

Elvis, Cliff tell their secrets

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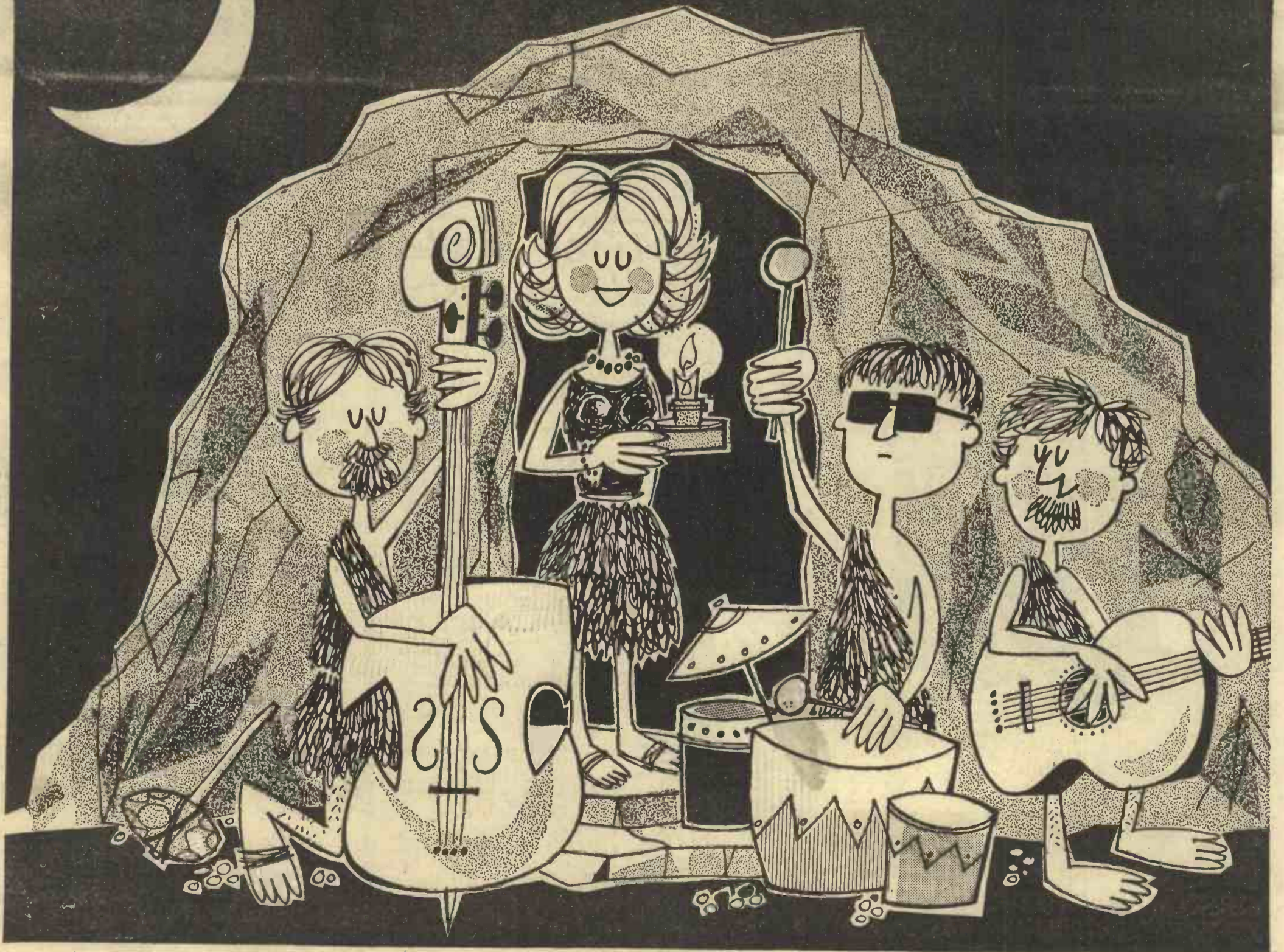
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Just before leaving for South Africa —

CLIFF RICHARD WRITES FOR YOU AND LETS YOU INTO SOME OF HIS SECRETS

IT seems difficult to believe that, although I'm talking to you now in London, by the time NME readers receive their copy of this week's paper, I shall be thousands of miles away in another continent—in the heart of South Africa. And I can't tell you how very excited I feel about this trip.

It's something I've dearly wanted to undertake for a long time. Well over a year has elapsed since I first heard that my records were selling pretty well in South Africa, and since then I've been fortunate in that most of my discs have gone into their hit parade.

I've heard so many reports from my colleagues in show business, about the warmth of their reception in the Union, and the wonderful time they've had out there, that I simply can't wait to get cracking. And seeing how well Marty has been received there, has made me even more enthusiastic.

You know, this promises to be a particularly exciting and interesting year for me. There are all sorts of intriguing things planned, and it does look as though 1961 will give me the opportunity of broadening my scope infinitely more than I have been able to do in the past.

Perhaps the most thrilling development, at any rate in the more immediate future, is the new film, on which I shall be starting work not long after I return from the South African tour.

It promises to be the most ambitious I have made so far and I hope that it will meet with the fans' approval.

I think they should get quite a kick out of it, because it includes about a dozen numbers, which is

Proudly and happily, CLIFF poses with the magnificent trophy he won for being voted by you the Top British Male Vocalist and runner-up in the World Male Singer division.



there, and it's quite an achievement to have them consider me for one picture, without assuming that they might want me for more.

But, in any case, even if this were so, I shouldn't want to take advantage of the offer. Take it from me, I don't want to stay in America. It isn't that I have anything against that country—far from it. I think it's really great over there, I thoroughly enjoyed my tour, and I sincerely hope I can make a film there later this year. But the plain fact is that I like Britain even more!

By the way, I should like to thank all the fans who have written to me about my new record, "Theme For A Dream."

I was hoping

I was hoping there would be some sort of response, as I was anxious to know what you thought of it, since it sounds a little different from my earlier releases. But I didn't dream that you would write in such overwhelming numbers!

It is, of course, the first time we have used a girl chorus on any of my records. The reason for doing so is really quite simple. When we were sent a demonstration record for us to decide whether or not we should like to cover the number, the trial disc featured a girl backing—which, in fact, was even more prominent than we eventually made it on our final product.

I am pleased that the majority of you seem to like this effect, though there are some who disapprove of it. That is only natural, of course. It's also precisely what fans are for—to tell you what they think of your work, how you can improve your performance, and what you can do to please them.

My fans are never hesitant in giving me the benefit of their advice, which is something I always welcome, and for which I am very grateful to them. For the fans are all-important to me, and I am determined at all times to do everything I can to please them.

Indeed, I wish I could take you all with me on my trip to South Africa, but, unfortunately, that isn't possible. Never mind—see you all again in a few weeks!

It hasn't been given a title yet, for the simple reason that we are trying to find one that is both provoking and arresting, without being hackneyed. And I can assure you that it is far from easy to dream up an effective and appealing title.

I'm told that appearing in the film with me will be a very delightful German girl called Heidi Bruhl. You may have seen her picture in the papers—she was over here recently when an English-lyric version of her hit record, "Ring Of Gold," was released in this country. I understand she won a Gold Disc for this number in its original form in her native Germany.

Anyway, she sings extremely well, besides looking a million dollars, so she will certainly be a decided asset to have in the film. And I'm really looking forward to working with this fascinating young lady!

To be filled

There are one or two other spots in the casting still to be filled, and I'm not quite sure who the producers have in view for them. There was some talk of that nine-year-old Italian girl, La Piccola Pupa, being sought for an appearance. You may have seen her recently doing one or two guest spots in Max Bygraves' ATV series, "Roamin' Holiday," which has just ended.

She'd certainly be a novelty addition to the cast! I have also made one suggestion myself, in the hope that maybe they will give some consideration to my idea, though at this stage I have no confirmation that they are necessarily going to do so.

My own particular thought is that I would very much like to see young Helen Shapiro in the film. She's only 14 years old, but she has immense potential, and could well become one of the biggest names in British show business. I am very enthusiastic about her singing, having heard her first record release "Don't Treat Me Like A Child," and I'd sure like to get her into the picture. If it doesn't materialise though, I hope that we shall have the chance of working together in some other way soon.

These girls top single sales in the States!

WHO has sold more records in America in the past two months than any other artist? No, not Elvis Presley—nor the Everly Brothers. The answer is the Shirelles—the all-girl vocal group, who are currently hitting the high spots in this country, too, with their No. 4 placing of "Will You Love Me Tomorrow."

In the States, hot on the heels of their No. 1 triumph with this title, their follow-up record, "Dedicated To The One I Love," has now taken over the running—and has become a Top Ten entrant.

In Britain, Elvis clearly leads the field. But the girls are nevertheless doing extremely well with their record, which BBC-TV's "Juke Box Jury" so adamantly voted a "miss"!

And I'm told that "Dedicated To The One I Love" will be released here shortly, though at the moment it is being held until the demand for the present hit begins to slacken.

This next record is rather interesting in that it is two years old, and is actually taken from the girls' first album. It only saw the light of day as a single, because Stateside disc-jockeys persisted in playing



the track, and thus created a demand for it.

Now the girls' second album, "The Shirelles Swing To Trumpet And Strings," has been completed, and is due for release in America in about five weeks. It consists, for the greater part, of material not previously released, and features arrangements by a-and-r manager, Luther Dixon—with rhythm-and-blues tenor-saxist King Curtis acting as musical director.

WHO'S WHERE

(Week commencing March 13, 1961)
EMILE FORD and CHECKMATES, JIMMY LLOYD Glasgow Empire
NORMAN WISDOM, YANA London Palladium
HARRY SECORBE, ROY CASTLE, GARY MILLER Manchester Palace
TONY HANCOCK Newcastle Empire

NIGHT SPOTS

MAX BYGRAVES London Talk-of-the-Town
BETTY HUTTON London Pigalle
BRYAN JOHNSON Manchester Southern Sporting and Palace Theatre Clubs
KAYE SISTERS Palace Club, Bury and Accrington
TV ALL STARS XI Kings Lynn Football Club, 2.45 pm, 3 pm, Sunday, March 12.
SHOW BIZ XI White City Stadium, Manchester, 3 p.m. Sunday March 12.

IN DEMAND

Right now the girls are in tremendous demand in the States—both for one-nighter tours, and for guest appearances on leading coast-to-coast TV shows.

Towards the end of May, they travel out to America's West Coast, to undertake their first engagements in this vicinity, and they also have a visit to Honolulu lined up for approximately this same time.

Yes, indeed, the four girls from Passaic High School in New Jersey—Shirley, Addie, Doris and Beverly—are certainly all the rage in America right now. And judging by their initial success in this country, with "Will You Love Me Tomorrow," they have every intention of maintaining their hit sequence here.—D.J.

strident syncopators



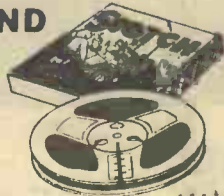
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45 rpm 7N 15335

COLIN JAMES and KEITH COOPER
'SWEET GEORGIA BROWN'
b/w
'SWEET LORRAINE'
45 rpm 7N 25070

'EMILE FORD HIT PARADE VOL 2'
7" E.P. NEP 24133

HOME-TOWN FANS GO WILD WHEN ELVIS ROCKS



NMExclusive

Pictures by
BOB WILLIAMS

The girls go wild as Presley sways as he sings at the Ellis Auditorium, Memphis. Dig Elvis' white jacket with frilled-edged lapels, black tie, shirt buttons and handkerchief, ring on his finger, watch on his wrist and suede shoes with fancy buckles. And behind, his guitar, ready for use in certain numbers.



Britain? Colonel will know

says ELVIS

SATURDAY, February 25—a big day in the lives of the thousands of pop music fans who live in the Tennessee city of Memphis. More exciting than Election Night, more colourful than Independence Day, and just like Christmas all over again. Why? Because Mr. Rock 'n' Roll himself was coming to town to take part in Elvis Presley Day!

And what an occasion it turned out to be! Elvis came, saw and conquered all before him. Almost 10,000 people—teenage fans as well as their parents—squeezed themselves into the Ellis Auditorium for the singer's first in-person concerts in four years.

Earlier, at a special luncheon, civic dignitaries jostled to shake his hand; and no less than 50 photographers plus a host of pressmen queued to get a glimpse of him at a press reception!

Presley—one of the highest paid stars in the world today—would have grossed a small fortune had his visit to Memphis been an ordinary engagement. Instead, because it was a charity function, he donated his services free—and to help swell the grand total of \$51,612 even further, he even bought a ticket to get into the Auditorium himself!

Immediately prior to the concerts, Elvis (climbing the British charts again with "Wooden Heart"), vowed that he was nervous and "fighting butterflies in his stomach." But his performance at both shows reflected no signs of nerves, and on both occasions, he wowed the wildly enthusiastic audiences with some 20 songs packed into each 49-minute act.

Review

Reviewing the afternoon concert in the Memphis Sunday newspaper, "The Commercial Appeal," Charles Edmundson wrote: "Elvis set his audience shrieking, whistling, moaning and swooning with joy. He sang, recited, clowned, gesticulated and swiveled at the microphone while his audience applauded so loudly much of the time as to drown out the music.

"The remarkable performance was blendd from various ingredients—Negro cottonfield harmony, camp meeting fervour, Hollywood showmanship, beatnik nonchalance and some of the manipulations of mass psychology.

"Enthusiasm reached a climax when Elvis relaxed and broke into the cottonfield hoedown of 'You Ain't Nothin' But A Hound Dog', a number which helped make him famous.

Special reports from Memphis—edited by KEITH GOODWIN

"Applause throughout this song was so strong it dinned out Elvis' singing and everything else but the electric guitar and bass drum.

"When this number—the grand finale—was completed, Elvis came back once to acknowledge the storm of applause, blow his listeners a kiss and then sprint for a side door on Front Street. There, he leapt into an automobile waiting to rescue him from an army of autograph seekers."

Reception

At the press reception, Elvis was questioned on a wide variety of topics and revealed that he will make 11 films in the next five years. He stressed that he would like to concentrate on movies as much as possible in the future, and added: "I would like to play dramatic roles, but I am not yet ready for it. I would be foolish to undertake them yet."

Quizzed about his romantic attachments, 26-year-old Elvis (who was born not so very far away from Memphis, in the town of Tupelo) re-

plied: "My love life hasn't progressed. Nothing really important has happened along that line. I'll let you know."

Is marriage out of the question? "It's hard to say," he told the reporters. "I am not ready for marriage and until I am . . . but I can say it would not be out because of a career."

Elvis faced the pressmen in a neat, dark suit and tie and white shirt, which prompted one reporter to ask: "Aren't your clothes a little more conservative these days?"

Elvis smiled and replied: "I really don't know. I'm getting a little older, but I don't know much about clothes. Yes, you might say I am a little more conservative."

Questioned as to whether recent hits like "It's Now Or Never" and "Are You Lonesome Tonight" indicate a departure from his rock style, Elvis countered: "I don't dislike rock 'n' roll—I just do what I think I can do best."

He later went on to say that although the beaty "Don't Be Cruel" is his biggest seller of all (it has topped the four million mark), his personal favourite recording is the ballad-type "It's Now Or Never."

Despite his liking for film work, Elvis confessed that personal appearances were still his first love. How about a trip to Europe, including dates in Britain? Elvis was very guarded in his reply. "Perhaps . . . eventually. Col. Parker will know when," he said.

After telling the pressmen of his smoking habits ("I don't smoke much. Sometimes I smoke a cigar when Col. Parker gives me one—but that isn't often"), and confessing

Life-lines of the Allison



Real names: Johnny and Bob Allison.
Birth dates: December 31, 1939 (Johnny); February 2, 1942 (Bob).

Birthplaces: London (Johnny); Trowbridge (Bob).
Height: 5 ft. 11 ins. (Johnny); 5 ft. 8 ins. (Bob).
Weight: 10 st. 10 lb. (Johnny); 9 st. 7 lb. (Bob).

Colour of eyes: Hazel.
Colour of hair: Brown (Johnny); dark brown (Bob).

Brothers and sisters: Susan, Peter and Shirley.
Parents' names: Winifred and Edward Allison.

Instruments played: Guitars.
Where educated: Wandsworth Technical, London (Johnny); Emanuel Grammar, London (Bob).

Musical education: With a church choir.
Ages at which entered show business: 21 (Johnny); 19 (Bob).

First public appearances: Boy Scouts' show at Fulham, London, in 1959.
Biggest break in career: Winning British heat of the Eurovision Song Contest.

TV debut: Televising of Song Contest heat.
First important public appearance: A talent contest where their present manager and agent Tito Burns was on the panel.

Current hit: "Are You Sure."
Disc label: Fontana.
Recording manager: Jack Bayerstock.
Musical director: Harry Robinson.

Compositions: "Are You Sure" (which was penned for the Eurovision Song Contest) and many others yet to be performed.

THE ALLISONS, John and Bob, singing as guest artists during the Poll Winners Concert on Sunday.

Important engagements abroad: Finals of Eurovision contest on March 18, at Cannes.

Former occupations before entering show business: Engineering draughtsman (Johnny); clerk (Bob).

Hobbies: Collecting match box labels, reading, swimming, cycling, gardening (Johnny); swimming, cycling, collecting records (Bob).

Favourite colour: Blue.
Favourite singers: Buddy Holly (Johnny); Connie Francis (Bob).

Favourite actors: Peter Sellers, Richard Attenborough, John Mills.
Favourite food: Curry (Johnny); Italian (Bob).

Favourite drink: Coffee.
Favourite clothes: Casual.
Favourite instrumentalists: The Hunters.

Favourite composers: Bach, Handel, Rodgers and Hammerstein.
Miscellaneous likes: Hot climate . . . riding in cars . . . performing in large theatres.

Miscellaneous dislikes: Spiders . . . girls with heavy makeup.
Best friends: Each other!
Most thrilling experience: Appearing at NME Poll Winners' concert on Sunday.

Tastes in music: Anything.
Pet: Cat named Bunty.
Personal and professional ambitions: To be a success in all fields of show business.

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PAUL ANKA, BOBBY RYDELL, CRICKETS HAVE TOP ALBUMS

Paul Anka

★ ★ ★ ★ PAUL ANKA SINGS HIS BIG 15 (Columbia) is a sure-fire BIG album, with every one of the 15 tracks a winner. From his all-out rockers, such as Diana and Lonely Boy, to his more mature ballad versions of You Are My Destiny, Adam and Eve, and Don't Ever Leave Me—Paul is in top form. This LP covers recordings made in 1957-58-59-60 and is in fact ample proof that Anka has certainly maintained his early promise.

★ ★ ★ ★ IN STYLE WITH THE CRICKETS (Coral) is a set of 12 rockers, mostly new, but not forgetting such favourites as Great Balls Of Fire, and Buddy Holly's Love's Made A Fool Of You. Of the other rocking tunes this vocal-instrumental group—Jerry Allison, Sonny Curtis and Joe B. Mauldin—sing and swing out on Rockin' Pneumonia And The Boogie Woogie Flu (there's topicality for you!), and their own compositions—Baby My Heart, A Sweet Love, and When You Ask About Love. A beaty bounce throughout.

Russ Conway



★ ★ ★ ★ BOBBY RYDELL SINGS AND SWINGS (Columbia) is a noisy, gay album, with Bobby swinging his numbers out in tuneful, vigorous fashion, backed by a wild girl vocal group and some really hep musicians (unnamed). You'll find Volare, his recent hit, along with such swingers as Saints Go Marchin' In, Stop Foolin' Around, I Cried For You, and Please Don't Be Mad. You should go for this rowdy songfest.

LPs by Allen Evans

★ ★ ★ RUSS CONWAY AT THE THEATRE (Columbia) brings you 14 long tracks and some fine piano playing of such hit musical tunes as Some Enchanted Evening, Tonight, So In Love, The Party's Over, They Say It's Wonderful, etc. Russ at his best. Need I say more? With Tony Osborne's orchestra.

★ ★ ★ GERSHWIN: RHAPSODY IN BLUE AND CONCERTO IN F (Philips). Fine classical playing by piano soloist André Previn, and André Kostelanetz and his Orchestra. Their Rhapsody in Blue is a thing to cherish.

★ ★ ★ STRING ALONG WITH THE KINGSTON TRIO (Capitol) is the latest hit album of the banjo-guitar strumming Kingstons, who put the emphasis this time on American folk tunes, not without humour and definitely with a rhythm and gusto that is most infectious. Bad Man's Blunder is a murder trial with some fun about it. The Escape Of Old John Webb, with a wistful swing; the husky sentimentality of When We Were Young... and so they go on through a dozen fine tracks of singing and instrumental prowess. Recommended.

★ ★ ★ FIRST AFFAIR (Capitol) brings the current welcome visitors, the FOUR FRESHMEN, to the turntables again in a series of romantic tunes, adding their own musically accompaniment, plus such lush extra instruments as the oboe, flute, bassoon, etc. Effect is a dreamy treat of 12 songs, standouts being Polka Dots And Moonbeams, It's A New World, First Affair and Long Ago.

★ ★ ★ RAMBLIN' JACK ELLIOTT SINGS (Columbia) a side each of songs by Woody Guthrie and Jimmie Rodgers (the elder, not the present day singer). And the lyrics are full of life and humour, such as Do-Re-Me, the secret of liking California; I Ain't Got No Home, and Grand Coulee Dam—by Guthrie; and Jimmy The Kid, In The Jailhouse Now, and Whippin' The Old TB—by Rodgers.

★ ★ ★ LOS ZAFIROS IN LONDON (Pye) bring new magic to old tunes, such as their bolero of Marta. Most of the titles are unknown to me, but the singing of the trio and their playing of three guitars is the sort I could listen to all night.

Elvis and Connie sing songs from their films

IT may strain your imagination to picture Elvis Presley singing a simple puppet song to the accompaniment of a typical oom-pah-pah German band—and singing some of the lines in German, too.

Yet this is indeed the format of the latest Presley release on RCA, "Wooden Heart." Most of you will have seen Elvis sing the song in the film "G.I. Blues," and you'll remember with what charm and warmth he puts this ditty over. A hit, needless to say. "Tonight Is So Right For Love" comes from the same film and is a modern version of that famous old "Barcarolle" from "The Tales Of Hoffman." Very good. Plenty of "go" to it.

DEAN MARTIN

On Capitol, Nelson Riddle provides the backing for Dean Martin as he sings "Sparklin' Eyes." Relaxed (naturally) but with a pleasant, easy rhythm.

Tune is very pleasing, and the impression is a bit reminiscent of "Memories Are Made Of This."

Gus Levene takes over the baton for "Tu Sei Bella, Signorina" a romantic Italian ballad, lightly rhythmic. Most of the words are in English.

MIKE HOLLIDAY

"The Miracle Of Monday Morning," to me, is the fact that I ever manage to get to grips with the world!

To Michael Holliday, on Columbia, it's the fact that it brought him a meeting with the girl of his dreams. Like most of Mike's songs, it's

warm and easy-flowing and full of charm. Pretty tune, happy mood. I'm sure you'll enjoy it. "I'm The One Who Loves You (Remember Me)" is a simple little ditty, pleasant in every way but not likely to stick in the mind.

JAMES / COOPER

Newcomers on the Pye International label who really impress me are Colin James and Keith Cooper. Mostly solo singing, but with a spot of duetting, plus some very skilful guitar playing—I don't know which does which!

No matter, however, because the sound that comes off this platter is just terrific.

"Sweet Lorraine" and "Sweet Georgia Brown" are the songs, and to listen to this treatment is an exciting and rewarding experience.

If these two sides are typical of the work of Colin and Keith, then I'd love to hear an LP from them.

Pop reviews by KEITH FORDYCE

MARTY ROBBINS

Composer of many of the songs he sings, Marty Robbins offers another from his own pen called "Don't Worry." A strong c-and-w influence about it, slow to medium pace.

Not really up to Marty's customary high standard, the most memorable thing about the waxing being a very low brass sound that is positively frightening!

Flip of this Fontana record is "Like All The Other Times." A story of love lost, quite brisk and entertaining.



THE title song from her first big film, "Where The Boys Are" provides Connie Francis with her new MGM release. A slowish ballad-with-a-beat, with a strong commercial melody.

Connie sings well, to a big chorus and orchestra backing. A best-seller, though possibly not as big as some of her earlier successes. "Baby Roo" is more like the familiar Connie — a lively number, catchy and amusing.

BOBBY DARIN PUTS NEW LIFE INTO 'LAZY RIVER'

A FAMOUS evergreen that is as tempting to singers as cheese is to a mouse, is "Lazy River," overflowing with opportunities for change of mood, tempo and interpretation.

Bobby Darin has succumbed to the song, and what a good thing, too! His London waxing is the sort of treat that we have now come to expect from Bobby—an explosive swinger, imaginative and pulsating with excitement.

Fabulous is the only word for it—you'll be swindling yourself if you don't get a copy! "OO-EE-Train" is rock-beat material, far from good enough for Mr. Darin.

ALMA COGAN

First release on the Columbia label by Alma Cogan is "Cowboy Jimmy Joe." Medium-pace, jog-trot rhythm, and a tune that is catchy.

Geoff Love's orchestra and the Rita Williams Singers provide the accompaniment.

Song is out of the ordinary run and makes a welcome change.

Coupling also has a c-and-w flavour. It's called "Don't Read The Letter" and though pleasant, doesn't pick itself out from so many similar songs.

THE OUTLAWS

Instrumental hits from rockin' guitars come into the charts quite frequently but creating a sound that gives the customers what they want, yet at the same time introducing something new, is quite a tricky problem.

A new HMV disc that does the trick is "Swingin' Low" by The Outlaws.

The crisp and clean quality of the recording is first-class, and the content is ideal hit material.

"Spring Is Near" is slower, but equally strong — the melody, though naturally repetitive, is outstandingly effective.

H. B. BARNUM

Strongly recommended to your attention — an instrumental that has a big chance of making the charts, provided it gets enough airings.

Title is "Lost Love," label is Fontana, artist is an American, H. B. Barnum.

Big, slow beat; powerful arrangement; haunting melody. Mainly piano and strings in this attention-riveting presentation.

Both sides are Barnum originals—"Hallelujah" is a fast and exciting piece of piano playing.



HEY TEENAGERS!

it's

HEY, GOOD LOOKIN'

that's attracting all the attention...

by

TOMMY ZANG

NH 66 957 (Single 45 mono)

This is the record that you have heard on ALL your favourite programmes

POLYDOR RECORDS, 12/13 RATHBONE PLACE, LONDON, W.1

FREDDY CANNON "Muskrat Ramble" is familiar enough as a tune, but is not so often heard with words. Freddy Cannon has the responsibility of adding a vocal on his Top Rank recording with Frank Slay and his orchestra. The number lends itself very well to Freddy's driving, pounding, all-out style, and those who like a really energetic number will find this one a good buy.

Freddy's style is unique and this is one of his best. "Two Thousand 88" has a big solid beat—the music is far more interesting than the words.

MARTY WILDE

A first-rate commercial lyric for the teenage market makes "When Does It Get To Be Love," a potential winner for Marty Wilde on Philips.

Lively rock beat, girls' chorus, catchy tune — these are the ingredients of Marty's follow-up to "Rubber Ball."

Coupling is a Wilde original, "Your Loving Touch." Bright and entertaining with Marty self-duetting.

POTTED POPS

★ ELLA FITZGERALD (HMV) with the Paul Smith Quartet has recorded two numbers, the quality and popularity of which are so well known that I need make no comment. Treat yourself to a listen to "Lady Is A Tramp" and "Misty."

★ KEN MORRIS (HMV) sits at the piano to play two of his own compositions. One is "Mississippi Rag," the other, "Curly Top." His tunes are good—just as entertaining as those of Russ Conway. All he needs now is the luck. Give him a hearing and I think you'll want to give him a break.

★ BILL SHEPHERD ORCHESTRA and CHORUS (Pye) offers "Zing Went The Strings Of My Heart." A great waxing, with a "zing" as the operative word. A disc like this makes you want to dance all night. "Heartstrings" is unusual and most intriguing.

★ ERIC DELANEY BAND (Parlophone) will raise the roof with the driving, pounding, "Drum Twist." "Yes Indeed" is the Cy Oliver number, with vocal by Gene Williams. There's all-out "go" on both sides. First-class value.

★ FRANK CORDELL (HMV) and his Orchestra play two items from the film "The Rebel," for which Frank wrote the score. One is the "Theme," gently Parisian; accordions, strings and romance. An extremely pretty piece of music. "Ou-La-La" is the sort of descriptive film music where you need to see the action to get the full benefit of it.

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



HURRY get it NOW!

MARTY ROBBINS

H301 fontana

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STEVE ARLEN
Suddenly I'm in love
H.M.V. 45-POP835

THE CAPRIS
There's a moon out tonight
COLUMBIA 45-DB4605

FERLIN HUSKY
Wings of a dove
CAPITOL 45-CL15160

GARRY MILLS
Who's gonna take you home tonight?
TOP RANK JAR542

BOBBY RYDELL
Good time baby
COLUMBIA 45-DB4600

DAVE SAMPSON
Why the chicken?
(from show of same name)
COLUMBIA 45-DB4597

HELEN SHAPIRO
Don't treat me like a child
COLUMBIA 45-DB4599

ADAM WADE
Take good care of her
H.M.V. 45-POP843

BUZZ CLIFFORD

BABY SITTING BOOGIE

fontana H 297

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN
(Wednesday, March 8, 1961)

| Last This Week | Title | Artist |
|----------------|-------------------------------|------------------------------------|
| 1 | WALK RIGHT BACK | Everly Bros. (Warner Bros.) |
| 4 | 2 ARE YOU SURE | Allisons (Fontana) |
| 11 | 3 THEME FOR A DREAM | Cliff Richard (Columbia) |
| 3 | 4 WILL YOU LOVE ME TOMORROW | Shirelles (Top Rank) |
| — | 5 WOODEN HEART | Elvis Presley (RCA) |
| 2 | 6 SAILOR | Petula Clark (Pye) |
| 9 | 7 RIDERS IN THE SKY | Ramrods (London) |
| 5 | 8 ARE YOU LONESOME TONIGHT | Elvis Presley (RCA) |
| 6 | 9 F.B.I. | Shadows (Columbia) |
| 7 | 10 WHO AM I | Adam Faith (Parlophone) |
| 8 | 10 CALENDAR GIRL | Neil Sedaka (RCA) |
| 18 | 12 SAMANTHA | Kenny Ball (Pye) |
| 14 | 13 WHEELS | String-A-Longs (London) |
| — | 14 MY KIND OF GIRL | Matt Monro (Parlophone) |
| 14 | 15 LET'S JUMP THE BROOM-STICK | Brenda Lee (Brunswick) |
| 13 | 16 JA-DA | Johnny and the Hurricanes (London) |
| 10 | 17 RUBBER BALL | Bobby Vee (London) |
| 23 | 18 GATHER IN THE MUSHROOMS | Benny Hill (Pye) |
| 18 | 19 MYSTERY GIRL | Jess Conrad (Decca) |
| 12 | 20 YOU'RE SIXTEEN | Johnny Burnette (London) |
| — | 21 EXODUS | Ferrante and Teicher (London) |
| 16 | 22 PEPE | Duane Eddy (London) |
| 29 | 23 DREAM GIRL | Mark Wynter (Decca) |
| — | 24 MARRY ME | Mike Preston (Decca) |
| 25 | 25 BABY SITTING BOOGIE | Buzz Clifford (Fontana) |
| 21 | 26 BUONA SERA | Acker Bilk (Columbia) |
| 17 | 27 NEW ORLEANS | U.S. Bonds (Top Rank) |
| 26 | 27 AFRICAN WALTZ | Johnny Dankworth (Columbia) |
| — | 29 EMOTIONS | Brenda Lee (Brunswick) |
| — | 29 GOODNIGHT MRS. FLINTSTONE | Pitdown Men (Capitol) |
| — | 29 WHAT AM I GONNA DO | Emile Ford (Pye) |

BEST SELLING SHEET MUSIC IN BRITAIN
(Tuesday, March 7, 1961)

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

BEST SELLING POP RECORDS IN U.S.
(Tuesday, March 7, 1961)

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

★ The American chart is published by courtesy of "Billboard"

TOP HITS

BACK OF THE MOON
(from 'King Kong')
ELAINE DELMAR
45-F11337 Decca

ELVIS PRESLEY
WOODEN HEART
45/RCA-1226 RCA

BOBBY DARIN
LAZY RIVER
45-HLK 9303 *ATLANTIC*

SURE 'NUFF
RUTH BROWN
45-HLK 9304 *ATLANTIC*

ASIA MINOR
KOKOMO
his piano and orchestra
45-HLU 9305 London

NAOMI
AL TOUSAN
45-HL 9291 London

ANITA BRYANT
TILL THERE WAS YOU
45-HLL 9281 London

DECCA

RCA RECORDS LONDON

45 RPM RECORDS

THE DECCA RECORD COMPANY LTD
DECCA HOUSE ALBERT EMBANKMENT LONDON SE1

EPs OF THE WEEK

CHRIS BARBER'S JAZZ BAND
'Barber in Berlin' Vol. 2
COLUMBIA Lansdowne Jazz Series SEG8075 (Mono)

MR. ACKER BILK
and his Paramount Jazz Band
'The Seven Ages Of Acker' Vol. 2
COLUMBIA Lansdowne Jazz Series SEG8076 (Mono)

ADAM FAITH
'Adam'
PARLOPHONE GEP8824 (Mono) SGE2014 (Stereo)

CLIFF RICHARD and the Shadows
'Me and my Shadows' No. 2
COLUMBIA SEG8071 (Mono) ESG7841 (Stereo)

ADAM WADE
'Take good care of her'

EMI Records Ltd. EMI House
20 Manchester Square London W1

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BOB MILLER TO GO TO PARLOPHONE

BOB MILLER and the Millermen will in future record exclusively for EMI. The band, whose singles have been issued on Fontana, is being signed by Norman Newell for the Parlophone label.

The move is a direct result of the LP version of Miller's radio series, "Parade Of The Pops," which is also issued on Parlophone. The band's first release is likely to be a composition John Barry is writing specially for it.

Another recording switch this week also involves Newell. David Hughes, whose last single release was on Top Rank, returns to Columbia today (Friday) to record "Climb Every Mountain," one of the main songs from the Rodgers and Hammerstein musical "Sound Of Music."

MD will be Tony Osborne and the session will be produced by Norman Newell for whom Hughes last recorded nine years ago.

Actor John Leyton's next release will be on Decca. Leyton records for Joe Meek's independent producing firm, RGM Sound, and has previously had discs on Top Rank and HMV. First Decca release is planned for the end of the month.

A new British instrumental group makes its disc bow on Oriole later this month. Set for March 24 release is "Kossack," coupled with "Summer Time"—waxed by Bobby Lee Brown and the Barons.

The group — led by guitarist Bobby Brown — comes from South-East Kent.

George Formby, top disc seller, dies

GEORGE FORMBY, who died at Preston on Monday at the age of 56, was best known as one of Britain's great comedians. However, much of his success came through the songs with which he was associated. Over the years he has been one of Britain's biggest-selling disc artists.

Early in his career he recorded for Decca, but in December, 1935, he switched to EMI, where many of his biggest successes were recorded. His last hit was, however, on Pye—a chart entry last year with "Happy Go Lucky Me."

"Chinese Laundry Blues" and "Leaning On A Lamp Post," were just two of the songs he made famous—but he will also be remembered for his own compositions.

These included "Mr. Wu's A Window Cleaner Now," "My Little Stick Of Blackpool Rock," "Our Sergeant Major," "When I'm Cleaning Windows," and "Ukelele Man."

Hyman Zahl, a director of Foster's Agency, who had known Formby since 1930, told the NME: "He was a pillar of the British entertainment scene who will be greatly missed. He must have entertained millions of people during his lifetime and was a great show business patron."

ADAM TO VISIT POLIO VICTIM

A CHANCE remark by Brian Matthew, "Saturday Club" compere, during last weekend's programme will result in the long-standing ambition of a polio victim being realised.

A 14-year-old girl, now recovering in a Wiltshire hospital, had requested an Adam Faith record and added that her dearest wish was to meet Adam in person.

Brian Matthew read her letter on the air. It was heard by Adam Faith on his car radio. He phoned Brian while the show was still on the air to ask for his admirer's address and hopes to pay a visit during his concert tour later this month.

A million Golden Guineas!

A SPECIAL presentation luncheon to mark the sale of more than a million Golden Guinea LPs was held in New York on Tuesday, with Pye Records' assistant general manager, Louis Benjamin, as guest of honour.

Benjamin, who flew from Britain to America last Friday, for a three-week visit, presented a Gold Disc to David Miller, head of the American firm which supplies most of the Golden Guinea material.

The low-price LP range was introduced in Britain in October, 1959, with the release of three albums. Now more than 60 are available.

★STAR NAMES ★STAR NEWS★

★ MICHAEL HOLLIDAY'S Tuesday evening Light Programme series, "Holiday With Strings," has been extended until the end of June.

★ DAVID WHITFIELD plays a Sunday concert at Bradford Gaumont on April 30.

★ MR. ACKER BILK and his Paramount Jazz Band—currently appearing in Switzerland—have been signed for a seven-day Scottish concert tour, opening in Glasgow on May 3.

★ EMILE FORD headlines a concert at Blackpool Queen's on Easter Sunday (April 2).

★ RON GOODWIN has been signed by MGM to write the score for the film of Agatha Christie's "Meet Miss Marples."

★ MEREDITH WILLSON, writer of "The Music Man," arrives in this country on Monday for the London opening of his show.

★ JANET RICHMOND is flying to Los Angeles today (Friday) to prepare for her cabaret season at the Flamingo Hotel, Las Vegas, due to begin on March 16.

★ LAURIE LONDON returned to Britain on Monday after almost three years of continuous work on the Continent. He now plans to concentrate on British dates.

U.S. invasion continues with—

BELAFONTE, GARLAND, MARTIN, CANNON BRITAIN-BOUND

HARRY BELAFONTE, Judy Garland, Tony Martin and Freddy Cannon are four American singing stars concerned in negotiations this week for return trips to Britain.

Belafonte plans to be back in October, primarily to fulfil television commitments. These are a sequel to shows he did for BBC-TV when in Britain in 1958.

He then agreed to make annual appearances for the BBC. No concerts are planned for his October visit.

It is now virtually certain that Judy Garland will return this summer to telecast a major programme for Granada. It would be based on her current one-woman concert performances.

Negotiations are currently taking place for a series of dates in Europe to be arranged to coincide with Judy's return. These would probably be appearances at the big galas arranged in Mediterranean resorts during the season.

While she is in Britain, however, one concert is envisaged, similar to those she gave last autumn.

Latest American artist confirmed by Al Burnett for his Pigalle is screen star Tony Martin, who plays there for a month following Peggy Lee, opening on Monday, August 14. He will probably televise during his British stay.

TV AND RADIO

Freddy Cannon's return is likely to include TV, radio and possibly stage dates. He is booked for concerts on the Continent in May and British dates are being arranged to coincide.

Other American stars are this week involved in news affecting Britain.

The starting date has been fixed for the shows Jo Stafford will telecast here in conjunction with ATV for sale in world markets.

The first of the 60-minute programmes will be taped on June 23. They will continue at approximately weekly intervals until September 1, with ATV's Elstree studios as centre of operations.

Many international stars will be Jo Stafford's guests in this series, although Ella Fitzgerald is the only one definitely named so far.

EXTRA DATE?

Ella's current British tour has been one of the most successful ever presided over by impresario Harold Davison.

Brenda Lee film contract signed

DYNAMIC, 16-year-old Brenda Lee, who has two discs—"Let's Jump The Broomstick" and "Emotions"—among this week's best sellers, has signed a seven-year film contract with 20th Century-Fox company, cables Nat Hentoff.

She makes her screen debut in "Honey Bear." She will have primarily a dramatic role, but will sing the title song. It was scheduled to start earlier this week with Robert Lippert producing.

More screen news from the U.S. concerns Frank Sinatra and Elvis Presley. Frank will star in a new musical version of "A Tree Grows In Brooklyn," for which Jule Styne and Sammy Cahn will write a new musical score. Starting date of this 20th Century production is not yet set.

Presley, who is due to visit Hawaii later this month to begin shooting "Blue Hawaii," will start work on "Pioneer, Go Home" for the Mirisch company on July 3.

Harry Belafonte is currently discussing a musical film with Danny Kaye, in which they would co-star.

Girl guests for Donegan show

THREE girl singers—Sheila Buxton, Valerie Masters and Janet Richmond—have been booked as guest attractions in Lonnie Donegan's new ATV series, "Putting On The Donegan," which is being telecast during April.

The series, which features Miki and Griff as residents, is set to commence a six-week run on Thursday evenings from May 18.

Mark Wynter has been booked for ATV's "Cover Girl" show next Friday (17th). He joins Pye's new vocal group, the Three Bells.

Monro on TV

MATT MONRO, whose latest Parlophone release "My Kind Of Girl" (runner-up in the ITV Song Contest), entered the NME Chart this week at No. 14, makes a guest appearance on the Billy Cotton Band's BBC-TV show next Saturday (18th).

Released this month on Decca's Ace of Clubs label is a Monro LP titled simply "Portrait."

It is a re-issue of an album Matt originally waxed for Decca over four years ago and initially released under the title "Blue And Sentimental."

Music publisher David Platz' wife, Lesley, gave birth to a daughter, Rachel, at the Kingsbury Maternity Hospital on Tuesday evening.

CONNIE FRANCIS PRESENTS THE



America's CONNIE FRANCIS congratulated all the British Pop Winners on Sunday when she happily presented ADAM FAITH, the KING BROTHERS, RUSS CONWAY, and (below) the SHADOWS, ALMA COGAN and TED HEATH (who got a special shield with mementos of all NINE Awards he has won since the inception of the NME Awards). She herself was presented with her World's Most Popular Female Singer Award by NME Editor.



EMI to organise extensive—

INTERNATIONAL TALENT EXCHANGE

A MAJOR move, which could lead to far more overseas visits by British and foreign artists, is being planned by EMI. The company, the biggest disc firm, intends launching its own agency to encourage international talent exchange.

It may be operating within a month. Main obstacle to be overcome is finding suitable offices in London. The organisation is eventually planned as a world-wide operation with London as the headquarters.

As a first step, offices will be opened in France, Germany and

BILLY FURY VISITS U.S.

BILLY FURY pays his first visit to America next month. He will spend eight days in the U.S., promoting one of his records which is due for release there.

Fury will be appearing on the "Dick Clark Show" in Philadelphia and also on similar TV d-j productions in Washington, Baltimore, New York and Boston.

He flies out on Sunday, April 23, for the visit during a break in the "Rock 'n' Trad" show in which he stars.

Fury has just recorded three titles specifically for the American market. A coupling of these is to be issued by Decca's U.S. subsidiary, London Records, to coincide with his visit.

Third 'Showtime'

American singer Trudi Adams, makes her third appearance on David Nixon's Sunday evening "Showtime" BBC-TV presentation when she guests in the final show of the series on March 26.

She is coming to Britain specially for the show, as one of the artists being most requested for a return appearance.

'Fiorello' coming to Britain

"FIORELLO," the long-running, smash-hit Broadway musical is coming to Britain. Impresario Donald Alberty has acquired it, but has not yet scheduled any opening date.

The production, with book by Jerome Weidman and George Abbott, tells the story of Fiorello La Guardia, a former Mayor of New York. Jerry Bock composed the music and Sheldon Harnick wrote the lyrics.

"Fiorello," which stars Tom Bosley in the States, opened on Broadway towards the end of 1959. It was awarded the Pulitzer Prize as the best musical of the year.

'End tax' plea

A deputation from the National Music Council last week visited the Chancellor of the Exchequer, Mr. Selwyn Lloyd, to press for the abolition of purchase tax on musical instruments in the Budget.

LYN CORNELL

THE SWEET LIFE

45-F 11326 Decca

Theme from 'EXODUS'

FERRANTE and TEICHER

45-HLT 9298 London

ANTHONY NEWLEY

AND THE HEAVENS CRIED

45-F 11331 Decca

(I wanna) LOVE MY LIFE AWAY

GENE PITNEY

45-HL 9270 London



THE NME POLL AWARDS . . .



ated the Awards. Seen here are (top) **OGAN, LONNIE DONEGAN** and (bottom) (left to right) **ANDY GRAY**.

... AND GETS ONE HERSELF ↓



ONAL CHANGE

visits by recording stars—both many, claimed to be the world's age international visits.

Italy. Next week an EMI executive flies to New York and will have discussions with officials of the firm's U.S. subsidiary, Capitol, about launching the American operation. The agency plans to organise a much bigger flow of visits overseas by disc artists. Americans would come to Britain and the Continent, while British artists would be aided in getting engagements abroad. The agency would also find and develop new talent, and new artists would not necessarily record for EMI labels, but would be available to other recording outlets. It would be run in conjunction with the firm's publishing outlets, which also deal with other record companies besides the EMI labels.

Delaney joins 'Club'

The Eric Delaney Band has been booked for another appearance on Light Programme's "Saturday Club" on Easter Saturday (April 1). It is joined by Al Saxon, the Galliards, Elaine Delmar, Frank Ifield, the Viscounts, Johnny Gentle, and Arthur Green and the G-Men.

At SOS concert

The Allison, King Brothers and Matt Monro are among the latest artists set for the "Record Star Show," the annual concert in aid of the Stars' Organisation for spastics, which is being held at Wembley's Empire Pool on Sunday, March 26.

Allisons for Blackpool, ITV debut; U.S. disc release

THE Allisons' sensational success with "Are You Sure" has in three weeks made them one of Britain's biggest new attractions. This week they were signed for one of the most important summer shows and their ITV debut. Their disc will be issued in the United States and is already available in ten countries. In addition, they have formed their own music publishing company, which will handle their hit number.

The Fontana duo has been signed by impresario Bernard Delfont for a lengthy season at Blackpool this summer.

Negotiations for their booking were begun last week by their agent, Tito Burns. It was finalised on Monday morning.

The previous afternoon Delfont had seen them receive a storming reception when they made a surprise guest appearance at the NME Poll Concert.

They will join an all-star bill at Blackpool's North Pier theatre. It includes Michael Holliday—forecast in the NME two weeks ago—the Trebletones and comedian Des O'Connor.

The season is set to open on Friday, May 19, and will run into late September or early October. As is usual, Ernest Maxin will direct the presentation.

CONCERT TOUR

Ronnie Carroll and two groups are among the latest additions to the big concert tour the Allisons will undertake next month, opening at Salisbury on Easter Sunday (April 2).

Carroll will be a special guest star. The two groups are the Krew Kats, who were until recently Marty Wilde's Wildcats, and Rhet Stoller's unit, which entered the charts with "Chariot."

Also on the bill, which is being

'APACHE' GOES UP U.S. HIT LIST

SCANDINAVIAN guitarist Jorgen Ingmann's recording of Jerry Lordan's "Apache" has climbed five places to No. 15 in the U.S. "Billboard" magazine's best sellers.

And the first vocal version of the tune, by Sonny James, also appears at the tail end of the "Hot 100."

The British-recorded "Tunes Of Glory," by the Cambridge Strings, continued its upward climb this week and now rests at No. 60—an ascent involving 14 places.

U.S. singer Steve Lawrence's waxing of "Portrait Of My Love" (the recent Matt Monro hit here) has entered the "Hot 100" at No. 76.

Teatime pops

PLANS have now been completed for Light Programme's new daily "Playtime" shows, which are intended as a partial replacement for the Home Service "Children's Hour" presentation when it ends in four weeks' time.

Pop records form the basis of this new teatime series, which commences on Monday, April 10, in the 4.30-5.30 pm slot.

Four d-j's will be featured in successive weeks. Peter West presents the first week's programmes, followed by David Gell, John Ellison and Graham Gauld. Then Peter West takes over again for May 8 week.

The d-j's will present the show on Mondays, Wednesdays, Thursdays and Fridays. The Tuesday spot is occupied as at present by the Northern Dance Orchestra, introduced by Randall Hurley.

OFF TO NEW YORK

Moss Empires' managing director, Leslie Macdonnell, was sailing for New York on Wednesday for his 58th visit to the United States. He had arranged a series of meetings with artists' managers and agents to discuss the availability of U.S. stars for various Moss Empires theatres next year.

presented by Joe Collins, will be harpsichordist Michael Hill.

Starring with the Allisons is the ITV song contest winner, Mike Preston, whose "Marry Me" entered the NME Charts this week.

FIRST FOR ATV

The Allisons fulfil their first commercial television engagement next week, guesting in an ATV "Star-time" presentation, to be tele-recorded for subsequent transmission. June Christy and the Four Freshmen, with Bob Miller and the Miller-men, star. Screening date is probably Wednesday, April 5.

Ace guitarist Bert Weedon and disc-jockey Pete Murray are also booked for this production.

RELEASE IN U.S.

The Allisons' "Are You Sure" disc will be released in America. The U.S. rights have been obtained from Fontana by London Records, Decca's American subsidiary.

It is the first disc made by the British Philips group to be bought by Decca for the American market.

The record is already available in

VAUGHAN FILM'S LONDON OPENING

FRANKIE VAUGHAN'S second Hollywood film—the 20th Century-Fox production "The Right Approach"—will be premiered at London's Rialto Cinema, on either March 30 or April 6.

General release of the film—in which Frank co-stars with Gary Crosby, Juliet Prowse and Martha Hyer—has not yet been set.

Two dates on Vaughan's one-nighter tour later this month have now been confirmed. He is now definitely set for Sunderland (22nd) and Derby (24th). Negotiations are taking place for a Halifax appearance on March 25.

Jazz bands in Bath festival

TOP British modern and traditional jazz groups, as well as leading folk singers, will appear in a series of nightly presentations at the Regency Ballroom during this year's Bath Festival (June 1-10).

The Acker Bilk band will star on the opening night, followed by an all-night carnival (featuring the Terry Lightfoot, Bob Wallis, Dick Charlesworth and Gerry Brown bands) on June 2.

The Tubby Hayes and Vic Ash-Harry Klein groups appear on June 3, then the Chris Barber Band (7th), Kenny Ball's Jazzmen and the Clyde Valley Stompers (9th), and the Johnny Dankworth Orchestra (10th).

Mike Preston in Sunday show

WINNERS of the BBC and ITV British song contests have now been booked for "Our Friends The Stars"—the annual concert sponsored by the Songwriters Guild of Great Britain.

In addition to the Allisons—winners of the British heat of the "Song for Europe" contest—who were announced for the show last week, Decca recording artist Mike Preston, who sang the winning number in the ITV contest, has agreed to take part.

Also set for the show, which takes place at London's Victoria Palace on Sunday, April 23, are the John Barry Seven, the Raindrops vocal group, Paddy Roberts and Alan Melville.

Stars present their discoveries on TV

ANNE SHELTON, Dickie Valentine and Alma Cogan are among the first names in line for ABC-TV's new musical series, "Thank Your Lucky Stars," which begins on Saturday, April 1.

It will be compered by disc-jockey Pete Murray who will also introduce newcomers who are protégés of top artists.

Booked for the first programme are the Dallas Boys, Anne Shelton and Hughie Green—whose singing discovery is Allan Bruce.

Valentine heads the April 8 show, with Alma Cogan and newcomer Danny Williams. Hit recorders of "Samantha," the Kenny Ball Jazz Band are also set.

An early booking for the April 15 programme is "Sailor" hit-maker Petula Clark.

Switzerland, France, Belgium, Holland, Sweden, Denmark, Norway, New Zealand and Australia. German release is imminent.

Fontana recording manager Jack Baverstock, who has guided the Allisons' disc career, began waxing material for the duo's first LP this week. It is planned for rush-release next month, and will probably be called "Are You Sure."

MUSIC COMPANY

This week the Allisons formed their own publishing company—Alice Music. It is being operated by Harry Lewis, of Marlyn Music, and will publish all the Allisons' material.

"Are You Sure" is being transferred to Alice Music. Their next releases, not expected for several weeks, will also be published by the firm. The sides were recorded at Fontana last Thursday.

CLIFF, SHADOWS TAKE OFF LATE

CLIFF RICHARD, the Shadows and other artists travelling with them for their African tour had a major hold-up before they finally got away from London Airport on Monday.

Their plane's servicing had been delayed and when the party arrived they found there would be a 4-hour delay. Cliff and some of the Shadows went to the pictures in Hounslow.

In the end, their plane took off six hours late.

They arrived safely in Salisbury, Rhodesia, on Tuesday to be greeted by a 3,000-strong crowd.

They gave their first concert of the tour the following evening.

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Personal Appearance Fresh from his triumphs in Hollywood and Las Vegas

FRANKIE VAUGHAN

Also T.V.'s TOP COMEDY STAR

HARRY WORTH Plus A Terrific BIG ALL STAR SHOW

See Local Press for Full Details

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Special version of concert is TV's 'Big Night Out'

FULL details of the special television version of the all-star NME Poll Winners' Concert at Wembley Empire Pool last Sunday, were confirmed by ABC-TV this week.

The show will be transmitted on the ITV network on Saturday, March 25, at 7.40 pm, under the title "Big Night Out."

David Jacobs, who compered the public concert, also introduces the TV version. Topping the bill will be Connie Francis—the first "World" section winner to appear at a Poll concert.

Cliff Richard is taking part, with his group, the Shadows, who will be featured in their own right. Adam Faith, the John Barry Seven, Lonnie Donegan, Emile Ford, the King Brothers and Lyn Cornell—as well as the Ted Heath and Bob Miller bands—also appear.

CONNIE FRANCIS TO WAX ON CONTINENT

CONNIE FRANCIS is returning to the Continent before going back to America, after her British stay. This weekend she appears in ATV's "Sunday Night At The London Palladium" and on Tuesday flies to Vienna. She will star in a big TV show and also televise in Munich and Rome.

During her visits to these cities she will also be recording LP material.

Her plans to do this here have not materialised, because of difficulty in securing MU permission to pre-record backing tracks—the orchestra without a singer.

Last night (Thursday), she was recording at the EMI studios, however. This was a special session for MGM of "It's Time To Say Good-night."

It was being recorded specially for

use as the closing down theme on Radio Luxembourg at the request of the station's general manager, Geoffrey Everitt.

The session was being arranged and conducted by Geoff Love and produced by Norman Newell.

Connie is due back in America at the end of the month. Her manager, George Scheck, will precede her to discuss details for a TV spectacular and offers for two more films following her debut in "Where The Boys Are."

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Question time with

BOBBY RYDELL

ONE day last summer Bobby Rydell walked into a recording studio—ostensibly to cut material for an LP. One of the numbers was "Volare," which received such swinging treatment at the hands of Mr. Rydell and his musical associates that it was decided to release it as a single.

The result: a big chart entry for Bobby in the States, and a spell in the best-selling lists here—particularly remarkable because at the time "Volare" was less than two years old, and had previously been featured by all types of singer.

Bobby told me the story when I met him at his London hotel on Saturday, writes MIKE HELICAR. He was taking a brief rest in the middle of his concert tour of Britain, but was very ready to answer my questions.

Q. In the short time you have been here, Bobby, I know that you have gone out of your way to watch some of our British singers at work. Have they impressed you at all?

A. They sure have! I saw Cliff and the Shadows at Lewisham Gaumont recently, and they were just great—even better, in fact, than when we toured together in the States.

In Paris I was on the same bill as Emile Ford—and he's a riot in every sense of the word.

Jess Conrad rather intrigued me, for he's an unusual sort of artist. Everything he does has real class and polish, and when he walks on stage it's like setting off an alarm.

Q. How do you think our rock singers would fare in the U.S.?

A. That's very hard to say. Many articles have been written about the failure of British artists in the States. On the other hand, you get people like Cliff and the Shadows, and they're a ball.

I wouldn't like to commit myself on Jess and Emile, but I've been listening to Adam Faith's records and, although I've never seen him at work on stage, I have the feeling he'd get a fantastic reception.

Q. When you waxed "Volare," the original hit was less than two years old. Did you personally feel there was much chance of it making the charts?

A. Well, I told you earlier that the song was intended for an LP, but I admit that it was a tremendous gamble to release it singly in the hope that it would make the charts—or even sell at all!

Q. Do you believe, then, that no matter how many times the public has heard a certain song they will always go for a fresh rendering?

A. That is difficult to answer because a plain yes or no wouldn't go for every song.

I maintain, though, that "Volare" was justifiably revived, for it was like a national anthem to a lot of people. It is a melodic number—and I believe that people will always go for a melodic song.

Q. We've always associated you with happy, swinging songs. Do you experience much difficulty in finding songs of this type—bearing in mind that many pop music critics decry today's songs as being "mournful"?

A. Look—I'm 18 years of age, and I am a normal, healthy American boy. I don't want to sing unhappy songs. I am happy by nature, and I certainly won't be associated with songs that have unpleasant themes, or are particularly mournful. I find there's plenty of material available to suit my style.

Q. What's your principal aim as an entertainer?

A. I want to attain success in every field of show business. At the moment I am doing the rounds—night clubs, one-nighters, the lot. Soon I make my film bow with Kim Novak. It all adds up, you know, and, no



Q. Would you like to combine singing and acting in a stage or film musical?

A. Boy, would I! My first love is, of course, singing, but to do both at once—well, that's something I can only hope for. For years I've dreamed of taking part in a Broadway show, but I've never considered myself ready for it.

Q. What's the greatest drawback to being a star?

A. When you are in show business and you are lucky enough to be a hit, you lose your private life. Dating is a big problem. I cannot date a girl without all sorts of rumours being cooked up.

Q. What do you think has been the greatest single influence on your career?

A. Well, I know a lot of people say this about their managers, but my manager, Frankie Day, whom I met in 1956, has worked tremendously hard for me, and has taught me a lot. I had been on the show scene for some years at that time, and many people had tried taking me under their wings, but with Frankie, who was working in the same band as me, it worked out.

Q. Finally, Bobby, I'd like to ask you about some of the singers you know in the States. Didn't you grow up with some in the same area in Philadelphia?

A. Frankie Avalon and I worked in the same group for three years—in fact, Frankie's my best friend. Fabian grew up a block away from me, so did Bobby Vee, James Darren, Eddie Fisher and comedian Joey Bishop. They're all great guys, who've come up the hard way. I'm proud to know them!



MEET THE MANAGER LARRY PARNES

No. 9

IMPRESARIO at the age of seven—that's Larry Parnes, who, now aged 31, considers himself in the transitional stage between rock 'n' roll and other fields of entertainment.

Larry staged his first show at an hotel in Cliftonville and also took part with his sister—both singing and dancing. The "MD" for the show was a boy of 14 named Cyril Orndel, now famous as resident MD for "Sunday Night At The London Palladium" as well as for many other musical activities (not least among them, songwriting).

Although Larry felt the desire to promote all through his childhood, he went into his father's business—managing a chain of fashion shops—when he left school.

He stayed in that job for ten years, gaining valuable promotion experience by sitting on charity show committees in his spare time.

The big break in Larry's life is now almost a legend. The story of how John Kennedy discovered young Tommy Hicks in a coffee bar and, with Larry, won the boy national acclaim soon after changing his name to Steele, has been told time and again.

Larry gained additional managerial and promotional experience from his friendship with Johnnie Ray.

Next came Reg Smith (later Marty Wilde), then Vince Eager,

Billy Fury and other singers christened with suitable names—although an exception should be made for Joe Brown, whose birth certificate says he is... Joe Brown!

"I soon found that I had a good many rock artists on my books," says Larry. "Some developed, others didn't, and thereby proved the maxim I have always held—that no matter how talented you are a fair amount of luck is necessary to help you get by."

Recent heart-to-heart discussions have resulted in many artists going their separate ways, and Larry now devotes his time to Tommy Steele (who is on a joint managerial basis with John Kennedy), Marty Wilde, Billy Fury and Joe Brown.

MIKE HELICAR.

From YOU to US

PETER SCHUBERTH writes from Switzerland: When is Duane Eddy going to give us another disc like "Because They're Young." With guitar instrumentalists ten a penny now, this disc showed originality as well as versatility—both important factors in the rat race of popular music today.

MISS ANN FRY, of Gloucester, writes: Joan Regan returned from a five-week visit to America yesterday (Thursday). May I welcome her home on behalf of all her many fans? We've missed her tremendously while she's been away—but look forward to the return of her TV series next month.

TED SMITH and JANICE HILL write from Gillingham, Kent: The Everly Brothers have done it again. They've had three records which failed to reach the Top Ten, and each time they've followed it up with a No. 1 hit. When did the "B" side of a disc last top the charts as "Walk Right Back" has done?

MISS E. CLARK, of Ontario, Canada, writes: I was interested to read Keith Goodwin's article on Andy Stewart in the NME (February 10). His record of "Scottish Soldier" is currently No. 1 and "Donald Where's Your Trousers" No. 2 on the hit parade of my favourite radio station here. It is always a pleasure to see our British artists sitting on top.

matter how hard you try, you can't get experience (which equals perfection) in a couple of years.

Q. Would you let marriage interfere with your career?

A. Most definitely no. Right now I've plenty of ambitions, and nothing, but nothing, will spoil any chances I have of getting into the big time.

Don't think I am saying that I won't get married, though, for I hope very much that I will meet the right girl one day.

What sort would I choose for a wife? Well, I go for the girl-next-door type who needn't be particularly good-looking but is nothing to do with show business.

Welcome to a 'one-woman-revue'

BETTY HUTTON, THE HUMAN DYNAMO

SPEARHEADING the mass invasion of London's Pigalle Restaurant by top American artists this spring and summer, that blonde bundle of dynamite Betty Hutton flew into London this week.

Betty is a particularly appropriate choice, for with her boisterous versatility, she is bound to prove a tremendous box-office draw.

Despite that bright-and-breezy, good-humoured approach to singing, an enormous amount of work goes into the preparation of Betty's act.

Although she only arrived in this country on Wednesday morning and held a noon press conference, she was starting rehearsals at the Pigalle on Wednesday afternoon!

And the Pigalle itself put on its best dress for her. For, by way of heralding its exciting all-American season, the theatre-restaurant has been completely redecorated and air-conditioned throughout—making it one of the most well-appointed night spots of its kind in the world.

Object lesson

What will the patrons of the Pigalle see, when they drop in to catch Betty's act?

To start with, they will be given an object lesson in polish, precision and attention to detail—a slick performance that only five solid days of sustained rehearsal can guarantee.

And in Betty herself they will be entertained by what is virtually a one-woman revue.

She sings ballads and blues, belts out the novelty numbers which gave her that "bombshell" reputation, skims through most of the tuneful ditties with which she has been associated, clowns, gags and generally hurls herself around stage with unbelievable energy and enthusiasm.

Throughout this incredible demonstration of stagecraft, talent and ability, Betty is continually dashing off stage—only to re-appear in yet another dazzling creation. And by the time her hour-long performance is through, she has worked her way through practically an entire wardrobe.

Coming with Betty is a four-piece vocal group, who will back her on stage—and fill in while she is changing gowns.

All reports indicate that her act is sensational. Certainly the enthralled audiences in Las Vegas thought so last year, when she played there to capacity houses during an eight-week season.

One American critic recently described her as a "female Sanjmy Davis."

By the way, for any of you who are anxious to see Betty, but cannot go to the Pigalle, don't forget that she is starring in ATV's "Sunday Night At The London Palladium" on March 19. It will, of course, be a much-condensed performance, but at least it will give viewers a brief sight of this human dynamo.

And to coincide with her visit, Paramount Pictures are reviving one of Betty's most successful movies, the colourful and spectacular "The Greatest Show On Earth." It has just opened at London's Plaza Cinema and will shortly be doing the rounds on general release.

This, however, is only one of the many delightful films made by Betty. In my own personal memory file, I cherish her scintillating portrayal of Annie Oakley in "Annie Get Your Gun," the hilarity and gaiety of "Incendiary Blonde," and the warm, sentimental comedy of "The Miracle Of Morgan's Creek."

Invariably, all Betty's pictures cast her in contrasting roles, serving to emphasise the range of her talents as an actress. And now, most convincingly and effectively, Betty has made her mark in America on television.

TV comedy

Last year, she starred in a series titled "Goldie," a situation comedy in which she played the title character. It ran for nine months, and is scheduled for a return when Betty's stage commitments permit.

In the meantime, British TV companies, how about securing the rights of "Goldie" so that we can see it in this country?

Betty Hutton's career began as vocalist with the Vincent Lopez Orchestra. Her radiant personality soon caught the eye of producers, who put her into two Broadway shows—and from there, it was a logical step to Hollywood. Several years ago, she played in variety at the London Palladium, and caused a minor uproar on that occasion.

Between times, she has more than once been on the verge of retiring from show business—and, in fact, once publicly announced her intention of doing so. But the response from the audience to whom she made the announcement was so overwhelming that she was persuaded to remain.

DEREK JOHNSON.



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They're new to the Charts—and he's back again

FERRANTE AND TEICHER

HERE'S a turn-up for the book! Two young American pianists—who concern themselves basically with the "long-haired" music of the "old masters"—have entered the hit parade.

Their names? Ferrante and Teicher.

The disc? The stirring, dramatic title theme from the film "Exodus."

The music, composed by Ernest Gold, is classical in concept—it's probably the nearest to an out-and-out classic disc that we'll ever see in the charts.

Ferrante and Teicher's interpretation, against a background of strings and a choir, reflects a noticeable ethereal quality, and the work as a whole is very moving.

Mind you, its arrival in the charts isn't entirely unexpected, since the disc has been a big seller in the States for some time and reached second place in the "Billboard" best sellers.

Already, it's topped the million sales mark, and is proving even more popular than the piano duettists' first Stateside hit, "Theme From The Apartment," last year.

With the premier of Oscar Preminger's United Artists' production "Exodus" (starring Sir Ralph Richardson, Paul Newman, Eva Marie Saint and Sal Mineo) set for May 10 at London's Astoria Cinema, the tune seems destined for a long run of popularity.

Opposition

Fiercest opposition to Ferrante and Teicher in the race for honours is likely to come from discs by Mantovani and a vocal version by Pat Boone, both of which were hits in the U.S.

Arthur Ferrante (who was born in New York) and Louis Teicher (who comes from Wilkes-Barre, Pennsylvania) have been duetting together since their first meeting as students at the famous Juilliard School of Music at the age of six.

After graduating with honours, they undertook a short concert tour

By James Wynn

before returning to the school of faculty members, teaching theory and composition.

In 1947, they resigned from teaching to pursue a full-time career as concert pianists, and played their first major engagement with the Toledo Symphony Orchestra the same year.

Since then, they have played with leading orchestras all over America and Canada, and have appeared on such programmes as the Garry Moore, Steve Allen and Ernie Kovacs TV shows, as well as fulfilling a two-year residency on the ABC network's "Piano Playhouse" series.

Their unique recitals combine classical music with their own arrangements of tunes by George Gershwin, Cole Porter, Jerome Kern, Richard Rodgers and others, and, in an attempt to create new sounds,



they have devised what have been described as a series of "original gadgets" to extend the tonal range of their pianos.

Formerly with the Columbia and Westminster labels in the U.S., Ferrante and Teicher (who share weight-lifting and photography as hobbies) now record for the United Artists label (London here).

They composed and played the original music for the film "Undersea Conquest," a movie dealing with deep-sea spear-fishing, and now rank as one of America's foremost concert attractions.

JOHNNY DANKWORTH

By KEITH GOODWIN

A YOUNG Canadian pianist-composer walked into the London offices of bandleader Johnny Dankworth and hopefully presented him with a bundle of compositions.

One of them—a big band item in waltz time—caught the jazz star's eye. Mentally he discussed with himself the possibilities of it becoming a hit. He decided it was well worth a try. And now he's basking in the wisdom of his decision!

The score was the intriguing, fascinating "African Waltz," which has put the Dankworth band back in the best sellers after an absence of over four years. At the same time, it has brought fame and recognition to the Canadian—Galt MacDermott, who's been waiting for this lucky break for quite a time.

"African Waltz" could well develop into a transatlantic hit. Dankworth's recording company, the U.S. Roulette label (Columbia here), will shortly be issuing the disc in the States.

Latest news is that American altoist Cannonball Adderley (who visited Britain with his group earlier this year) has also waxed the title. Decca orchestra leader Ian Fraser has cut another version for release in the States by London.

Arranged by Dankworth and Dave Lindup, "African Waltz" is the kind of tune that you hear just once and



then find yourself humming and whistling wherever you go. It features the leader on alto, Alan Branscombe on piano and flautist Johnny Scott, who temporarily joined the band specially for the recording.

It was back in 1956 that the Dankworth band climbed into the Top Ten with the extremely successful "Experiments With Mice," a

cleverly contrived epic built around the melody of "Three Blind Mice," which found the band expertly impersonating the styles of seven other famous groups. The disc was also a good seller in the States.

A little later, Johnny again tried to capture the attention of pop fans with a potted history of jazz under the title "Big Jazz Story."

The disc sold well over a period of time and only just failed to make the hit parade grade.

A prominent figure on the British jazz scene since the early fifties, Johnny rose to fame first as the leader of an excellent small group.

Made history

Two years ago, the Dankworth band made history when it became the first British outfit to appear at America's world-famous Newport Jazz Festival. Stateside critics raved about Dankworth's excellent performance, which was recorded live at the Festival and later released in LP form on the Top Rank label.

Born in Woodford Green (Essex) on January 20, 1927, Dankworth studied clarinet and music theory at the Royal Academy of Music. He has arranged for, and played with, the Ted Heath, Tito Burns, Paul Fenhouhet and Ambrose bands prior to forming the unforgettable Johnny Dankworth Seven in 1950.

After the Seven had successfully scaled the twin peaks of commercial and artistic achievement, Johnny disbanded the group in favour of a big band, to win a nationwide following with it soon after.

Johnny and Hurricanes play Europe dates

IN addition to their forthcoming English tour, Johnny and the Hurricanes will play dates in Germany and Italy. They're due to appear with the Count Basie Band on Berlin-TV, Aug. 26.

● Sidney Skolsky reports—but no confirmation has been possible so far—that Elvis Presley is being paged to go to England for two days and do four shows for a salary of \$300,000.

● Frankie Avalon, who should prove to be one of the more durable of the younger pop stars, may do a summer series on NBC.

● Brenda Lee gets a chance to act as well as sing in "Teddy Bears" for 20th Century-Fox. Actually the only singing she'll do is over the credits.

● Pat Boone does a film before "State Fair." It'll be "Drink To Me Only" for 20th Century-Fox. In it he plays a lawyer on a murder case.

NAT HENTOFF'S AMERICAN AIRMAIL

● Richard Rodgers has completed the words as well as the music for three new songs that will be added to the original Rodgers-Hammerstein score of the picture, "State Fair."

● Samuel Goldwyn has withdrawn "Porgy and Bess" from Southern theatres because, he told "Jet" magazine, "it has touched off racial incidents in several areas."

● George Shearing has made an album with new singer, Nancy Wilson. Title is "The Swingin' Mutual."

● U.S. Columbia has just released Duke Ellington's version of the "Peer Gynt Suite" as well as an album by Aretha Franklin, a new singer of considerable promise.

DARIN RELIES ON DISCS

DESPITE his growing career in films and on television, Bobby Darin says: "Records are the key to my existence. I have no intention of leaving this field. I'd like to do two pictures a year, with four months of personal appearances."

● "The Widow Paris," a new play in which Eartha Kitt may star on Broadway in the fall, is centred on Marie Laveau, a beautiful quadroon "who became the most important ruler of the voodoo cult in America." Music is by Clairburne Richardson.

● Bing Crosby was asked by interviewers whether he thought Dean Martin and Perry Como imitated him. Crosby said he saw no vocal resemblance except "all three of us like to sit down."

● Bobby Darin's regular pianist is now Bobby Scott, who had some success as a pop singer himself on Atlantic.

● Debbie Reynolds is trying to get film rights of the life story of Mary Pickford.

● Singer Gogi Grant may inherit some of Dinah Shore's TV specials next season.

● Pat Boone has an April spectacular on ABC-TV.

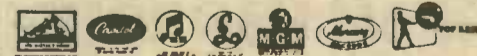
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FABULOUS, stupendous, colossal, magnificent, fantastic—choose any adjective you like, apply it to the great ninth annual NME Poll Winners' Concert at Wembley's vast Empire Pool on Sunday—and you'll find that you've echoed the opinion of the thousands of pop music fans who cheered themselves hoarse during the course of this glittering, star-studded four-hour spectacle!

Never before—no, not even in previous Poll Concerts—has such a talent-laden show been presented in Britain. Twenty top box-office attractions combined to make this the greatest Poll concert of all time—and I've got 10,000 fans who are ready to agree that the show was not only THE highlight of the 1960/61 pop music year, but one of the finest presentations they've seen in their whole lives!

Throughout the day, the cheers rang out loud and strong. And who got the greatest ovation of all? None other than those four young men of music, the Shadows, whose performance was all but drowned by a thunderous, non-stop barrage of clapping, stamping and whistling that must have rocked the foundations of the enormous arena.

Via instrumentals like "Man Of Mystery," "Apache" and "F.B.I." plus a short comedy routine built around the Goons' "Ying Tong Song" and an unexpected but likeable vocal work-out on "That's My Desire," the Shadows—guitarists Hank B. Marvin and Bruce Welch, bass guitarist Jet Harris and drummer Tony Meehan—earned the loudest and longest applause of the day.

At the end of their act, compere David Jacobs (who handled a long and difficult task in the most praiseworthy fashion) tried in vain to make himself heard.

But there was no let-up in the deafening applause, so he tactfully retired while the group played an encore—"Perfidia."

Again came the applause—and again David battled unsuccessfully against the din. There was only one thing he could do... he retired once more while the Shadows played another encore!

Persistence

Quite frankly, it would have gone on for ever had it not been for David's persistence. He approached the microphone in a determined manner, and over the hullabaloo, bellowed "Cliff!" And before the audience really knew what was happening, the celebrated Mr. Richard was halfway through his opening song!

Cliff was in fine form and the fans went wild over him, keeping up a barrage of applause right through his act.

Several teenage girls broke through the cordon of attendants who guarded each gangway to throw flowers and sweets at the singer, and flash bulbs popped all over the place.

Wisely, Cliff bunched many of his past hits—"I Love You," "Living Doll," "Travellin' Light," "Fall In Love With You," "Voice In The Wilderness" and "Please Don't Tease"—into a medley of capsule performances, and threw in full-length versions of "Move It," "Theme For A Dream" and Ray Charles' "What'd I Say" (a real show-stopper) for good measure.

A special round of applause greeted pert Connie Francis, the first American Poll Winner ever to appear at one of these events. She looked wonderful and she sang



Concert personalities in action (l to r): EMILE FORD, BILLY FURY, MARK WYNTER, BERT WEEDON.

splendidly—indeed, she was the most distinct singer of the show.

And while I'm handing out bouquets let's add another to Miss Francis for the charming way in which she took care of the presentation of the awards towards the end of the show.

Like Cliff Richard, Connie strung her past hits into a varied and colourful medley and we heard the songs that have helped to put her on top of the world—"My Happiness," "Stupid Cupid," "Among My Souvenirs," "Lipstick On Your Collar," "Everybody's Somebody's Fool," "Mama," "Robot Man," "Many Tears Ago," "Who's Sorry Now" and finally, a rocking, let's-all-have-a-ball version of "The Saints." In short, a great performance by a great artist!

Adam Faith, smartly dressed in a blue suit, demonstrated his versatility during a polished performance that quickly had the fans screaming for "More!"

Personable Adam really sparkled and with the John Barry Seven at his elbow, turned in a top-class presentation—the sort of show that will keep him at the top.

His repertoire? He opened with "Wonderful Time," switched to "Singing In The Rain," and then sang the song that put him on the road to stardom—the unforgettable "What Do You Want." Reminiscing about his early days as a skiffle group leader, Adam continued with "Worried Man" and "Lonesome Traveller" and wound up with "Who Am I" and the rousing "When Johnny Comes Marching Home."

The tremendous pace and drive that we always associate with Lonnie Donegan was by no means lacking in the skiffle king's bright, lively performance. Mixing music with



Two presentations by CONNIE FRANCIS to (top) JOHN BARRY (runner-up, British Small Groups) and DAVID JACOBS (Most Popular Disc-Jockey).

comedy, this accomplished showman was on top form, and delighted the audience with a fast and furious programme that included "Wabash Cannonball," "Battle Of New Orleans," "Lively," "Gamblin' Man" and the inevitable, uproarious "My Old Man's A Dustman."

Emile Ford and his nine-strong Checkmates (including a three-piece female vocal team, the Fordettes) came over extremely well both orally and visually. The outfit occupied the entire stage, and Ford—a very animated performer who has improved by leaps and bounds over the past year—drew screams from the audience via "What Am I

KEITH GOODWIN recaptures the non-stop thrills

Gonna Do," "Kiss To Build A Dream On," "Danny Boy," "Counting Teardrops," "Blue Suede Shoes," "Them There Eyes," "Ain't That A Shame," "Early In The Morning" and "What Do You Want To Make Those Eyes At Me For."

Britain's top two instrumentalists found immediate favour with the exceptionally receptive audience. During a short, but nonetheless enjoyable programme, pianist Russ Conway hit the highspots with "Pepe," "Side Saddle" and one of his latest compositions, "Parade Of The Poppets," while guitarist Bert Weedon drummed up excitement with "Guitar Boogie Shuffle," "Ginchy" and a vocal, audience-participation routine built around "The Saints." Take a well-deserved bow, Russ and Bert!

Vocal groups? Well, there were two on the show—and both impressed via their slick, polished, thoroughly professional acts.

The versatile King Brothers were quick off the mark with "Shine," followed it with the rollicking "76 Trombones" (complete with dance routine), and concluded with what was for me the best part of the show—a great visual item which began with "Guys And Dolls" and later led into "Standing On The Corner" and "Doll House."

"Sixteen Hours," a cute and catchy number, got the Mudlarks off to a

MISS J. TURNER, 45, Blakes Lane, New Malden Surrey, writes: Having attended a great Poll Winners Concert at the Empire Pool, Wembley, I would just like to say that even though a national newspaper stated that Cliff Richard was booted, the fact was that a FEW people did boo but only because they wanted more of the Shadows—NOT because they didn't want Cliff.

I know I speak for his thousands of fans when I say: "Cliff's the greatest."

(Editor's Note:—Quite correct. The few boos were disappointment that the Shadows couldn't give more than two encores—because of time restrictions—not because of Cliff. Indeed, even the boos forgot their annoyance after Cliff was half-way through his first number).



THE MUDLARKS swing out—with DAVID LANE (left) making his last appearance in the trio. JEFF MUDD is rejoining them this week.

Connie, Cliff, Adam, Lonnie all sensational

bright, snappy start, and their crisp, eye-catching style of presentation was later showcased in "Cathy's Clown" and "Move Two Mountains."

I'd like to say that in the Kings and the Mudlarks, Britain has two vocal groups of which we can be really proud.

Nine times a Poll Winner—that's Ted Heath, the man who leads Britain's foremost big band. "Malaguena," "How High The Moon" and a rather tongue-in-cheek "Holiday For Strings" were the band's contribution to Sunday's show, and the incredibly high standard of performance was indicative of the reasons why the Heath outfit turns up trumps year after year!

The big, beaty sound created by the John Barry Seven is the sort of thing that makes teenagers want to clap their hands and stamp their feet, which is just what they did when the multi-talented Barry led his men through hits like "Hit And Miss" and "Walk Don't Run." For big beat music at its best, Barry is undoubtedly the tops!

Dressed in a scarlet shirt and trousers, and black jacket, Billy Fury (who looks remarkably like Elvis at times) made a dramatic entrance on stage and straightway clicked with "Chills And Fever," "Talkin' In My Sleep," "A Thousand Stars" and "Leave My Woman Alone." Unfortunately, he hit the low spot of the show during his last number.

No complaints about his singing—but I think we could have done without a rather vulgar "love scene" with the microphone.

New star Mark Wynter has the looks, voice and personality to go a long way—and judging by his reception, he's already halfway there. He certainly created a favourable im-

pression on Sunday with "Dream Girl" (his current hit) and "Old Oaken Bucket," and he is quickly developing into a top-class artist.

Singer-composer Jerry Lordan (who wrote "Apache") got the show off to a good start singing "Let's Try Again" and "You Came A Long Way From St. Louis." He has a pleasant voice and a likeable, easy-going stage personality, and has the ability to appeal to adults as well as teen fans.

A most persistent cough prevented Alma Cogan from singing (although she put in a brief appearance to collect her award), so the NME were forced to look for last-minute substitutes. Did we make a wise choice? Well, the audience seemed to think so.

They certainly liked glamorous ex-Vernons girl Lynn Cornell, and were well satisfied with the up-tempo "Sweet Life" and ballad-style "Till," two nicely performed songs that confirm that Miss Cornell has a big future.

No less successful were Eurovision Song Contest winners the Allison's, who sang their award-winning "Are You Sure." Despite their comparative lack of experience, the Allison's are good visual performers, and their popularity—on the strength of only one disc—is already quite staggering.

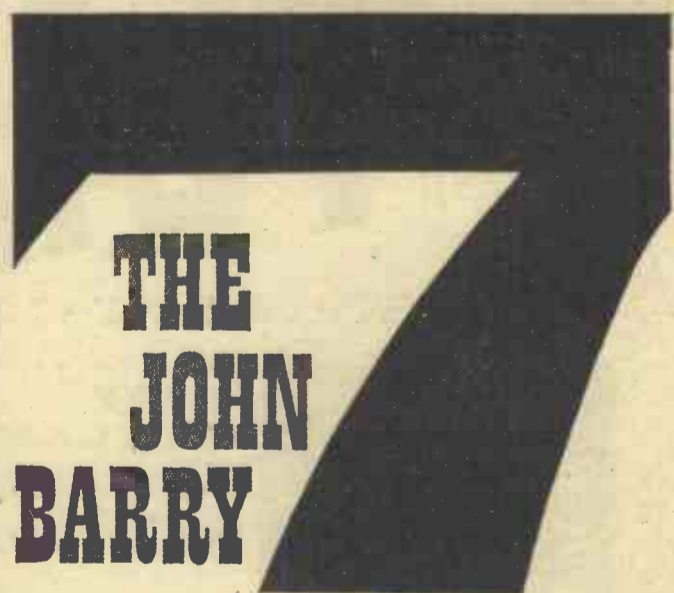
Finally, a special word of praise to two people—first, top disc-jockey David Jacobs for his tireless compering; and secondly, to Bob Miller who, with his Millermen, accompanied almost all the artists on the show in addition to knocking us all out with "The Sabre Dance" and "Pitdown Rides Again." Boys, you did a magnificent job!

Well, there you have it—a round by round, thrill by thrill, song by song summary of one of the greatest pop concerts ever. It was a day that won't easily be forgotten by the fans who were there. And for those that weren't... see next year's show!

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SUNDAY 6 Beaver Club; 6.15 Tune A Minute; 6.45 Film Time; 7 Jack Jackson; 7.30 Swoon Club; 7.45 Make A Tape; 8.15 Russ Conway; 8.30 Take Your Pick; 9 Pat Campbell; 9.30 Anne Shelton; 10 Sunday Spin; 10.30 The Magic of Sinatra; 11 Top Twenty; 12 Midnight Spin. MONDAY 6 Six O'clock Record Show; 7 Monday Requests; 7.30 Honey Hit Parade; 7.45 Voices From America; 8 Dixieland Shuffle; 8.30 Hits and Misses; 9 Favourites Old and New; 9.15 Bing Crosby; 9.45 The Lonely Man; 10 Top Tots; 10.30 Jack Jackson; 11 Spin With The Stars; 11.15 Peter West; 11.30 The World Tomorrow; 12 Search The Scriptures; 12.15 Music At Bedtime. TUESDAY 6 Six O'clock Record Show; 7 Tuesday's Requests; 7.30 Honey Hit Parade; 7.45 Sporting Challenge; 8 Connte Francis; 8.15 Juke Box Parade; 8.30 Elvis Presley; 8.45 Jo Stafford; 9.15 Ted Heath; 9.30 Jimmy Young; 10 Record Crop; 10.30 Warner Bros. Records; 11 Playalong Player; 11.30 The World Tomorrow; 12 Midnight On Luxembourg. WEDNESDAY 6 Six O'clock Record Show; 7 Wednesday's Requests; 7.30 Honey Hit Parade; 7.45 New Songs For Old; 8 Top Discs; 8.30 Perry Como; 9 Alma Cogan; 9.15 Big Ben Banjo Band; 9.30 David Jacobs; 9.45 Deep River Boys; 10 Disc Club; 10.30 Pete Murray; 11 Request A Golden Guinea; 11.15 Hits For Six; 11.30 The Hour Of Decision; 12 Midnight On Luxembourg. THURSDAY 6 Six O'clock Record Show; 7 Thursday's Requests; 7.30 Honey Hit Parade; 7.45 Music of Manhattan; 8 Tune A Minute; 8.30 The Music Of Melachro; 8.45 Pete Murray; 9 David Jacobs; 9.30 Teddy and Pearl; 9.45 Cliff Richard; 10 Sam Costa; 10.45 Italy Sings; 11 Rising Stars; 11.30 Bible Class; 12 Midnight On Luxembourg. FRIDAY 6 Six O'clock Record Show; 7 Friday's Requests; 7.30 Honey Hit Parade; 7.45 Pops At The Piano; 8 Kirby Stone Four; 8.15 Billy's Banjo Band; 8.30 Pat Campbell; 9 Puddin' On The Donegan; 9.15 Valerie Masters; 9.30 America's Hot Ten; 9.45 Lonely Man; 10 Weekend Choice; 10.30 Record Hop; 11 Don Moss; 11.30 Bringing Christ To The Nations; 12 Midnight On Luxembourg. SATURDAY 6 Six O'clock Record Show; 7 Pops At The Piano; 7.15 Saturday's Requests; 7.45 Sporting Challenge; 8 Jazz Time; 8.30 Scottish Requests; 9 Keith Fordyce; 9.30 Tony Brent; 9.45 Irish Requests; 10.15 Eddie Calvert; 10.30 Honey Hit Parade; 11 Keith Fordyce; 11.30 Record Round-up; 12 The Late, Late Show.

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SUNDAY 2.30 Family Theatre; 6.05 Panorama; 7.30 Golden Record Gallery; 9.30 Mitch Miller; 10.05 AFN Playhouse; 11.30 Big Bands. MONDAY 12.30 Record Show; 2.05 Joy Boys; 3.05 Outpost Concert; 4.05 Five String Concert; 5.50 American Music Hall; 7.15 Supper Club; 11.30 Songs, Sinatra and Strings; 12.05 Late Request Show. TUESDAY 12.30 Request Show; 2.05 Melody Mart; 3.05 Outpost Concert; 4.05 Five String Concert; 6.30 Request Show; 8.05 Music In The Air; 9.05 What's My Line; 11.30 Stars In The Night; 12.05 Late Request Show. WEDNESDAY 12.30 Request Show; 2.05 Joy Boys; 3.05 Outpost Concert; 4.05 Five String Concert; 4.45 Five Star Matinee;

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TAIL-PIECES

by THE ALLEY CAT

Wilde's new contract

IN South Africa last month, Marty Wilde signed new long-term management contract with Larry Parnes—valid for ten years... No. 1 U.S. hit (Chubby Checker's "Pony Time") covered by Jimmy Lloyd (Philips) here... According to Pete Murray, best disc so far this year is Bobby Darin's "Lazy River"...

Registration number of Jess Conrad's new white Jaguar, JCI Beverly Nichols (in "Woman's Own") chose Adam Faith as a "perfect English gentleman"... Frank Sinatra on speaking terms with Peter Lawford again...

Bobby Darin offered six U.S.-TV shows, with Julie London as co-star... Written and recorded by Dinah Washington, "Do You Want It That Way"... Impresario Bernard Delfont watched Poll Concert with Leslie Grace—his brother...

Latest U.S. Gene Vincent release, "Mister Loneliness"... Norrie Paramor visited orchestra leader Ray Martin in New York... Manager Mannie Greenfield negotiating release for Jack Scott from U.S. Top Rank label...

From "Sound of Music," Gracie Fields waxed two titles under Norman Newell's direction... "Flower Drum Song" (starring Nancy Kwan) starts filming this month... Ed Sullivan's U.S.-TV show salutes Alan Jay Lerner and Frederick Loewe on March 19...

When Bing Crosby films "Road To Hong Kong" with Bob Hope in London this summer, Sophia Loren will join them... Recent Palladium TV show with Hugh O'Brian nearly

became a spiritual meeting!... Della Reese's musical director now Mercer Ellington, talented son of Duke Ellington...

Surprising title on Jerry Lordan's new Parlophone release—Bob Russell's "You Came A Long Way From St. Louis"... Johnny Lonesome, new name on HMV label, is Don Lang in disguise... The Allison's "Are You Sure" published by Vera Lynn's Marlyn Music, which husband Harry Lewis operates...

Previous bookings prevented Acker Bilk group appearing at London Palladium with Frankie Vaughan for two weeks from May 1... Because Harry Belafonte refused, his recent "Perry Como" TV appearance not to be relayed here... C-and-w yodeller Donn Reynolds back from six-month tour of Spain and Morocco...

Musical director on Paul Anka's next disc—Ernie Freeman... Discharge from U.S. Army for Bob Luman this month... On new Connie Francis LP, arrangements by Richard Wess—who orchestrated Bobby Darin's "Mack The Knife."

According to Ted Heath, best TV performance he has ever seen—Dickie Valentine and Jeannie Carson in "Startime" last month... Brian Fahey's new recording name



The big three—LONNIE DONEGAN, ADAM FAITH and CLIFF RICHARD, rarely in the same show—pulled up and enjoyed a chat together backstage at the NME Poll Concert on Sunday.

is Brian Faye... Written and recorded by Gary Marshal, "One Pretty Baby"...

Demobbed last Thursday, Jeff Mudd driven home by sister Mary Mudd from Farnborough... Composed by Nell Sedaka, "What Am I Gonna Do"—Emile Ford's new hit... On Saturday, Ted Heath became a grandfather...



Top of Italian charts, Little Tony's recording, "24,000 Kisses"... Russ Conway thought very off-beat ATV Anthony Newley "Saturday Spectacular" was sensational... Bill Justis' "Raunchy" hit included on Bill Black's new album—also current Ventures' LP...

Her pianist Stan Foster conducted orchestra for Alma Cogan's "Don't Read The Letter" disc... NME's Maurice Kinn will witness Pearl Harbour Elvis Presley concert this month... McGuire Sisters' "Children's Holiday" LP used in U.S. schools for educational purposes...

BACKSTAGE AT POLL CONCERT: In his excitement, Billy Fury forgot to remove jacket during his act!... Connie Francis lunched with Adam Faith... New white trousers for Emile Ford stolen from manager Bernie Lee's car previous evening... Unable to sing, Alma Cogan couldn't hide her disappointment... Before the Shadows appeared, they were worried having to follow Connie Francis!... Late arrival of Jerry Lordan almost resulted in Mark Wynter opening the show... When presenting awards, Connie Francis kissed many artists—but not Adam Faith!... It was generally agreed, only Cliff Richard could have followed tumultuous Shadows' ovation... From side-stage stalls, Lonnie Donegan and John Barry watched part of show...

As a duet for Billy Cotton and Kathie Kay, "Broken Toys" penned by Tony Osborne and recording manager Norman Newell... "Cool For Cats" personality Ker Robert's resignation from "Daily Sketch"... Max Bygraves bought Trokart for son Anthony Bygraves' birthday...

Next month, Lonnie Donegan is 30... What happened to Lionel Bart's "Happiness," written for Marty Wilde?... Signed by Pye, Lorie Mann...

U.S. singer Gene Pitney penned "Tomorrow Is A-Comin'" for Clyde

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McPhatter...How sickening; in America, Russ Wheeler recorded "The Death Of Johnny Horton".... On recent radio programme, Pete Murray played request for girl named Pete Murray!.... Mercury have captured Crash Craddock from U.S. Columbia... Jackie Wilson grooming new young singer, Al Kasha... "Wonderland By Night" hitmaker Bert Kaempfert penned "Wooden Heart," latest Elvis Presley chart entry... Advance copies of Elvis Presley's "Surrender" flown from U.S. to Cliff Richard and Mark Wynter... On Saturday at Festival Hall, Ella Fitzgerald's concert watched by Duke of Kent and his sister, Princess Alexandra... For "Apache" vocal version by Sonny James, lyrics not written by Jerry Lordan...

Parlophone release for Denmark's Otto Brandenburg, recent guest on ATV "Russ Conway Show"... New York Copacabana seasons for Bobby Rydell and Paul Anka this summer... "Runaway," Ronnie Carroll's latest Philips release, penned by Elizabeth Monckhouse—wife of comedian Bob Monkhouse... "Leave My Kitten Alone," waxed by Johnny Preston and Little Willie John—but not dedicated to your Alley Cat!... "Let's Forget It Now," Johnnie Ray's latest composition... For Pat Boone's night-club debut, musical director is Vic Schoen, former husband of Kay Starr... New RCA singer Gary Clarke waxed "Next Time"—penned by Sharon Sheeley, fiancée of late Eddie Cochran... U.S.-TV series for Phil Harris and wife Alice Faye—directed by Desi Arnaz... Cruising towards 500,000—Petula Clark's "Sailor"...

According to Perry Como, nobody learns a script or song quicker than Brenda Lee... "If You Want My Lovin'," Gene Vincent's next release... Singing brothers Tony & Irving Hiller composed latest Paul Hanford title, "Everything"... No more singing for Sal Mineo... Special telephone installed on Sandra Dee film set, for twelve calls to Bobby Darin daily!... Following car crash, Mel Blanc in critical condition... "Only For Love," Roger Vadim's new screen production, features Brigitte Bardot—singing!... In America, NBC-TV relay Audie Murphy-Guy Mitchell "Whisperin' Smith" series from May 12... Dorothy Squires penned title tune for Ross Hunter's "Tammy Tell Me True" film—starring Sandra Dee... LP of Italian songs is Dean Martin's next... Hollywood disc singer Jan Berry changed his name to Jan Barry!... First book written by Peggy Lee, "Poetry and Blues"...

Before South African departure, Cliff Richard visited his father, Roger Webb, in hospital on Monday... Joe Meek produced new HMV release, the Outlaws' "Swingin' Low"... Instead of conventional dress bow, Lionel Bart wears silk neck scarf; comedian Jackie Cannon asked him: "Have you cut your throat?!"

Disc-jockeys ride to Bristol

Quite a party of London's music personalities went on a day-trip to Bristol on Saturday. Impresario Harold Fielding hired one of British Railway's sleek, blue diesel Pullmans to take 70 disc-jockeys, producers, artists and journalists to see "The Music Man".

Normally, such people are invited to the final dress rehearsals in the two days before a big Broadway musical has its London premiere. But instead of bringing "The Music Man" to show business, Fielding took them to the show!

EMI Records, who will be issuing both the British and American original cast LPs, and the publishers, Frank Music, joined in sponsoring the trip.

On board were the King Brothers, Colin Day and the Beverley Sisters, all of whom have recorded big songs from the production—"76 Trombones," "Till There Was You" and "Goodnight My Someone" respectively.

EMI's discs of the score were played as we sped along—once touching 90 mph, we were told by the group's Radio Luxembourg d-j, Ray Orchard.

He was presenting the records over the train's public address system and also taping interviews with some of the people aboard for transmission as a future 208 show.

Some of the other well-known names on the trip were Pat Campbell, Keith Fordyce, d-j Alan Freeman, Edmund Hockridge, Bryan Johnson, BBC executive Douglas Lawrence, Benny Lee, Richard Murdoch, Steve Race and recording manager Norman Newell.

What of the show we went to see? The Bristol season is a try-out and a review must await its London opening next Thursday at the Adelphi.

"The Music Man" was written—book, music and lyrics—by 50-year-old Meredith Willson, a famous American conductor and composer. It was his first musical and has been one of Broadway's biggest successes.

Disc-jockeys ride to Bristol

Disc-jockeys ride to Bristol

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Disc-jockeys ride to Bristol

BILLY FURY

Wishes to thank all his fans for the wonderful reception and presents which he received at the 'NME' Poll Concert at Wembley, Sunday, March 5th

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MORE, ELLA!

AS pianist Lou Levy played "The Queen" and people began to stand up, someone shouted "We want more Ella." And that just about summed up the feelings of the entire, jam-packed audience at London's Royal Festival Hall where the "First Lady of Jazz" opened her current British tour with Oscar Peterson's Trio on Saturday.

So many superlatives have been heaped on Miss Fitzgerald's shoulders that it becomes increasingly difficult to say anything new.

Her singing on Saturday was the personification of good taste and could hardly be faulted. Diction, phrasing, delivery, pitch—pick on any aspect of singing you want and the incomparable, technically perfect Ella is always spot on target.

Highspot of the show for this writer was the swinging "You're Driving Me Crazy"—a romping, stomping work-out that was vocal excitement at its extreme best. A close second was her purposeful interpretation of Thelonious Monk's "Round Midnight."

Probably the best received of all Ella's items was "Mack The Knife," a happy-go-lucky, swinging routine featuring the scat singing that British audiences seem to adore. Very nice, I agree, but I much preferred her on other songs like "The Song Is Ended," "Heart And Soul," and "Why Was I Born."

Pianist Lou Levy, whose quartet supported Ella, is one of the finest accompanists in jazz today, and works extremely well with his rhythm section colleagues—Herb Ellis (guitar), Wilfred Middlebrooks (bass) and Gus Johnson (drums).

Co-starring with Ella on the show was the burly pianist Oscar Peterson. In past years, I've never been really impressed with him. But after Saturday's performance, you can count me among his fans. I've honestly never heard him play so well.

His rocking, two-handed piano work—a beautiful blend of explosive dynamics and controlled subtlety—was more relaxed and inventive than ever before, and he certainly couldn't wish for better accompanists than bassist Ray Brown and drummer Ed Thiipen.

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