people—including Cliff Richard, Adam Faith, Tony Newley and Billy Fury."

"As a matter of fact, when I was in Hollywood I actually saw Elvis. It made my day, I can tell you—and it was the main talking point for about three weeks."

"I was just coming out of the cinema when a very long car—you know the king size of these American cars—passed by. Sitting in it was the one and only Elvis, my idol! I swooned!"

She is a keen record-buyer and her collection is too big to count in the

limited spare time she gets, but most of it is made up of Presley's discs.

"I suppose my liking for Elvis must be quite well known," she told me, "for the other day someone wrote to me and said he would send me his entire collection of Presley discs—168—if I would only say the word. I declined, of course."

With a natural, refreshing modesty, Hayley finds it easy to talk about other people, never giving the impression that she has in three years built up a personal reputation as an



actress never equalled by one so young.

Film fans will recall she walked off with the coveted Silver Bear at the Berlin Film Festival for her first picture, "Tiger Bay," in which her father also appeared.

As a follow-up, she was given a special Oscar for her role in Walt Disney's "Pollyanna," which is issued as a sound track album by Pye.

Switching to comedy, Hayley undertook a dual role in "The

Parent Trap," which was made in Hollywood and is now on general release. "Let's Get Together" comes from this film, which of course provides many valuable extra plugs—particularly as an extract of Hayley and her twin (also Hayley) singing the number has been featured in many ITV commercials for the film!

Once this film was completed, Hayley returned to Britain and undertook the starring role in the screen version of the book "Whistle Down The Wind" (written by her mother, Mary Hayley Bell).

Hayley is the middle one of John and Mary Mills three brilliant children. Juliet, recently married to actor Russell Alquist is the eldest, aged 19. Next comes Hayley, who is still studying, and the youngest is Jonathan (12), who shows great promise, as a Disney film test revealed, but he prefers soccer, cricket and school!

Clear ideas

But as young as she is, Hayley has definite ideas about her future. "I am an actress, and I want to remain as such," she told me, emphasising: "Singing is all right now and again, but I don't want people to think of me as anything but an actress."

She sings in "The Castaways" with Maurice Chevalier, but Hayley isn't going so far as to tip the song—"Enjoy It"—for the charts, although she describes it as "a very pretty melody."

Chevalier sings "Merci Beaucoup" by himself, and "Grimpons" with another 15-year-old Keith Hamshere—and Hayley sings "The Castaways Theme." Hayley's pronouncement: "They are all very gay."

But be sure that young Miss Mills

knows what she is talking about when it comes to records, for, like most girls of her age, she is an avid listener to pop music programmes and is often able to forecast hits as well as potential stars.

She admitted to me during a chat about British singers: "When Billy Fury first came on to the scene I thought he was just another Presley imitator, but when he made "Halfway To Paradise," which I thought was super. I sat up and took notice."

She screamed

Hayley also recalled seeing Adam Faith in a show at London's Victoria Palace. "I nearly had a seizure when he told the audience he was going to sing "What Do You Want," for a girl in the audience stood up and screamed. I thought it was most unusual."

She has joined the legion of show business folk who gaze in wonder at Sammy Davis. "I saw him at the Prince Of Wales," she said, "and I thought he was marvellous. His whole personality was wonderful. He seems like an elastic band."

This last description is possibly the most apt and certainly the most original of all the many phrases and clichés applied by various critics to Sammy!

But talking about Hayley's record again (a difficult job, as she was in the middle of telling me about the time Jess Conrad visited her school and there was no work done that day), she confessed: "I am a bit embarrassed when I hear my voice on record, I feel happier just acting." She originally made the disc in America, when it was penned with the U.S. market in mind, but on her return to Britain she was told it had been recorded too "high."

"I had to go to a British recording studio and make it all over again," she sighed. "The second time it was satisfactory."

There's no doubt that in America, where Hayley has been voted the No. 1 teenager, she has a tremendous following of a magnitude that could never be equalled here, although her British fans are numerous.

The chances are that whether Miss Mills likes it or not, the demand for her on wax will soon be as big as the demand for her on celluloid.

From YOU to US

JEREMY DAVIS of Beckley, Oxford, writes: Being an ardent fan of Jerry Lee Lewis, I'm very surprised that his follow up to "What'd I Say," called "It Won't Happen With Me," hasn't made the NME Chart. Both sides of this record are really great rockers, with good lyrics, and easily as good as some current hits.

JANE MAUGHAN of Sanderstead, Surrey, writes: I have just finished a 350-page (both sides) letter to Cliff, which I was lucky enough to be able to give him on Saturday at London Airport.

Last April I gave him a 200-page letter, but since then I read in the NME that he had been presented with a 303-page one.

So I set out once again to beat the record! I called the second letter a P.S., but I don't know if that's permissible.

It contained 56,000 words and took nine pads of writing paper. As it was a rushed job, it only took four weeks, of which I spent every spare minute writing.

TREVOR HEMMINGTON of Pinxton, Nottingham, writes: It beats

me why Mark Wynter isn't one of Britain's top disc sellers. "Exclusively Yours" and "Girl For Every Day" have deserved top places in the charts, but have never made it.

His stage act, too, is just great. He convinced me of his versatility with his brilliant renderings of Bobby Darin's "Lazy River" and "Mack The Knife."

T. BURNELL of South Harrow, Middlesex, writes: After hearing Elvis Presley's latest disc "His Latest Flame," coupled with "Little Sister," I'm sure he has another great hit on his hands, probably a double-sided one. I'm very glad that Elvis has gone back to singing rockers again, although I did like some of his ballads.

EVELYN GILCHRIST of St. Andrew's, Fife, writes: I would like to congratulate John Leyton on two marvellous records, His first, "Johnny Remember Me," was a wonderful disc, so enjoyable to sit back and listen to in the evenings.

His second, "Wild Wind" is, if it is possible, better. Here's hoping John's discs continue to jump into the hit parade.

'Sucu' hit amazes Nina and Frederik



NINA and Frederik are happily divided! Or at least, that's the expression which Nina used, when she spoke to me on the phone from her Birmingham hotel. And if anyone should jump to the conclusion that this is another marriage on the rocks, let me hasten to correct them—there isn't a more happily married couple in the whole of show business.

No, they are merely happily divided on a matter of personal opinion. For Nina told me that she actually prefers cabaret work, as opposed to appearing in large variety theatres—Frederik, on the other hand, settles for the theatres in preference to the night clubs.

"So we agree to differ, bearing in mind that we each have our fair share," chuckled Nina.

Nina told me that both she and Frederik were thoroughly enjoying their first full-scale tour of Britain, and that they had been pleasantly surprised by audience reaction throughout this country and in Eire.

"We hadn't previously seen very much of Britain, but now that we're able to get around to some extent, I can tell you that it has certainly come up to expectations."

"And Ireland was a special revelation. I hadn't been to Dublin before, though Frederik spent a few hours there last year," she said.

Contrary to general belief, most of Nina and Frederik's work on the Continent is confined to theatres rather than cabaret. And it frequently happens that they adapt their act to each venue.

But this hasn't proved necessary in Britain. "We have several numbers which we regard as cabaret specialities," said Nina. "Yet they appear to be so well-known here, that we're able to do them on stage."

Having recently returned from Ireland when I spoke to her, Nina hadn't realised that their recording of "Sucu-Sucu" had climbed into the hit parade.

"It's quite amusing how this came about," she explained. "The song was originally sent to us by a music publisher, and at the time it had a Spanish lyric. But we liked the melody so much that Frederik translated it into English and French—we've also recorded it in French."

Then one day during their cabaret season at the Savoy Hotel, they were relaxing for a few minutes in their dressing-room, watching TV.

And at the end of the "Top Secret" adventure yarn which they had switched on, they suddenly heard the strains of "Sucu-Sucu"—complete with Frederik's lyric.

"We were amazed at the time," Nina continued. "But when we discovered how popular the series is, we were not surprised when Laurie Johnson's recording came into the best-sellers. Actually, in view of this, I'm rather surprised to learn that our version has become a hit."

I asked Nina about their subsequent plans, after the current British tour finishes early in December, and she told me that initially they will return to the Continent—with the principal object of searching for new material.

"And we're hoping to come back to Britain in the spring, with a collection of new songs," she said. DEREK JOHNSON.

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BOBBY VEE by MARK WYNTER



ON tour together in Australia recently, our own Mark Wynter and America's Bobby Vee renewed a friendship which started on their first meeting "down under" late last year.

This time, Mark turned reporter for NME and fired a barrage of questions at Bobby backstage at the Brisbane Festival Hall. This is how their teenage conversation went:

M.W.: What is your personal aim in life, Bobby?

B.V.: I guess, Mark, it's to be able to blend a successful career with a happy marriage, when the time comes for me to get hitched.

M.W.: What's your idea of the ideal age to marry?

B.V.: This depends solely on whether the individual feels that he or she can face up to the responsibilities that a lasting marriage calls for.

M.W.: What do you look for in a girl?

B.V.: Sincerity. A bright personality. A good sense of humour.

M.W.: What are the first things you notice about a girl?

B.V.: The eyes and hair. A girl doesn't have to be pretty to be appealing to me, providing she makes the most of what looks she has. Her eyes and hair play a big part. Like most fellas, I can't stand a girl plastering on makeup. It's just not necessary.

M.W.: How do you like to see girls dressed?

B.V.: I have no particular feelings about this, but I don't dig those short shorts some girls wear, except on the beach. I do think pleated skirts (not too short) and a simple blouse make a girl look smart.

M.W.: Do Australian audiences differ from the American

B.V.: No, not much. If anything, the Australians seem a little more enthusiastic. By this I mean they don't scream quite so much and so they can listen to the lyrics more.

M.W.: Do you like the tempo of life "down under"?

B.V.: Yes, it's certainly more relaxed here than it is in some places. The pace is much easier than in the States.

What one teenage singer asks another

M.W.: Tell me about your home. How's your room decorated?

B.V.: Nothing fancy, just a typical boy's bedroom—coloured pennants, album sleeves, baseball bats lying around. At one time I played ball for my home team at Fargo, North Dakota.

M.W.: Do you send many Christmas cards?

B.V.: I love sending cards at Christmas because they help to keep me in touch with folk I don't have an opportunity of seeing much during the year. I write hundreds and hundreds. I've already ordered mine for this season.

M.W.: What Christmas presents do you want this year?

B.V.: Usually I like gifts to be a surprise, but this Christmas I'm looking forward to a present I've been promised—an Oldsmobile car.

M.W.: Are you superstitious?

B.V.: No, not now. At one time I was a little, but since I cut "How Many Tears" on a Friday, the 13th, I realised there was no reason to be! That disc has been very lucky for me.

M.W.: Which of your own records has been your favourite?

B.V.: Definitely "Take Good Care Of My Baby"!

M.W.: Has your fame brought contentment?

B.V.: Yes, show business has given me a lot of happiness and given me the chance to meet a lot of wonderful and interesting people all over the world.

M.W.: Any advice you would like to give to teenagers wishing to take up showbiz as a career?

B.V.: They must be prepared to work harder than they ever thought possible and not expect too much in return. Then if success comes, it is a pleasant surprise and they will be able to handle it.

M.W.: Who have most influenced you in life, apart from your parents?

B.V.: My manager, Arnold Mills, and all the people at Liberty Records.

M.W.: Whom do you consider the best new American singer?

B.V.: Roy Orbison is definitely one of the most commercial in today's record market.

M.W.: Which personality do you admire most, and why?

B.V.: Elvis Presley, for his level-headedness and ability in holding the difficult position of being the first, and still the best, rock 'n' roll entertainer in the world.

M.W.: With whom would you really



like to co-star in a film?

B.V.: Well, Marlon Brando is my favourite actor, but I feel that I would never have the ability to play alongside such great talent.

M.W.: If you hadn't made show business your career, what would you have liked to have done?

B.V.: I love sketching and drawing, so I think I would have tried my hand at becoming an artist.

M.W.: When do you hope to come to England?

B.V.: That is my big ambition at the moment, and my manager tells me if current negotiations work out I should be in London round about next Easter.

M.W.: Is there any message that you would like to send to your many fans in Great Britain?

B.V.: Of course! Everyone has been so good to me with regard to my disc successes, even though I haven't as yet been there, that I can't really express my thanks adequately enough. Best, I think, if I just say "thanks a million"—and I really mean it!

M.W.: I know I will get into trouble if I don't ask you this one: where can readers write to you?

B.V.: Best if they make it 1333 First Avenue, South Fargo, North Dakota, U.S.A.

'Boomerang' royalties will come back to Stephen!

CHARLIE DRAKE, who on Tuesday night's TV proved that he is literally a knockout(!), says that the original credit for his novelty hit song "My Boomerang Won't Come Back" belongs to his son, Stephen (pictured right with dad).

After completing his latest film, Charlie brought back boomerang toys for each of his three children. Thrilled with their presents, they went into the garden to try them out. Almost immediately Stephen rushed back into the house yelling: "Dad, my boomerang won't come back!"

Both Charlie and his wife, Heather, burst out laughing. After thinking about the incident for a while, Charlie called recording manager George Martin and told him he had an idea for a comedy number. So "Boomerang" was born.

By CHRIS WILLIAMS

Charlie is setting aside all royalties from the record for Stephen. I should think that by now they must amount to quite a tidy little sum.

The film Charlie was making, "Petticoat Pirates," has its London premiere in November, and is expected to go on general release early in the New Year.

Many of the location scenes were shot in the Mediterranean, but when they returned home, they got better weather at Portland Bill!

The crazy story concerns a stoker (Charlie) in a college for Wrens (lady sailors). The



girls rebel and hi-jack a destroyer, bent on proving women make as good sailors as men. Charlie naturally gets involved, and finds himself in the enviable position of being the only man aboard with 240 females! At the moment, Charlie is busy with his new television series (his tenth).

This year he has once again been chosen to appear in the Royal Variety show (third year running) and as he points out himself, most of the comedians will be American, with their suave patter of subtle satire. "But not me, mate. I'll be rushing about as always, doing my slapstick," grinned Charlie, "but I hope I remain conscious this time!"

Two weeks before Christmas, Charlie opens at the Palladium in "Little Old King Cole."

"But this will be completely different to the general run of pantomimes," he assures me.

There will be a set of new songs, specially written by Charlie, in collaboration with Max Diamond, who has partnered him on all his compositions so far.

Always a singer

It would seem that singing has just started to play an increasingly prominent part in his career, but according to Charlie, this is not so. He was singing and clowning in working men's clubs in London from the age of eight and it was only when he started out in television in the early '50s that he dropped singing completely.

In 1958 he was booked to appear with the Mudlarks at Weymouth and realising that for the first time he would be playing to audiences consisting largely of teenagers (the Mudds were currently riding high in the charts with "Lollipop"), he felt that he should have something in his act which would appeal specifically to them.

So he called George Martin and said he wanted to learn a rock 'n' roll song!

Finally they decided on a new American ditty written by the then unknown Bobby Darin, entitled "Splish, Splash," which caused such a splash in the music business when Charlie gave Bobby a race for honours!

Since then he has been making records periodically. All have sold well, several making the charts—"Volare," "Please Mr. Custer," and, of course, "Boomerang."

Charlie is tickled pink and asked me to thank his "darlings," who have put "Boomerang" into the charts.

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CLIFF TO RE-RECORD

ON his return from Australia, Cliff Richard re-recording next single—two titles from "The Young Ones" film... Tip-top Johnny Spence backing and great Glen Mason vocal, "Shadrack"...

For Anthony Newley's November 12 BBC-TV show, Tony Hancock's noted scriptwriter Alan Simpson and Ray Galton helping him prepare... Neil Sedaka's "Calendar Girl" waxed by Petula Clark in French... Speaking of girl singers, Sheila Buxton one of Britain's best...

Cooper disc... HMV and Don Lang parting company?... Seriously ill—Dean Martin's wife... Singer-composer Hillard Street latest signing for Frank Sinatra's Reprise label... "Gypsy Rover" next Highwaymen release... Ray Charles' "Hallelujah I Love Her So" Buddy Greco's next single... London label's first Marvin Rainwater release, "I Can't Forget"...

Pat Doncaster's "Daily Mirror" article on Geoffrey Goddard last Thursday was embarrassing... Cliff Richard's South African fan club chief Don Thomas visited former manager Tito Burns in London... Production for Lionel Bart's "Blitz" starts in May...

Foyle's luncheon launching Bud Flanagan's new book attended by Vera Lynn... Surprising omission from EMI's Cliff Richard birthday party—Jack Good... Plenty of spins from U.S. d-j's for Anthony Newley's "Pop Goes The Weasel"...

Under George Martin's supervision for Top Rank release, Vince Eager recorded "The World's Loneliest Man"—Jerry Lordan's composition... Palette chief Jack Heath seeking material for another Tommy

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Singer ROSEMARY SQUIRES interests Captain CEPHAS HOWARD, trumpeter of the Temperance Seven, but their vocalist, Whispering PAUL McDOWELL, seems quite oblivious to her charm. They were part of a huge cast entertaining in the "Big Ben" charity show at the Victoria Palace on Sunday.

Latest autobiography writer, Keely Smith... Why so few David Whitfield Decca LP and single releases? ... Waiting to greet Cliff Richard and the Shadows on arrival in Australia—Mark Wynter... Frankie Vaughan covers latest U.S. Gene McDaniels hit "Tower Of Strength"—also newcomer Paul Raven (Parlophone)... Singers Rod Lauren and Ann-Margret are cuddling up closer... So Mick Mulligan's band disbanded... With Quincy Jones backing, "If You Go" Peggy Lee's new album... Next month, Pye executive Louis Benjamin visits Australia... "Michael" earns Highwayman a Gold Disc... Producer Jimmy Grant highly im-

pressed with John Leyton on "Saturday Club"... More copies sold of Frank Sinatra's "Granada" here than U.S.... Louis Prima and personal manager Barbara Belle part after fifteen years... Christian Science lecture by Doris Day in Chicago last week... Norman Granz presenting one-man Yves Montand U.S. concert... Quarter-million of current Cliff Richard disc sold by last Friday... "Boomerang" publisher Max Diamond in hospital—with a strained back... In Philadelphia on Monday, Connie Francis was crowned "Miss Hi-Fidelity"... Norwegian chart debut this week for Lonnie Donegan—with "Michael"... Decca's Dick Rowe selected another standard for Billy Fury's next release... Johnny Mathis quoted as saying: "Harry Belafonte is pompous"... In London, Hayley Mills currently filming "The Castaways"—Maurice Chevalier starring...

'Star Spangled Nights'

IT isn't often that a package show, with as many as four current Top Twenty entries, makes the one-nighter circuits, and this is one of the reasons why I urge you to see "Star Spangled Nights," which opened a tour last week. Billy Fury is, of course, the highlight of the show, with his mean and moody act, reeling off his numbers with the same ease as theatre attendants tear tickets. An immaculate figure on stage (this show is full of smartly dressed fellows), I prophesy that his two latest hits—"Halfway To Paradise" and "Jealously" will raise the biggest cheers. His backing by the Blue Flames is polished without being too "pretty pretty" and the same goes for the Jaywalkers, ably led by Peter Jay, who accompany the rest of the show and do a Trojan job of work! Edna Kane closes the first half of the show, undertaking five numbers, including his chart successes "Get Lost" and "Well I Ask You."

He also featured "Mean Woman Blues" and Darin's "You Must Have Been A Beautiful Baby," showing, in all, that he has a superb sense of timing as well as a slickness rarely seen in a newcomer. My only complaint about the spot given to Karl Denver was that he was on and off stage too quickly! "Marcheta," "Mexicali Rose" and another number—and that was it, before anyone had time to really get warmed up to his unique style of music. For my money, though, he scored well. The Allison's showed how they have developed since their "Are You Sure" hit, and their stage rendering of "What A Mess" will win them many sales. The same applies to the Viscounts, who fill their act with "Shortnin' Bread," "Who Put The Bomp" and various impressions, including Helen Shapiro, Adam Faith and the Vernons Girls. Perky Joe Brown is another much-improved performer, working in some clever instrumental work with his numbers, which included "Henry The Eighth," and those who doubt the vocal voracity of Tommy Bruce should just hear him—his gravel voice almost grating the amplifiers to pieces with "Ain't Misbehavin'" and "Great Balls Of Fire."

Terry Hale, formerly known as Terence Holdaway-Hale, opens the show, doing quite well with his numbers, including "Runaway" and "Handyman." Don Munday, as comper, links the show into a smooth running beat package of a standard not often seen.

TONY BROMLEY.

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with Dave King topped Tam ratings—also Helen Shapiro's appearance... Album of Jimmy McHugh songs recorded by Brenda Lee... On tour, a parrot accompanies Micky Ashman's jazz band... More "Hey Look Me Over" discs—Rosemary Clooney (RCA), Edmund Hoekridge (Pye) and Pete King (London)...

John Barry's "Stringbeat" LP includes Paul Anka's "It Doesn't Matter Anymore"—Buddy Holly's No. 1 hit title...

Nina and Frederik's Christmas offering—"Little Shepherd Boy"—In New York last week, Matt Monro watched by Vic Lewis and partner Bill Benny, singer-comedian Des O'Connor, arranger John Barry and d-j Pete Murray... Last Tuesday, Ricky of Brook Brothers was 21...

Last time McGuire Sisters' personal manager Murray Kane in London was with late Glenn Miller's AEF band—as member of Crew-chiefs vocal group... "Petite Fleur" composer Sydney Bechet penned next Monty Sunshine release, "Sobbin'"... Thousands of mothers think their daughters sing better than Helen Shapiro—but they don't!

BING AND BOB TELEFILM

DEAR old underrated BBC-TV certainly pulled an ace out of the hat last week, when they persuaded no less a twosome than Bing Crosby and Bob Hope to visit Television Centre and talk about their new movie, "Road To Hong Kong," which is now nearing completion.

Bing and Bob were to appear in a sequence which was being tele-recorded for transmission in a "Picture Parade" programme in December. But in view of the importance of the occasion, a rather unusual approach was adopted—a small audience was invited to the studio, for the first time in the "Picture Parade" series. And I was lucky enough to receive an invitation.

item we saw introduced David Niven in a cameo role. The sequence concluded with Bing and Bob, complete with straw hats and canes, going into a duet routine which opens the film—a novelty number title "Teamwork"—in which they were backed by a quartet led by Bill McGuffie.

Resident comper Robert Robinson introduced Hope, and was quickly dismissed for his pains: "Get back to your proper job—brush-and-shovel man for the Archers," quipped Hope.

Before they dashed off, the two Americans complimented Denis Goodwin on his script—and told the audience how highly they rated Monkhouse and Goodwin in the field of international script-writing. This 15-minute spot is undoubtedly an item which shouldn't be missed, and I urge you to try and catch it when it comes your way in December.

He then called on Bing and the two of them chatted about their work on the film. Although much of what they said had been previously scripted by Denis Goodwin, they couldn't resist continued ad-libbing, which had the studio in hysterics.

Biggest laugh of the evening? Says Bing: "What do you mean I'm getting too old?" Replies Bob: "Of course you are. Why, these days you even have to get Michael Holliday to sing your songs!" DEREK JOHNSON.

They also introduced a short clip from one of their previous "Road" films, "Road To Zanzibar"—followed by an extract from their current movie. The

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