

131 Stars—How They Rated in 1960

SEE THE COMPLETE NME RECORD SURVEY ON PAGE TWO

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JESS CONRAD, the singer the NME nominated as the most likely newcomer to reach stardom in 1961 for the Granada TV "Compass" programme last Friday, when Bill Grundy made the announcement.



CONNIE FRANCIS is the only girl in the first ten of this year's NME Record Survey (see page 2). And judging by this picture of her, from her forthcoming film "Where The Boys Are," she is going to please eyes as well as ears when it's shown! RIGHT: PERRY COMO continues to charm vocally as well as uphold his reputation as the star who introduces the most interesting personalities to our screens, via his "Music Hall" on BBC-TV.



MEL TORMÉ makes a welcome return to Britain this weekend to appear in the 200th edition of "Sunday Night At The London Palladium," and next week's "Saturday Spectacular."



JOHNNY TILLOTSON takes over the coveted No. One spot in the NME Charts this week with his "Poetry In Motion." Only seven weeks ago he was a newcomer to the best-selling lists.



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THE MOST EXCITING DISC RACE EVER!

THIS has, without doubt, been the most exciting year in terms of disc supremacy, since we first started publishing these annual surveys. Previously the winning artist has always emerged with a clear-cut lead at the top of the table—but throughout the whole of 1960, the final outcome has been in doubt.

And only in the last two weeks did it become evident that Cliff Richard was just going to sneak home from Adam Faith. But what a tussle it was! Why, as recently as the last week of November, Adam was in the lead! And it was only because Cliff's "I Love You" had a slightly more widespread appeal than Adam's "Lonely Pup," that he achieved victory, in as close a photo-finish as you could ever wish to see.

DEREK JOHNSON conducts
the world-famous annual
NME RECORD SURVEY

So the main acclaim and principal plaudits this year go to Adam and Cliff—plus Elvis Presley, whose achievements, even though he finished in third place, were perhaps even more fantastic than those of the two British boys above him.

ending until March, didn't enter the battle until more than a quarter of the year was through.

must admit that she has a point here. In any case, the toast—as we pull into the new year of 1961—is very clearly . . . Cliff, Adam and Elvis! Not very far behind in my estimation is Anthony Newley, a comparative newcomer to recording, whose only insight into show business a couple of years ago was as an actor.

Even then, his first release did not sell as sensationally as his subsequent offerings, and he finished the first half of the year with a mere 199 points in the bag, in 23rd position. Suddenly, in mid-July, he produced a sizzling burst of speed, and started stacking up the points.

Level terms

From mid-July until the end of December, he amassed 905 points—to rocket himself into third place, and finish with an extremely impressive total of 1,104.

With a remarkable string of successes in the past year, he has managed to pull up into fourth place—on level terms with those consistently big sellers, the Everly Brothers.

So maybe Cliff and Adam should be mighty grateful that Elvis did miss out on the first quarter of the year!

Indeed, Tony's final spurt, with his "Strawberry Fair" remaining in a relatively high position until the final week, put him equal with Don and Phil only on the very day this survey closed—and then only because the boys' "Like Strangers" hadn't done as well as expected in its second week in the Charts.

What's more, with "It's Now Or Never" still selling strongly, and "Are You Lonesome Tonight" due for release next week, Elvis must surely be an odds-on bet to be wearing the No. 1 crown this time next year.

Let us also award a super-special bouquet to the world's supreme girl singer, Connie Francis.

A regular correspondent, who happens to be an ardent Elvis fan, writes to suggest that, although Elvis has collected about 300 points less than both Cliff and Adam, he has actually sold more records in 1960 than either of them.

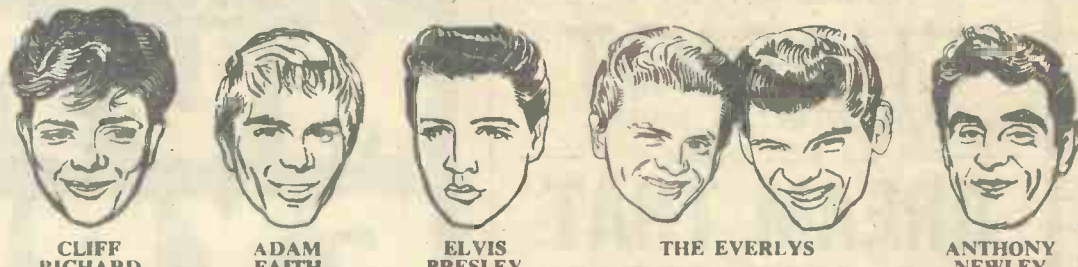
In this era when male singers are still predominant, she has held her sixth position from last year—and she's done so, as they say in parliamentary circles, with an increased majority.

She based this supposition upon the fantastically high sales Elvis enjoys when he is at No. 1—including, of course, his recent million-in-Britain success with "It's Now Or Never."

Last year she was sixth with 809 points; this year she is sixth with 915 points.

Well, unfortunately, I can't get figures of comparison from the respective record companies—but one

Whilst on the subject of the ladies, our own reliable Shirley Bassey has come up trumps again, and emerges



CLIFF RICHARD ADAM FAITH ELVIS PRESLEY THE EVERLYS ANTHONY NEWLEY

as Britain's best-selling female artist. What's more, she's done so purely on the strength of one record—the delightful ballad "As Long As She Needs Me"—with which she has collected 480 points.

Last year, when she amassed 728 points, she did so with two major hits—"I Love You" and "Kiss Me, Honey Honey, Kiss Me."

Not far behind Shirley, indeed only a mere nine points, is young Brenda Lee, who deserves a special mention for having done so well during her first year in the British hit parade.

In fact, if the quality of her more recent material had been up to the standard of her initial "Sweet Nothin's" hit, she might well have succeeded in challenging Connie Francis.

In the instrumental field, Duane Eddy improved his position from last year's 17th to eighth, to become Britain's top selling non-vocal artist of the year.

He, plus Johnny and the Hurricanes who are immediately below him in the table (and were 31st in 1959), have become automatic Chart entrants, irrespective of the material they record, and are obviously destined for further success in 1961.

But for the outstanding instrumental achievement of the year, I take my hat off to our own Shadows, who have done so remarkably well for hit parade newcomers by forcing themselves into tenth place.

The astonishing thing about their triumph is that it has taken only five months, for they did not make their Chart debut until the end of July.

During that time they have col-

lected 633 points, and the only person to have done better in the corresponding period of time is Elvis Presley.

Yes, disc fans have taken Jet, Hank, Bruce and Tony to their hearts in a big way.

Jimmy Jones climbed remarkably high in the list—into seventh place—thanks almost entirely to "Handy Man" and "Good Timin'," both of which enjoyed lengthy runs.

And Johnny Preston, too, had a couple of big Mercury hits earlier in the year, which boosted him to 11th spot.

Lonnie stays

Needless to say, dear old Lonnie Donegan is still keeping his personal flag flying as strongly as ever. True, he's dropped a little from his third placing last year, due to a lapse at the beginning of 1960, but he's still well up there amongst the leaders—as he has always been.

Emile Ford failed to maintain the promise which netted him 471 points in the first half of the year, though he recently made something of a comeback with "Them There Eyes" and "Counting Teardrops"—and it's good to see another consistent artist, Tommy Steele, improving his position from 35th last year to No. 20 in the current table.

Congratulations also to HMV's Johnny Kidd—a real bolt from the blue, here. Last year he scraped together just 21 points, to hoist himself into 87th spot. Now he's been able to join the elite in the Top Twenty. Good for him!

Russ Conway, who scooped the pool last year—and emerged as winner with 1,548 points, hasn't had such a successful time this year. But let's concede that he's done exceptionally well, when you stop to consider that he's been experimenting with numbers like "Passing Breeze."

Furthermore, his albums and EPs have been selling well—and he's got two compositions in the Top 25 sheet-music sellers of the year.

Let's take a look at some of the names who have disappeared from the leading 20 this year. Marty Wilde, for instance—last year's No. 4.

Marty has dropped way down to No. 63, but there's every indication he's on the way back to the top.

Bobby Darin and Craig Douglas have both dropped out of the Top 20, but they are still reasonably well placed in the following ten, though both must be a little worried because they haven't had a hit during the latter half of the year.

Even greater lapses have been experienced by Ricky Nelson, Paul Anka and Lloyd Price—and I must say that, in all three instances, I find the declines rather surprising.

Ricky, for example, has tremendous teenage appeal, and I can only suppose that his slip must be partially due to Elvis' return on to the American scene.

As I have mentioned in the past, Paul Anka's slide might have been explained in the middle of the year, by his choice of material—but recently he's pulled his socks up, and I thought we might have seen something of a comeback. But unfortunately not, and Paul still has to be content with 35 points.

I am amazed that Lloyd Price has slipped out of the reckoning this year, as I imagined that he was just the stuff to give the beat-happy

youngsters. But maybe he'll get back to something like his former glories (16th last year) in 1961.

Last year's No. 18 has also fallen out—Chris Barber. But Chris made his appearance last year as the representative of the trad school, and he has merely handed over to another jazz specialist in 1960. Hence we have Acker Bilk comfortably placed in this year's list.

Conway Twitty (No. 20 last year), Little Richard (23rd in 1959) and Jerry Keller (24th) have also dropped out, while declines in position have been experienced by Frankie Vaughan (from 21st to 91st), Perry Como (14th to 42nd—but he's had only two discs released in the last 12 months) and the Beverley Sisters (26th to 97th).

It's sad to see Malcolm Vaughan disappear from the lists after so many years of consistency. Also out this year are the Coasters, Slim Dusty, the Browns, Sarah Vaughan, Ruby Murray, Dickie Valentine and Billy Eckstine—while Pat Boone continues his downward trek, slipping from 44th to 113th.

It isn't surprising that last year's No. 11, Buddy Holly, should have slipped to 101st almost two years after his death—indeed, it's a credit to his great popularity that he is still in the reckoning.

The same applies to the late Eddie Cochran, whose death deprived us of a great talent, but whose records are fortunately still able to gladden us—as his 21st position demonstrates.

Praise is due to two new British artists, Ricky Valance and Tommy Bruce, for finishing so strongly—and to our two leading vocal groups of the year, the Kings (37th) and the Kayes (44th), both of whom have done well.

A big cheer

And if I may be permitted to describe them as a vocal group, a big cheer for Peter Sellers and Sophia Loren—for climbing into 42nd spot, purely on the strength of "Goodness Gracious Me."

Mike Holliday is back in the running this year again, young Garry Mills has enjoyed an auspicious debut year with 200 points, and the distinctive sound of the John Barry Seven has worked wonders in boosting the group to 30th place.

All things considered, it's been another extremely successful year for British disc stars.

Of the 133 artists who have appeared in the Charts during the last 52 weeks, 60 have been British—that's just over 45 per cent. (For argument's sake, I've included Rolf Harris and Little Tony with the British contingent.)

As for the distribution of points—well, Britain fares even better in that respect. I've done a marathon job of totting up all the points awarded during the year, and I find that British artists claimed 46½ per cent of them!

THE KAYE SISTERS
Come to me

Final chart places

- 1. Cliff Richard ... 1,416
- 2. Adam Faith ... 1,386
- 3. Elvis Presley ... 1,104
- 4. Everly Brothers ... 965
- 5. Anthony Newley ... 965
- 6. Connie Francis ... 915
- 7. Jimmy Jones ... 758
- 8. Duane Eddy ... 732
- 9. Johnny and the Hurricanes ... 684
- 10. Shadows ... 655
- 11. Johnny Preston ... 617
- 12. Lonnie Donegan ... 580
- 13. Emile Ford ... 563
- 14. Roy Orbison ... 481
- 15. Shirley Bassey ... 480
- 16. Brenda Lee ... 471
- 17. Neil Sedaka ... 343
- 18. Freddy Cannon ... 330
- 19. Johnny Kidd ... 322
- 20. Tommy Steele ... 316

Here is a complete analysis of the NME best-selling Charts for 1960. It shows the total hit parade merits of every artist who appeared in the Top 30 during the past 12 months. Thirty points were awarded for every top position, and so on down to one point for No. 30.

- 21. Eddie Cochran ... 304
- 22. Russ Conway ... 296
- 23. Ricky Valance ... 294
- 24. Bobby Darin ... 280
- 25. Craig Douglas ... 274
- 26. Johnny Mathis ... 273
- 27. Drifters ... 270
- 28. Tommy Bruce ... 267
- 29. Percy Faith ... 263
- 30. John Barry 7 ... 260
- 31. Max Bygraves ... 252
- 32. Johnny Burnette ... 247
- 33. Acker Bilk ... 235
- 34. Ventures ... 233
- 35. Michael Holliday ... 227
- 36. Marv Johnson ... 219
- 37. King Brothers ... 216
- 38. Steve Lawrence ... 204
- 39. Bobby Rydell ... 202
- 40. Fats Domino ... 200
- 41. Garry Mills ... 200
- 42. Perry Como ... 195
- 43. Peter Sellers and Sophia Loren ... 195
- 44. Kaye Sisters ... 194
- 45. Frank Sinatra ... 193
- 46. Bob Luman ... 188
- 47. Jim Reeves ... 187

- 48. Guy Mitchell ... 179
- 49. Elmer Bernstein ... 174
- 50. Frankie Laine ... 169
- 51. Brian Hyland ... 163
- 52. Jack Scott ... 160
- 53. Ken Dodd ... 156
- 54. Nina and Frederik ... 155
- 55. Sam Cooke ... 152
- 56. Rolf Harris ... 147
- 57. Hank Locklin ... 143
- 58. Connie Stevens ... 135
- 59. Lance Fortuna ... 134
- 60. Michael Cox ... 132
- 61. Avons ... 128
- 62. Piltown Mea ... 127
- 63. Marty Wilde ... 124
- 64. Nat "King" Cole ... 121
- 65. Johnny Tillotson ... 116
- 66. Platters ... 112
- 67. Edith Piaf ... 110
- 68. Max Harris ... 97
- 69. Jerry Lordan ... 95
- 70. Ernie Fields ... 92
- 71. Gene Vincent ... 77
- 72. Billy Bland ... 72
- 73. Charlie Drake ... 72
- 74. Billy Fury ... 63
- 75. Bryan Johnson ... 62
- 76. Keith Kelly ... 57
- 77. Ella Fitzgerald ... 42
- 78. Mark Wynter ... 42
- 79. Sandy Nelson ... 41
- 80. Marty Robbins ... 39
- 81. Paul Anka ... 35
- 82. Bob Azzam ... 35
- 83. Frank Weir ... 33
- 84. Don Costa ... 33
- 85. Frankie Avalon ... 30
- 86. Little Tony ... 30
- 87. Alma Cogan ... 29
- 88. Ray Charles ... 27
- 89. Nelson Keene ... 25
- 90. Manuel ... 25
- 91. Frankie Vaughan ... 23
- 92. Frank Ifield ... 22
- 93. Viscounts ... 22
- 94. Matt Monro ... 21
- 95. Winifred Atwell ... 17
- 96. Bert Weedon ... 17
- 97. Beverley Sisters ... 17
- 98. Johnny Fergusson ... 17
- 99. Frank D'Rone ... 16
- 100. Four Lads ... 15
- 101. Buddy Holly ... 15
- 102. Wink Martindale ... 12
- 103. Jane Morgan ... 12
- 104. Dave Sampson ... 11
- 105. Brothers Four ... 10
- 106. Buddy Greco ... 10
- 107. Joe Brown ... 9
- 108. Maureen Evans ... 9
- 109. Valerie Masters ... 9
- 110. Fendermen ... 8
- 111. Johnnie Ray ... 8
- 112. Pat Boone ... 8
- 113. Anita Bryant ... 6
- 114. Anne Shelton ... 6
- 115. Mark Dinning ... 5
- 116. Tony Bennett ... 4
- 117. Crickets ... 4
- 118. Stevie Marsh ... 4
- 119. Joan Regan ... 4
- 120. Bill Black's Combo ... 3
- 121. Flee-Rekkers ... 3
- 122. Mikki and Griff ... 3
- 123. Donald Peers ... 3
- 124. Marion Ryan ... 3
- 125. Brook Benton ... 2
- 126. Sammy Davis ... 2
- 127. Bill Forbes ... 2
- 128. Marke Anthony ... 1
- 129. Peter Chester ... 1
- 130. Toni Fisher ... 1
- 131. Wanda Jackson ... 1
- 132. Ricky Nelson ... 1

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PLUS! 1960'S RISING STARS; RECORD CHART SURVEY OF THE YEAR; CONNIE FRANCIS NAMES HER FAVOURITE BRITISH SINGERS; THE STARS' NEW YEAR RESOLUTIONS; BRITAIN'S AMBASSADORS OF MUSIC; MILESTONES OF 1960: FORMER OCCUPATION OF THE STARS; ALMA COGAN WRITES ABOUT SAMMY DAVIS; NEWS HEADLINES OF THE YEAR; 1960 GOLD DISC WINNERS; NEWCOMERS TO THE CHARTS; MUSIC STARS' OTHER BUSINESS INTERESTS; POP CROSSWORD; EXCLUSIVE PICTURES; SINGERS AS ACTORS; ALL-STAR QUIZ; COMPLETE LP SURVEY; CONFESSIONS OF A RECORDING MANAGER; 1961 STARS TIPPED; NME CAMERAMAN'S VIEW OF THE STARS; RUSS CONWAY REMEMBERS; DOZENS MORE FEATURES; BEAUTIFULLY PRINTED ON ART PAPER WITH 3-COLOURED COVERS.

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Back in Charts

SPOTLIGHT ON TWO FAMOUS AMERICANS

Back in London



MEL TORME

THE British debut of the incredibly versatile Mel Tormé back in the summer of 1956 was one of the most exciting events in contemporary British pop music history.

I can't remember any visiting American star in the 'fifties being accorded such eulogistic, unashamedly adoring press notices.

What was so very special about Mel? Prior to his arrival here, many of us wondered what prompted an artist like Tony Martin to observe: "Everything he does is in perfect taste, wonderfully entertaining, inventive... choose any word of praise you like and it fits."

Our questions were answered in full at Tormé's opening concert, when he had a capacity audience breathlessly calling for more.

But it wasn't just his singing that impressed us—it was his all-round ability to entertain in the widest sense of the term.

He sang (ballads, swingers and even a couple of novelty-flavoured items); he also danced a little and threw in a couple of imitations for good measure.

he played gorgeous piano and later raised the roof with a controlled, musicianly display of drumnastics.

The NME summed up Mel's fantastic performance in one word—Tormendous! And I have a feeling that this word will be banded about again this weekend, when Mel pays his third visit to Britain to star in ATV's 200th "Sunday Night At The London Palladium."

Basically, Mel is a jazz singer. He interprets a song, as opposed to singing it straight, and his voice has a certain rhythmic quality which enables him to glide through the most difficult song with almost effortless ease.

Mel aims for perfection in everything he does—and he dislikes anything that is unmusical and created simply for the so-called "commercial" market.

His British debut was a direct result of the success of the record, and even without a hit disc to back him up he was able to return here in 1957 for another successful tour.

Greenery"? In the first place, he hasn't had an awful lot of singles issued over the past three years; and secondly, because the few that did appear weren't in the rock 'n' roll idiom, they didn't conform to current pop demands and subsequently didn't make the hit parade grade.

But don't get the idea that Mel hasn't done well in the disc stakes since 1956. He most certainly has—not with singles, but via a wide range of exceptionally good albums, most of them comprising standards.

"Mountain Greenery," for example, was just one of many fine tracks on Coral's "Mel Tormé At The Crescendo"—possibly Mel's most successful LP yet released here.

In 1956 came such excellent London albums as "Mel Tormé And The Marty Paich Dek-Tette" and "It's A Blue World."

To coincide with his visit here in 1957, London released "Mel Tormé Sings Fred Astaire," while Coral offered us the unusual "Musical Sounds Are The Best Songs."

"Songs For Any Taste" and a second volume of "Mel Tormé At The Crescendo"; Gala's "Prelude To A Kiss"; and HMV's "Tormé," "Ole Tormé," "Mel Tormé Swings Schubert Alley" and most recently, "Back In Town."

The latter LP is especially interesting since it reintroduces the famous Mel-Tones—the vocal team Mel headed in the mid-forties.

In addition to Mel, three of the original group are on hand, and among the selections is a revival of the original arrangement of "What Is This Thing Called Love."

The "California Suite" is generally regarded as Mel's greatest composing achievement, but we mustn't forget that he's also penned many other memorable songs—among them such wonderful tunes as "The Christmas Song," "County Fair," "Stranger In Town," and "Someone You Love."

Since his last visit to Britain, Mel has been winning plaudits again for his acting, both on TV and in movies. Last year, we saw him in "Girls Town" and "Walk Like A Dragon," and he's in line for several more pictures in the near future.

A colleague of mine once described this 35-year-old youthful veteran of show business as "the most wonderfully complete—and completely wonderful—entertainer." How right!



TONY BENNETT

A comeback to the sellers after six years

WHEN your favourite singer happens to be Tony Bennett and you persist in letting everybody know it, then you've every right to expect this statement to be met by raised eyebrows—unless, of course, you happen to be talking to another Bennett fan, in which case you'll face a knowing smile.

I know this is true, because Tony is my favourite singer. But why the raised eyebrows? Well, not since 1955—when he topped the NME charts with "Stranger In Paradise"—has Tony had a best seller here, and over the past five years he's become one of discland's forgotten stars.

But not any more. Just a couple of weeks ago, Tony made a long-awaited reappearance in the hit lists with "Till" (now No. 22), and his current Philips coupling, "Marriage-Go-Round"/"Somebody," is bidding strongly for a place in the charts.

Comeback?

Could this be the start of a comeback? I most sincerely hope so. Tony has been out of the limelight in Britain for far too long, and his many and varied talents are deserving of greater recognition.

Doubtless, many people will take me to task over my selection of Bennett as a personal favourite—even above such better-known stars as Sinatra, Sammy Davis, Vic Damone, Nat "King" Cole and a handful of other worthy "greats" of the pop music business.

In my defence, may I just say this: As I see it, Tony sings with greater conviction, deeper feeling and infinitely more warmth than any other singer I know.

His adaptability enables him to handle ballads, swingers and even complex jazz-flavoured items with equal ease, precision and charm.

But if he's so good, why hasn't he registered here for such a long time? Put it down to wrong material—wrong not in the musical sense (because his discs, without exception, have all featured fine songs, brilliantly performed) but rather from the standpoint that they weren't "commercial."

The bulk of Tony's releases in recent years have been ballads (and this type of material hasn't exactly dominated the charts for a long time). But he did come close to notching a hit in 1957, when his original American hit waxing of the lively "In The Middle Of An Island" was just edged out of the charts by an alternative King Brothers version.

The first signs of a reawakening of interest in Tony's singing here came last year when his revival of "Smile" (a sizeable hit in the States) began to attract the attention of disc fans. And later in the year, his "Cool School" single met with a modicum of success.

Earlier on, I mentioned a Bennett "comeback"—but that only applies to Britain. In America, he hasn't been away—not since he first burst on to the entertainment scene in 1950.

It comes as no surprise there to

SPECIALS by KEITH GOODWIN

hear people mentioning his name in the same breath as Sinatra and Cole.

Sinatra, in fact, is one of Tony's greatest admirers; another is Sammy Davis, who told me last May: "I gather Tony doesn't mean very much in Britain at the moment. That's a great, great pity, because he's one of the best and most consistent vocal entertainers around today."

Until the arrival in the charts of "Till," Tony's disc successes in this country had been confined to two 1955 hits—the aforementioned million-selling chart-topper "Stranger In Paradise" and the standard "Close Your Eyes," which made a brief appearance in the lower half of the frame later the same year.

In America, however, it's a far different story. New York-born Anthony Dominick Benedetto (34) has had more disc successes than you can count on two hands—including three other Gold Disc winners in the shape of "Rags To Riches," "Because Of You" and "Cold, Cold Heart."

Demo-disc

His very first hit was "Boulevard Of Broken Dreams"—and it was a privately made demonstration disc of this tune that won him a U.S. Columbia (Philips here) recording contract in 1950.

Other big-selling Bennett singles include "Ca C'est Lamour," "Just In Time," "There'll Be No Tears Tonight," "Firefly," "Blue Velvet," "Solitaire," "One For My Baby," "Congratulations To Someone" and "Sing You Sinners."

In the LP field, Tony has fared quite well in Britain over the past three years, with such wonderful Philips albums as "Tony Bennett Showcase," "The Beat Of My Heart" (his first out-and-out jazz recital), "Long Ago And Far Away" and the recently issued "To My Wonderful One."

Sixteen accomplished musicians who feel that Tony is tops are the members of the great Count Basie Band, with whom the singer waxed two superb albums a while back. The first, on Philips, was a concert recording titled "Tony Bennett In Person"; the second, a studio recording, later appeared on Columbia under the title "Count Basie Swings—Tony Bennett Sings."

On the strength of his "Stranger In Paradise" success, Tony came to Britain for the first time in 1955. The last time we saw him was in 1958, when he starred in ATV's "Sunday Night At The London Palladium" and "Saturday Spectacular" productions. When are we likely to see him again?

Well, there's been rumours of late that he may appear in cabaret at London's Pigalle Theatre-Restaurant some time this year. At the time of writing, nothing has been confirmed—but perhaps the continued success of "Till" will help to clinch a deal. And if the project materialises, I guarantee he'll raise the roof every night!

My sincere and grateful thanks to all of my friends who sent such wonderful, cheerful letters and gifts to my father, Roger Webb, in hospital. These gestures have been most appreciated, and I am certain help him on the road to recovery.

Once again, my sincere thanks.

CLIFF RICHARD

BIG HIT

FROM 'WEST SIDE STORY'



Maria

H 272

JOHNNY MATHIS



Keith Fordyce says it's

'Pepe' will be THE disc of the month

THERE'S a spate of top-class instrumentals this week—good recordings of good compositions. And, since the instrumentals only rarely take the limelight, we'll start the New Year by giving them pride of place on this page just for once.

CONNIE FRANCIS

"Many Tears Ago" isn't what you'd call a cheerful title, but when you listen to Connie Francis singing this ditty on MGM you'll find it has a thoroughly bright and happy tempo.

It's the fairly fast beat and the catchy tune that balance the love-gone-wrong lyric and make this a big potential hit.

Stan Applebaum is the conductor on that side while our own Tony Osborne takes over for the flip on which Connie once again demonstrates her liking for an Italian ballad.

This one is "Senza Mama," I much prefer the half which Connie sings in Italian when I can't understand the words!

TERESA BREWER

On Coral there's a revival of another good oldie by Teresa Brewer. It's "Have You Ever Been Lonely," a very good vehicle for her talents.

Dick Jacobs is true to his reputation of providing intelligent, ear-catching arrangements, so often deceptive in their simplicity.

Miss B. is more mellow than usual for her, and the tomboy quality takes a rest.

"When Do You Love Me" is medium-paced, lightly rhythmic, finding Teresa perplexed about a two-timin' boy-friend.

BILL BRAMWELL

An instrumental that could easily follow the example of "Gurney Slade" and jump into the charts is "Candid Camera Theme" recorded on Decca by Bill Bramwell.

Like "Gurney Slade" it's a TV theme and quite unusual. A catchy novelty with the lead being taken by Johnny Scott on piccolo.

"Frederika" is leisurely and soothing with an exceptionally pleasing clarinet solo from Bill, later joined by Johnny on flute. This is not hit material but well worth a listen.

"Pepe" is the big number for January, and there's going to be a right royal battle for top place in the charts between Russ Conway and Duane Eddy.

On Columbia, Russ has the backing of John Barry's orchestra as he sends the notes tumbling out in typical style. It's a cheerful, cheeky, chirpy sort of tune with a pleasant relaxed melody in the middle.

"Trinidad" was partly composed by Russ himself. It's sunny, it's catchy, and of course, it's Conway. And that's good enough for me and hundreds of thousands of others!

Naturally the London recording of "Pepe" by Duane sounds very different. Fast beat is prominent while Mr. E. takes care of the tune with occasional help from a tooting sax.

"Lost Friend" is slow and on the sad side but the title suggests that it was perhaps inspired by a sad and serious event.

Big question is, will it be Duane or Russ who makes the bigger impact with "Pepe"?

I'm not being cowardly (honest I'm not!) but I reckon they can both do equally well for the simple reason that their appeal is to different sections of the record-buying public.

*** MORE GUNFIGHTER BALLADS AND TRAIL SONGS (Fontana). A set of luring, guitar-backed country-and-western songs by Marty Robbins, telling stories of trouble and woe of cowboys, such as The Song Of The Bandit, Streets Of Laredo, Little Joe The Wrangler, and I've Got No Use For Women. Melodic American history.

*** BOB CROSBY'S GREAT HITS (London). Recapturing the palmy days when Bob Crosby, his Bobcats Group and his band were the pride of Chicago, you'll find the big-band beat very thrilling. Every number has a strident, insistent, trad-flavoured excitement to it. Standouts are Big Noise From Winnetka (with drummer Ray Bauduc and bassist Bob Haggart), the honky-tonk piano work of Billy Maxted in Little Rock Getaway, and the band's slower Gin Mill Blues.

*** AM I THAT EASY TO FORGET (London) is the title song of a soft-sung album by Debbie Reynolds, featuring quiet love songs, with a male vocal group and a string-filled orchestra. The film star wows listeners with a husky, coaxing voice which has plenty of appeal.

DUANE EDDY v. RUSS CONWAY



The 'Song' should count

THERE'S a pleasant recording of "Pepe" on Decca by Ronnie Aldrich and the Dreamers, but with the terrific competition, I guess Ronnie should concentrate on the other side—the theme music from the film "The Singer Not The Song." (I think I ought to point out that this is NOT a musical, but a strong drama set in Mexico).

A bold melody suggestive of the powerful emotions that make up the story of a battle between priest and gangster.

The music was written for the film by Philip Green who conducts the Knightsbridge Strings in "The Singer Not The Song" on Top Rank.

This version brings out more of the colour and richness of Mexico and more of the tense, taut drama.

Coupling is from the same film—"Anacleto's Theme." Anacleto is the gangster and accordingly this is tough, arrogant music with a rhythm of galloping hooves. Good listening on both sides.

LPs by Allen Evans

Ask Me To Go Steady, Too Young To Love, Why Not Me, and Summer Romance are typical slow sentimental numbers, and changing the mood, Debbie goes gay with *Abba Daba Honey-moon*.

*** LATIN AFFAIR (Capitol) brings out the best of Latin rhythms in the George Shearing Quintet again (its third LP of this kind). Favourites here are You Stepped Out Of A Dream, Dearly Beloved, and All Or Nothing At All.

*** MOMENTS TO REMEMBER (Philips) brings the sugary Norman Luboff Choir back to the turntables, with a set of romantic songs. Paper Doll is wonderful listening, and so are Sleepy Lagoon, Amapola, and The Breeze And I. The instrumental accompaniment is top class. Most relaxing.

*** OOH... IT'S THAT CHAQUITO AGAIN (Fontana). Plenty of volume, vocals in Spanish, lots of atmosphere about this L-A music by Chuquito (Johnny Gregory) and

his Orchestra, who prove they can provide the currently popular American big-band sound, too, with Dardanelle, and charm with a sultry beguine called *Song Of Orpheus* on the next track. They also provide a sun-filled version of Never On Sunday. No dull moments.

*** SOFT SPANISH NIGHTS (Fontana) are supplied by the soothing singing and guitar playing of Los Clamacoos (John, Harry and Richie Vaughan from Columbia, South America). They sing in Spanish and English.

*** THE BLUE AND THE GREY (Columbia) gives you folk songs of the American Civil War, which Charles Chilton presented first on BBC radio. The performers here are the George Mitchell Choir and soloists, with the Lansdowne Orchestra, conducted by Alfred Ralston. Rousing songs, with a mainly appeal.

*** THE ALAMO (Philips) film soundtrack, plus the additional per-

in film theme battle

More 'Sundowners' hit the music trail!

IN addition to the Tommy Reilly (Philips) version of the theme from "The Sundowners" reviewed last month, three more waxings have been released, including two on one label.

Billy Vaughn and his orchestra give this wonderfully imaginative number a straightforward treatment with saxophone as the main solo instrument.

Flipside is that most attractive melody "Old Cape Cod," possibly better for a British audience, without the words.

That's on the London label. So also is the recording of "The Sundowners" by Felix Slatkin and his orchestra. This version seems more in keeping with the mood of the melody, using a big chorus instead of saxophones, which somehow just don't sound right in connection with "outdoor" music.

"Gayther's Gone" is the title of the coupling. A bright and beaty semi-novelty with chorus and guitars as well as big orchestral sound.

Brunswick coverage of the theme from "The Sundowners" is by Jack Pleis and his orchestra.

Deep-sounding brass has an important part in this arrangement which emphasises the bold, head-up-shoulders-back quality of the melody rather than the lyrical appeal that can be brought out.

Flipover is our old friend "Pepe." Attractively presented but unlikely, I fear, to be heard very often in face of the other high-powered recordings.

JOHNNY BURNETTE

The latest hit-maker on the London label sounds all set for another winner with "You're Sixteen."

Johnny Burnette shows a strong inclination (so far) to record numbers that have a really worthwhile and recognisable tune, and this particular number comes easily into that category.

Lively beat, easy-on-the-ear arrangement with strings and a chorus humming.

There's sparkle in Johnny's singing and I fervently hope that he's here to stay.

"I Beg Your Pardon" is quite a pleasant little number, but not one you'll remember. About a guy who meets a gal again after a two-year interval in which she's changed quite a lot.



BILLY FURY

Despite the fact that he has the ability and certainly the popularity Billy Fury has not yet had a really big hit. Probably because he's never had a number that's quite strong enough.

That could be put right in a big way with his latest Decca recording, "A Thousand Stars."

A slow rock beat, a good melody, a first-class teenage lyric and a big arrangement with chorus and orchestra.

"Push Push" is a rather odd title and I won't attempt to explain it. The rhythm is a sort of Latin rock and the number moves along at a lively pace.

Billy, for his part, gives a great performance.

POTTED POPS

FRANK CORDELL (HMV) and his orchestra offer the theme from the film "Tunes Of Glory." Titled "The Black Bear," it's a traditional from Scotland hotted up with a swinging beat. Opens and closes with pipes but the brass section in the middle is pop enough. Good and refreshing. "Darling Charlie" again has a crisp, punchy brass sound in the modern arrangement of the traditional air.

JOHNNY GREGORY (Fontana) conducts his orchestra in two popular TV themes. "Bonanza" is fast-moving and invigorating; "Maverick" has a jogg-trotting devil-may-care mood to it.

SELLERS/LOREN

From that very successful LP, Parlophone have taken another track as a follow-up to "Goodness Gracious Me." This time Peters Sellers and Sophia Loren deal in "Bangers And Mash."

Mr. Sellers and Miss Loren interchange their Cockney and Italian accents so that in the end she is offering him a "punch up the throat!"

I expect this disc to reach the NME Charts but it won't do as well as its predecessor, not having that madly catchy "heartbeat" rhythm.

Sophia has the flipside all to herself with a cute number called "Zoo Be Zoo Be Zoo." In Miss Loren's language that title means "I love you." And what man wouldn't like to be zoo-be-zoo-be-zoo-ed by Miss L.?

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7N 15321 TERRY YOUNG "PARTNERS" b/w "MAVERICK"	45 rpm	7N 15319 JOSH MACRAE "MESSING ABOUT ON THE RIVER" b/w "HIGH CLASS FEELING"	45 rpm
7N 15318 DAVY JONES "SCENERY" b/w "SHENANDOAH"	45 rpm	7N 25065 101 STRINGS "JOE'S BOLERO" b/w "BEGUINE FOR LOVERS"	45 rpm

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by night**

COLUMBIA 45-DB4561

RUSS CONWAY

**Pepe
(from the film)**

COLUMBIA 45-DB4564

CONNIE FRANCIS

Many tears ago

45-MGM1111

THE PILTDOWN MEN

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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, January 4, 1961)

Last This Week	This Week	Artist	Label
3	1	POETRY IN MOTION Johnny Tillotson (London)	London
2	2	SAVE THE LAST DANCE FOR ME Drifters (London)	London
4	3	I LOVE YOU Cliff Richard (Columbia)	Columbia
1	4	IT'S NOW OR NEVER Elvis Presley (RCA)	RCA
4	5	LONELY PUP Adam Faith (Parlophone)	Parlophone
10	6	ROCKING GOOSE Johnny and the Hurricanes (London)	London
8	7	GOODNESS GRACIOUS ME Peter Sellers & Sophia Loren (Parlophone)	Parlophone
12	8	PERFIDIA Ventures (London)	London
7	9	STRAWBERRY FAIR Anthony Newley (Decca)	Decca
9	10	MAN OF MYSTERY Shadows (Columbia)	Columbia
19	11	BLUE ANGEL Roy Orbison (London)	London
14	12	COUNTING TEARDROPS Emile Ford (Pye)	Pye
16	13	PORTRAIT OF MY LOVE Matt Monro (Parlophone)	Parlophone
15	14	STRAWBERRY BLONDE Frank D'Rone (Mercury)	Mercury
24	14	LITTLE GIRL Marty Wilde (Philips)	Philips
22	16	BUONA SERA Acker Bilk (Columbia)	Columbia
17	16	SWAY Bobby Rydell (Columbia)	Columbia
11	18	GURNEY SLADE Max Harris (Fontana)	Fontana
—	19	STAY Maurice Williams and the Zodiacs (Top Rank)	Top Rank
13	20	AS LONG AS HE NEEDS ME Shirley Bassey (Columbia)	Columbia
6	21	LITTLE DONKEY Nina & Frederik (Columbia)	Columbia
28	22	TILL Tony Bennett (Philips)	Philips
25	23	LIKE STRANGERS Everly Brothers (London)	London
21	24	MY HEART HAS A MIND OF ITS OWN Connie Francis (MGM)	MGM
18	25	LIVELY I Lonnie Donegan (Pye)	Pye
—	26	CHARIOT Rhet Stoller (Decca)	Decca
30	27	DREAMIN' Johnny Burnette (London)	London
28	28	IT'S YOU THAT I LOVE Marion Ryan (Columbia)	Columbia
27	28	GI BLUES (LP) Elvis Presley (RCA)	RCA
—	30	BLACK STOCKINGS John Barry (Columbia)	Columbia
19	30	MY LOVE FOR YOU Johnny Mathis (Fontana)	Fontana

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, January 3, 1961)

Last This Week	This Week	Artist	Label
2	1	IT'S NOW OR NEVER (Ricordi)	Ricordi
1	2	LITTLE DONKEY (Chappells)	Chappells
3	3	NEVER ON A SUNDAY (United Artists)	United Artists
7	4	SAVE THE LAST DANCE FOR ME (Manor)	Manor
6	5	LONELY PUP (Mills)	Mills
27	6	I LOVE YOU (Shadows)	Shadows
16	7	TILL (Chappells)	Chappells
14	8	TOGETHERNESS (Debmar)	Debmar
19	9	STRAWBERRY FAIR (Essex)	Essex
—	10	POETRY IN MOTION (Morris)	Morris
9	11	MY HEART HAS A MIND OF ITS OWN (Nevins-Kirshner)	Nevins-Kirshner
8	12	AS LONG AS HE NEEDS ME (Lakeview)	Lakeview
11	12	MAN OF MYSTERY (Feldman)	Feldman
10	14	IN MY LITTLE CORNER OF THE WORLD (Kassner)	Kassner
4	15	MARY'S BOY CHILD (Bourne)	Bourne
13	16	GOODNESS GRACIOUS ME (Essex)	Essex
22	17	GURNEY SLADE (Robbins)	Robbins
—	18	PORTRAIT OF MY LOVE (Lennox)	Lennox
17	19	MY LOVE FOR YOU (Johnny Mathis)	Johnny Mathis
4	20	MUST BE SANTA (Cromwell)	Cromwell
12	21	DREAMIN' (Edwin Morris)	Edwin Morris
18	22	LOVE IS LIKE A VIOLIN (Keith Prowse)	Keith Prowse
20	23	LET'S THINK ABOUT LIVING (Acuff-Rose)	Acuff-Rose
23	24	MILORD (Aberbach)	Aberbach
14	25	LITTLE WHITE BERRY (Berry)	Berry
21	26	KICKIN' UP THE LEAVES (Peter Maurice)	Peter Maurice
—	28	LIVELY I (Essex)	Essex
—	28	OL MAC DONALD (Barton)	Barton
—	28	ROCKING GOOSE (Vicki)	Vicki
—	30	PERFIDIA (Latin-American)	Latin-American

BEST SELLING POP RECORDS IN U.S.

(Tuesday, January 3, 1961)

Last This Week	This Week	Artist	Label
1	1	ARE YOU LONESOME TONIGHT Elvis Presley	Elvis Presley
2	2	WONDERLAND BY NIGHT Bert Kampfert	Bert Kampfert
3	3	LAST DATE Floyd Cramer	Floyd Cramer
5	4	EXODUS Ferrante & Telcher	Ferrante & Telcher
4	5	A THOUSAND STARS Kathy Young & The Innocents	Kathy Young & The Innocents
0	6	NORTH TO ALASKA Johnny Horton	Johnny Horton
7	7	MANY TEARS AGO Connie Francis	Connie Francis
8	8	YOU'RE SIXTEEN Johnny Burnette	Johnny Burnette
13	9	ANGEL BABY Rosie & The Originals	Rosie & The Originals
10	10	CORRINE CORRINA Ray Peterson	Ray Peterson
16	11	RUBBER BALL Bobby Vee	Bobby Vee
9	12	SAILOR Lolita	Lolita
11	13	HE WILL BREAK YOUR HEART Jerry Butler	Jerry Butler
20	14	WILL YOU LOVE ME TOMORROW Shirley Bassey	Shirley Bassey
12	15	LONELY TEENAGER Dion	Dion
17	16	WONDERLAND BY NIGHT Louis Prima	Louis Prima
15	17	PERFIDIA Ventures	Ventures
14	18	ROCKIN' AROUND THE CHRISTMAS TREE Brenda Lee	Brenda Lee
—	19	WONDERLAND BY NIGHT Anita Bryant	Anita Bryant
—	20	SWAY Bobby Rydell	Bobby Rydell

The American chart is published by courtesy of "Billboard"

TOP HITS

LOVIN' BABE
THE BACHELORS
45-F 11300 Decca

THE SINGER NOT THE SONG
RONNIE ALDRICH
45-F 11310 Decca

DUANE EDDY
PEPE
45-HLW 9257 London

THE BROWNS
SEND ME THE PILLOW YOU DREAM ON
45/RCA-1218 RCA

CANDID CAMERA THEME
BILL BRAMWELL
45-F 11309 Decca

THEME FROM
'THE SUNDOWNERS'
FELIX SLATKIN
45-HLG 9256 London

JOHNNY BURNETTE
YOU'RE SIXTEEN
45-HLG 9254 London

THE CRICKETS
DON'T CHA KNOW
45-Q 72417 Coral

BILLY FURY
A THOUSAND STARS
45-F 11311 Decca

THEME FROM
'THE SUNDOWNERS'
BILLY VAUGHN and his Orchestra
45-HLD 9259 London

FIRST TASTE OF LOVE
BEN E. KING
45-HLK 9258 London Atlantic

BRENDA LEE
LET'S JUMP THE BROOMSTICK
45-05823 Brunswick

TERESA BREWER
HAVE YOU EVER BEEN LONELY P
45-Q 72418 Coral

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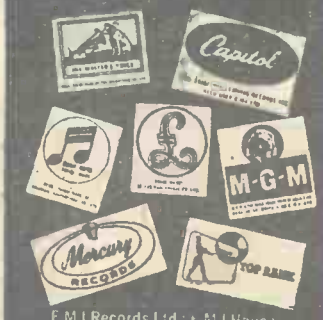
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GIRL SINGERS MAKE ATV NEWS

- ★ Shirley Bassey Palladium star
★ Alma Cogan contract extended
★ Andrews Sisters' 'Spectacular'

FIRST major ATV bookings of the New Year spotlight female singers. Britain's two outstanding female stars, Shirley Bassey and Alma Cogan, are set to headline important weekend presentations this month...

Shirley Bassey returns to top the bill in 'Sunday Night At The London Palladium' on January 29...

She appeared on the Palladium TV show early in October and was so successful that she was re-booked for a further appearance four weeks later...

Alma Cogan's latest starring vehicle is the 'Saturday Spectacular' presentation of January 21...

Welsh singer Ivor Emmanuel is also on the bill and the King Brothers are likely additions.

This is the last of the 12 showcases guaranteed to Alma under her existing ATV contract...

company has taken up its option on her services, and she will be starring in a further dozen major shows in the next year.

CONRAD, WYNTER JOIN VINCENT PACKAGE TOUR

TWO of Britain's top singing hopes—Jess Conrad and Mark Wynter—are to head a week of one-nighters with American rock exponent Gene Vincent...

Also on the bill are 'Angela Jones' hitmaker Michael Cox, Johnny Duncan and the Blue Grass Boys...

The tour begins at London's East Ham Granada and follows on consecutive days at Maidstone (13th), Aylesbury, Bedford, Kettering, Grantham, Mansfield and Slough Adelphi (19th).

Wynter will be released from the Bedford date to appear in BBC-TV's Eurovision Song Contest heat that evening.

U.S. folk impresario visits Britain

HAROLD LEVENTHAL, who books many of America's leading folk singers and groups, is currently making his first visit to London to arrange tours for such artists as the Tarriers, the Weavers and new star Odette.

He is having discussions with several British agents and impresarios connected with the folk field, and also hopes to book British artists for the U.S. and the Continent during his ten-day stay.

Weedon in charity show

Bert Weedon is the latest star to donate his services for the Jack Conway Benefit Concert at the Royal Albert Hall on Sunday, January 15.

ELVIS' LEADING LADY GUESTS WITH COMO

AN intriguing feature of BBC-TV's 'Perry Como Music Hall,' scheduled for screening on Tuesday, January 24, is the guest appearance of Juliet Prowse, Elvis Presley's leading lady in 'GI Blues.'

Other guests on this Como presentation include Steve Lawrence and the Kingston Trio.

Now that the Como show has moved to a new Tuesday evening time slot, BBC-TV anticipate that it will be seen regularly every week.

Among other BBC-TV bookings is Anne Shelton, who is one of the principal attractions in the Sunday evening 'Showtime' programme on January 22.

The following Thursday (26th), Marion Keene, Frank Ifield, Al Saxon and the Betty Smith Quintet are featured in the 'Home In Time' production—which, on this occasion, is compered by David Jacobs.

Harry Rabinowitz is musical director for David Hughes' new 'Make Mine Music' series, which begins on Friday, January 27. Helena Scott, from the London cast of 'The Most Happy Fella,' guests in the first programme.

TORME'S ARRIVAL

Mel Tormé is expected to arrive at London Airport early tomorrow (Saturday) morning, for his guest appearances on the Palladium TV show this weekend and in 'Saturday Spectacular' on January 14. Tormé, who has just completed a cabaret tour in America, was previously in Australia with Ella Fitzgerald.



Bandleader BOB MILLER and glamour girl SHIRLEY EATON pose with star CLIFF RICHARD after his ATV 'Saturday Spectacular' last weekend.

If film commitments permit—CLIFF RICHARD FIRST BLACKPOOL

CLIFF RICHARD may play his first summer season in Blackpool offered starring roles at two venues, but cannot accept until settled.

Richard, who will be playing his first resident season in the resort, has been offered the chance of headlining at Blackpool Hippodrome or alternatively the Opera House. Shirley Bassey is already booked as the headliner for the first half of the summer season at the latter venue.

For the time being, Cliff's manager, Tito Burns, has had to decline acceptance of either offer. Negotiations are still taking place for several films for which Cliff is being sought.

SUMMER FILM?

One of these may have to be made during the summer, which would rule out a long residency. If he is free, however, it is likely that Cliff will accept a Blackpool booking.

ATV announced this week that the Columbia star's half-hour series will start on Thursday, February 16—following Russ Conway's programmes.

Richard began tele-recording the shows yesterday (Thursday), when Alma Cogan joined him. Marty Wilde is in the programme which will be taped on Monday.

Two young artists connected with Cliff will appear in one of the later programmes. They are his cousin Johnny Carson, and his protégé, Dave

Doris Day 'Midnight Lace' premiere date

'MIDNIGHT LACE,' the first Doris Day film in which the disc star does not sing, will be premiered at London's Leicester Square Theatre on Thursday, January 19.

General release on the Rank circuit is set for March 6.

The film, a tense thriller, features Doris in a straight dramatic role. She co-stars opposite Rex Harrison. Her husband, Marty Melcher, is a co-producer of the film.

Sampson, who will be featured in special material, together and with Richard.

Richard's father, Roger Webb, who has heart trouble, is considerably improved. He is no longer on the danger list, although he may have to stay in hospital for six weeks.

Extra venues for Richard's forthcoming one-nighter tour were finalised by promoter Arthur Howes on Wednesday.

Although the bill has yet to be completed, it is virtually certain that Cliff's Shadows backing group will have their own spot in the show.

Latest bookings are Glasgow Green's Playhouse (February 8), Edinburgh Usher Hall (9th), Newcastle City Hall (10th), Sheffield City Hall (11th), Liverpool Empire (12th), Bristol Colston Hall (14th), Portsmouth Guildhall (20th) and York Rialto (24th).

Cliff makes a return appearance in Eamonn Andrews' BBC-TV children's programme, 'Crackerjack' on Thursday, January 19.

SPRING VISIT

NEGOTIATIONS have been started for both Johnnie Ray and the Everly Brothers to return to Britain.

The Everlys, who made the trip for a long concert tour last spring, have suggested another visit for April or May.

Ray's visit is planned for the late spring, cables Nat Hentoff.

His manager, Bernie Lang, has been having transatlantic talks with the Grade Organisation in London. It would be Ray's first British visit since 1959 and marks his complete recovery from the serious illness from which he suffered last summer.

BETTY HUTTON, CHARLIE DRAKE LIKELY STARS OF PALLADIUM TELEFILM FOR U.S. NETWORK

HOLLYWOOD singer-actress Betty Hutton and comedian Charlie Drake are currently involved in discussions with the powerful American NBC-TV network to star in NBC's hour-long spectacular from the London Palladium in March.

The project, which is being titled 'An Evening At The Palladium,' will be tele-recorded at the theatre on the afternoon of Sunday, March 5.

Opera star Maria Callas is also under consideration for the show, which will be produced by ATV's Bill Ward for NBC, who plan to screen it in America next summer. It will be seen by British viewers at a later date.

Although Miss Hutton—who will be the next headlining star at London's Pigalle Restaurant—and Drake are virtually confirmed, it seems unlikely that any British pop singers will be booked.

E. R. LEWIS KNIGHTED

SHOW business highlight of 1961's New Year honours was the award of a knighthood to E. R. Lewis, the chairman of Decca Records.

Lewis was in New York when the honour was published. He is sailing home in the Queen Elizabeth and is due back in London on Tuesday.

E. R. Lewis entered the record industry in 1929 to save Decca from foundering. In 1934, he launched U.S. Decca, which soon became one of America's most powerful labels. Although wartime government restrictions forced this interest to be sold, London Records was launched as U.S. subsidiary in 1946.

Throughout most of this period, Lewis was an unpaid director of the firm. He only became chairman in 1958 and still draws no salary from it.

He has served on many public bodies, including a current government committee on consumer protection, and has been—usually anonymously—a generous donor to many charitable causes.

Also honoured in the New Year's list was Gerald Beadle, head of BBC-TV (who also becomes a knight) and R. W. Swinson, the general secretary of the Variety Artists' Federation (MBE).

Big break for De Little

A NEW John Barry discovery makes his record debut on January 20. He is Johnny De Little, a native of Blackpool, where Barry met him during his summer season with Adam Faith and Emile Ford at the Hippodrome.

De Little cut two sides with Barry acting as MD. The session was produced by Norman Newell, for the Columbia label.

The Rabin Band has been signed by Pye's Tony Hatch for a three-year term. Its first side, 'Obsession,' is due for release at the end of the month.

The contract follows the success of some independently produced sides released by Pye last autumn. Orchestra leader-arranger Harry Robinson cut his first sides as an artist for Decca last month.

Apart from his musical direction for various recording singers, Robinson was previously on the Top Rank label as a featured artist. His Decca contract permits accompanying work elsewhere.

Pianist Dave Lee will make his first LP for Top Rank under EMI auspices in February. A-and-f manager Norman Newell has commissioned Lee to write arrangements for an orchestral album, featuring him on the piano.

Will Queen Mother see contest?

WILL the Queen Mother be present in the BBC-TV Theatre when the British heat of the Eurovision Song Contest is staged next month?

The possibility arises from the announcement that she is to visit the Television Centre on the same night that the programme—titled 'A Song For Europe'—is staged.

She will meet executives and see some of BBC-TV's behind-the-scenes operations actually in progress—and there is now much speculation as to whether she will also visit the studio for this important pop music presentation.

Frankie Vaughan takes collection in foyer

Throughout Frankie Vaughan's one-nighter tour last week he took the unusual step of installing a table in each theatre and invited the audience to file past him, paying a small donation to the NABC for an autograph!

Vaughan and Alma Cogan are heading the bill at a special midnight matinee on February 10 at Birmingham Hippodrome, in aid of boys clubs charities.

Also on the bill are Beryl Reid, 'Love Is Like A Violin' hitmaker Ken Dodd, Jewel and Warriss, Janie Marden and Morecambe and Wise.

ARTHUR HOWES PRESENTS THE STARS ON ONE NIGHT STANDS

SHIRLEY BASSEY KEN MACKINTOSH and his Orchestra

Table listing venues and times for Shirley Bassey and Ken Mackintosh: BRISTOL, Colston Hall; EXETER, Savoy; BIRMINGHAM, Town Hall; CAMBRIDGE, Regal; PORTSMOUTH, Guildhall; LIVERPOOL, Empire; HUDDERSFIELD, Ritz; LINCOLN, Savoy; STOCKTON, Globe.

CHRIS BARBER with OTTILIE PATTERSON

THE SHADOWS DALLAS BOYS and Big All-Star Show

Table listing venues and times for The Shadows and Dallas Boys: GLOUCESTER, Regal; SOUTHALL, Dominion; NORTHAMPTON, Savoy; CHESTERFIELD, Regal; WIGAN, Ritz; CLEETHORPES, Regal.

ON 'EASY BEAT'

CRAIG DOUGLAS returns to the air on Sunday morning, January 22, when he is the principal guest attraction in Light Programme's 'Easy Beat' show.

The previous week (15th), guests on this production include Lyn Cornell and Richard Allen.

JUDY GARLAND TO U.S. FOR ONE SHOW

JUDY GARLAND flew out of London last weekend, en route for America, where she will play a one-night cabaret engagement on Monday (9th).

She is appearing at the celebrated Deauville Hotel in Miami for one performance only, and is due back in Britain by next weekend.

More package dates

Additional venues have been announced for the June Christy—Four Freshmen—Bob Miller package show, which begins a British concert tour at Hammersmith Gaumont on February 11. Latest dates include Birmingham Town Hall (February 14), Portsmouth Guildhall (15th), and Barking Odeon (18th).

ANITA BRYANT WONDERLAND BY NIGHT

45-HLL 9247 London

THE BOBBETTES HAVE MERCY BABY

45-HLU 9248 London

CAN'T YOU HEAR MY HEART? DANNY RIVERS

45-F 11294 Decca

ANDY WILLIAMS DON'T GO TO STRANGERS; YOU DON'T WANT MY LOVE

45-HLA 9241 London

CONWAY'S LP SALES BRING NEW HONOUR

RUSS CONWAY'S outstanding series of hit singles has been matched by outstanding sales of his albums. In two-and-a-half years he sold 250,000 LPs—one of the highest totals ever attained in a comparable period.

Yesterday (Thursday) he was receiving a special award—a Silver LP—from Sir Joseph Lockwood, chairman of EMI, for whom he records.

It was being handed to him at a specially arranged reception at EMI Records' London headquarters.

The quarter-million sales figure, obtained in such a short period, places Conway among the world's biggest album sellers.

The Columbia star's first LP, called

"Piano Requests," was issued in March, 1958.

There have been six albums subsequently, including his current "Party Time" release.

This last, however, does not figure in the quarter-million sales total. This figure was achieved as far back as September when EMI executives discovered Russ' British sales, coupled with those overseas, totalled 250,000.

Also expected to be at the presentation was EMI recording manager Norman Newell who has been responsible for producing all Conway's discs, and musical director Geoff Love who was also closely connected with making them.

The presentation is the second of its kind made by EMI in a month.

Sir Joseph Lockwood also presented strict-tempo band leader Victor Silvester with an award a month ago for exceeding quarter of a million album sales, although this was over a longer period.

ACCEPTS SEASON

Blackpool this year. He has been until his film commitments are

Emile Ford stars in TV 'Variety'

EMILE FORD breaks new ground when he stars in Granada-TV's Wednesday spectacular, "The Variety Show," on February 1. He becomes the first British pop star to be featured in the programme for some months.

Ford makes one of his rare radio appearances when he guests in the Light Programme's "Parade Of The Pops" on Wednesday, January 18. Apart from "Saturday Club" last summer from Blackpool, this will be his first broadcast for nearly a year.

Emile returned from a winter holiday in St. Moritz on Tuesday. He resumes his dates with the Checkmates at Portsmouth on Wednesday and an additional concert booking is at Bristol Colston Hall on Sunday, January 29.

ADAMS SINGERS REPLACE 'COOL'

A new song-and-dance programme is being planned to replace AR-TV's "Cool For Cats" when it is rested for a short period soon.

Although no details of format or presentation are known, the new show will feature a choral group formed by Cliff Adams.

Making his first guest appearance in "Cool For Cats" on Tuesday, January 17, will be Dick Jordan. The following week Davy Jones makes his initial appearance.

As Philips go Continental—

VAUGHAN GETS FRENCH MD AND ITALIAN HIT

MICHEL LEGRAND, the outstanding French arranger and MD, flies to London today (Friday) to record with Frankie Vaughan. They are waxing the first English version of a major Italian hit.

Due to the song's Continental origin, Philips a-and-r manager Johnny Franz decided to bring in Legrand to work with Vaughan on the session. He will be conducting an orchestra of English musicians.

Because of Vaughan's growing popularity on the Continent, he is likely to record increasingly in foreign languages. Numbers are being chosen for him to record for the European market, before he returns to America.

Philips are also launching some of their Continental artists in Britain. On Wednesday, young German singing star Heidi Brühl arrived in London for her appearance in BBC-TV's "Showtime" on Sunday.

To coincide with her visit Philips today (Friday) release "Ring Of Gold," the English version of her million-selling Continental hit, which she recorded on a flying visit to London last month.

Andrews Sisters cancel dates here

THE Andrews Sisters are leaving for America when their London cabaret engagement at the Talk Of The Town finishes next month—but are to return later this year.

A projected concert tour of Britain and the Continent has been cancelled.

The Sisters have set May 1 as a tentative date for their second British visit within six months, when they will undertake a fresh series of concerts and TV appearances.

QUICK 'CLUB' RETURN FOR ACKER BILK

MR. ACKER BILK and his Paramount Jazz Band have been booked for a prompt return to the Light Programme's "Saturday Club," following their New Year's Eve appearance. They top the bill in the January 21 presentation.

Joining them on this show are the Kestrels, Johnny Wade, Davy Jones, the Flee-Rekkers, Josh Macrae and the Ronnie Price Quintet.

When Cliff Richard and the Shadows head the bill next weekend (14th), the cast is completed by Don Lang and his Frantic Five, Joan Small, the Viscounts, Danny Davis, Dorita y Pepe, and Arthur Green-slade and the Gee Men.



DANNY HUNTER listens with some of the lads to new discs on the NME Stand at the Schoolboys' Own Exhibition, Olympia. You have just two more days to take this opportunity yourselves.

Dickie Valentine, Petula Clark for 'Jury' duty

A STAR-FILLED edition of BBC-TV's Saturday evening "Juke Box Jury" has been lined up for January 21, with Dickie Valentine making his debut on the panel.

Teddy and Pearl in TV 'Spectacular'

TEDDY JOHNSON and Pearl Carr return to major television shows on March 4 when they star with Arthur Haynes in an ATV "Saturday Spectacular."

It is likely that both Teddy and Pearl will join Haynes' new ATV series which is planned as half-hour shows to start at the end of March.

The Johnsons are currently on holiday in Switzerland and are due back next week.

On Monday, they are appearing in AR-TV's "Dickie Henderson Show," which was tele-recorded last month.

BAND IN CRASH

THE Sims-Wheeler Band was involved in a serious road accident on the outskirts of Liverpool on Sunday, when its car was in collision with another vehicle.

Trumpeter Ken Sims' wife Erica (they were married on Christmas Eve) sustained a broken jaw and three fractured ribs.

Wheeler was treated in hospital for slight concussion and head injuries, but was later released.

He is joined by Petula Clark, making one of her rare TV appearances in this country, and actress Peggy Mount—with a late-booking guest attraction still to be announced.

Gloria De Haven—who visits Britain this month to headline a Sunday evening "Showtime" production—is one of the "Jury" members on January 28.

Dick Bentley joins the Catherine Boyle-Steve Race team on January 14, while this weekend's panel (7th) consists of Pete Murray, Jimmy Henney and actresses Lisa Gastoni and Shirley Ann Field.

"Juke Box Jury," despite its early evening time slot, is now established as one of the BBC-TV's most successful series.

According to the BBC's own ratings, it draws a weekly average of just over ten million viewers. Although there are several shows which are claimed to exceed this, they are slotted at later times in the evening.

TV 'Crescendo'

Anglia-TV begin a new weekly musical series, called "Crescendo," on Tuesday. The first programme features Al Saxon and Janet Richmond, with Frank Ifield, Emile Ford and Lyn Cornell among probable future guests.

FOURTH DONEGAN ATV SERIES?

DISCUSSIONS began this week for Lonnie Donegan to begin his fourth series of ATV programmes. They will again be called "Putting On The Donegan" and feature him with his group and guest artists.

Although the project has been agreed in principle, dates have still to be arranged. It is expected that the programmes will be tele-recorded for later showing.

Donegan's "Cinderella" pantomime at Nottingham Theatre Royal has been so successful that its eight-week run has already been extended by a fortnight.

Sunshine to form his own band

CLARINETTIST Monty Sunshine—who left the Chris Barber Band last week and is now forming his own group—will make his band-leading debut with a single in Columbia's Lansdowne Jazz Series next month.

Next week, he will wax the Sidney Bechet composition "Jacqueline" with a specially assembled quartet.

Regarding his future, Monty told the NME on Wednesday: "I'll definitely be forming a band of my own, possibly a six-piece traditional group, maybe even a quartet."

Commenting on Monty's forthcoming band-leading venture, Chris Barber said: "On behalf of the band, I wish him all the luck in the world. Monty is a very talented entertainer and I'm sure he'll be very successful with his group."

Replacing Sunshine with Barber will be clarinetist Ian Wheeler, who makes his debut with Barber on the January 12 BBC "Jazz Club" broadcast, but will not join the band on a permanent basis until January 24. Until then, Alex Revell and Sandy Brown will deputise with the band.

DISC STRIKE OFF

THE stoppage of disc production, threatened to take place on January 15, has been averted. The parties involved in the dispute—music publishers and record companies—finally agreed terms this week.

The disc companies, represented by the British Phonographic Industry, last month stated their intention of partially halting record production because they could not agree to the new terms being sought by publishers.

J. F. Axtmann, secretary of the BPI, told the NME shortly after both parties met on Tuesday: "Disc production will go on as normal. There will be no stoppage."

Broadway musical's pre-tour try-out

"THE Music Man"—the long-running Broadway musical which is due to open at London's Adelphi Theatre on March 16—is to have a three-week try-out next month, Moss Empires revealed this week.

The show, starring American screen and stage star Van Johnson, is tentatively set to open at Bristol Hippodrome on February 20.

TV FOR WILDE, MANAGER

Marty Wilde and his manager, impresario Larry Parnes, are both due to appear in a Southern-TV feature on rock 'n' roll scheduled for January 23.

S.A. musical next month

"King Kong," the all-coloured South African musical, is expected to open in London at the Princes Theatre on Thursday, February 23. The show is currently playing in Johannesburg before coming to London.

IS HERE FOR JOHNNIE RAY, EVERLYS PLANNED

Talks are continuing for a visit by Bobby Rydell at the end of February. A Granada-TV date is among the projects being examined. One handicap to finalising the trip is Rydell's film commitments, which may cause it to be postponed for several months.

There is a disappointment over the proposed visit of Johnny Burnette and Roy Orbison. They had been booked for an extensive tour starting Saturday, January 21. The project has now been postponed until later in the year.

At one time it was thought that they would be featured for at least part of the time with Brenda Lee, but this idea has been abandoned.

As reported in the NME in November, the Brunswick star is set for a five-week one-nighter tour beginning on February 11. It will also include TV dates. Plans for this are continuing.

WINIFRED ATWELL
PI-ANNA PARTY
45-F 11296 Decca

RAY CHARLES
COME RAIN OR
COME SHINE
45-HLK 9251 London Atlantic

KEN DODD
DREAM THAT I
LOVE YOU
45-F 11293 Decca

WHAT'S IT ALL ABOUT, EH?
BRIAN MATTHEW
and PETE MURRAY (Mabel)
45-F 11305 Decca

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Big orders for next Presley release

ADVANCE orders for Elvis Presley's "Are You Lonesome Tonight" had reached 355,000 by Wednesday afternoon, more than a week before its scheduled issue!

The disc, which broke all records by leaping to the top of the American charts within two weeks of issue, is expected to attract even bigger British orders by next Friday (13th), when it will be in the shops.

In America, Presley's next release is expected to be a revival of "Come Back To Sorrento."

It will be his third revival in succession—"It's Now Or Never," which this week dropped from the No. 1 slot in the NME Charts was an adaptation of "O Sole Mio," and his next disc is a revival of an old Inkspots' hit.

U.S. producer seeks our rock singers

SEVERAL British rock singers have been auditioned recently for a starring role in the forthcoming London production of the Broadway hit musical "Bye Bye Birdie."

Dancer Gower Champion—who produced the American show—has been responsible for the London auditions, but has announced no decision yet about the leading roles.

The show, which is about the call-up of a U.S. rock idol, is expected to open in London during the spring, with Chita Rivera re-creating her New York starring role.

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RHET STOLLER kills the gags about three-chord strummers

A WELL-WORN joke about rock 'n' roll is the fact that there are lots of guitars around the Soho coffee bars, but no guitarists. The snipers jibe at the strummers who rocket to the top with a knowledge of only three chords.

But Rhet Stoller belies all the jokes. He is a real student of the guitar, as you can hear on his instrumental waxing of "Chariot," which entered the NME Charts this week at No. 26.

Although Rhet is only 18, he's been studying music as a full-time occupation for three years and intends to carry on with it, despite the increase of his show business engagements.

Londoner Rhet — he lives in Stamford Hill — recorded "Chariot" twice before the public heard it.

The first time was when he and his group cut it in their self-built recording studios at Rhet's home. And the second time was a professional job by Decca technicians.

Disc debut

The number was written by singer Johnny Angel and was given to Rhet by Decca recording executive Frank Lee. Soon after Stoller and his group waxed "Walk Don't Run," which was their disc debut, Lee handed Rhet a copy of "Chariot" and told him to see what he could do with it.

Rhet and the boys — bass guitarist Melvyn Miller (19), drummer Bernie Martin (18), and rhythm guitarist Roy Toft (18) — got to work on it, taped their own version and took it to Decca.

After one or two minor technical amendments, the finished product was issued to the public and the result has been a success.

Rhet was highly delighted when I told him of his chart success this week — but assured: "It won't stop me studying and practising as much as I can. I've got a long way to go before I can call myself a full-blown musician."

He told me that when he embarked on his musical studies he had one aim in mind — to become distinguished as a composer of film and TV themes. And he's sticking to it. "That's a long way in the future, though," he added modestly. "I wouldn't mind playing a few themes, but to try to compose them... well, that's something that I can do properly only after years of practice."

Rhet is also keen on acting. He confided to me that if all else failed, he would have tried to break in on the acting world.

Looking back over his three years of intensive study, Rhet recalled: "At one time I felt that hard practice

By MIKE HELLICAR

was the most profitable thing I could do. Now I'm glad I thought that way. For the past seven months have been my preliminary training period in show business and I've never been so busy."

When he first branched out with professional ambitions, he searched high and low for a supporting group with two essential qualifications — they had to have a good sense of rhythm and they must be able to read music.

They backed Russ Sainty's discs — in fact they still accompany him on stage — and last summer played a season at a Bognor holiday camp.

Rhet, incidentally, is British-born, despite a name that sounds anything but! His real name is Barry; he didn't acquire the powerful-sounding Rhet until he was in a recording studio.

"Bunny Lewis, my agent, thought that Barry Stoller was too weak a name for record success," said Rhet. "So he searched around in his mind and came up with my present one. As far as I am concerned, it was a lucky change."

With the current record-buying



trend towards instrumentals, Rhet and his group can expect a good deal of success in the future.

Instrumental disc fans may feel Rhet and his groups are very like the Shadows. This may be so — but the quality is there — so we can rest assured that the fans will see to it that there is room for Rhet Stoller as well as the Shadows.

With Elvis, Fabian, Sam Cooke present

VINCE TAYLOR goes to a party in Hollywood for BRENDA LEE



THE luxurious Crescendo Club, Hollywood, was crowded with top American show business personalities. At one table sat a serious-faced Elvis Presley, deep in discussion with his manager Col. Tom Parker. Across the room, RCA "Chain Gang" hitmaker Sam Cooke didn't need "Sixteen Reasons" to enjoy chatting with Connie Stevens, while TV's Wyatt Earp — actor-singer Hugh O'Brian — watched "Dreamin'" star Johnny Burnette running through a routine with his brother, Dorsey Burnette.

Then I walked petite Brenda Lee, holding on to the arm of a smartly dressed Fabian. A great round of applause went up and the many stars present began to chant "Happy birthday to you, happy birthday dear Brenda, happy birthday to you."

The date was December 7 and the party had been gathered together as a birthday surprise. Brenda thought that Fabie was taking her to the Crescendo as a special treat and was she surprised when she realised that the party had been organised in her honour!

Another of the guests at the party was Californian-born Vince Taylor, who for the past three years has settled in Britain. He flew out to the States two months ago and returned only on Monday.

In his suite at London's Stratford Court Hotel — where many visiting celebrities including the late Eddie Cochran, Gene Vincent, Duane Eddy, Johnny Preston and Freddie Cannon have stayed — Vince told me a little about his activities in Hollywood.

"I went there principally for a rest," he said, "but I couldn't resist having a look at all the touring shows that played local theatres."

He met Brenda Lee shortly before the party, watched Fabian on stage, met up with "Bronco" star Ty Hardin, and sat through "three fabulous hours" of Sammy Davis, when an audience full of show business personalities stood and applauded the mighty atom at the end of the show, refusing to let him go until he had taken five encores.

"At Brenda's party I met the Fleetwoods, who had a big hit with 'Mr. Blue' a while back," he went on, "and talked with Dodie Stevens, Donnie Brooks and Garry Miles, the near-namesake of British 'Look For A Star' singer Garry Mills."

While the party was in full swing, Brenda organised a quick cabaret, in which most of the singers present stood and sang (not Presley and Fabian, though) and she even roped in Vince to give his act. "I regard this as a great honour," he told me.

As Brenda and Johnny Burnette are due to visit Britain soon, they quizzed Vince about current likes and dislikes here. Although Brenda made a brief visit here once before, she was keen to hear Vince tell her more about the sort of reaction her songs would get.

"In fact everyone I spoke to wanted to know what Britain was like," added Vince. "They all seemed more anxious than anything else, but I assured them that they needn't worry about British audiences. I told them they were little different from the American kids."

MIKE HELLICAR.

Life-lines of MATT MONRO

Real name: Terry Parsons.
 Birth date: December 1, 1932.
 Birth place: London.
 Height: 5ft. 6ins.
 Weight: 154 lb.
 Colour of eyes: Hazel.
 Colour of hair: Brown.
 Parents: Alice and Frederick.
 Family: Three brothers and one sister, Arthur, Reg. Harry and Alice.
 Wife's name: Mickie.
 Wife's former occupation: Light music manager and publicist.
 Children: One girl—Michele.
 Present home: Ealing, London.
 Age on entering show business: 24.
 First public appearance: "Show Band Show."
 Biggest break in career: He was featured as Fred Flange on the Peter Sellers' LP "Songs For Swinging Sellers."
 Biggest disappointment in career: Not making the high spots after big build-up given on the "Show Band Show."
 TV debut: "Winifred Atwell Show."
 Radio debut: "Show Band Show."
 Own radio series: "Once In A While" for six months, and "Stringalong," a three-month series which started on January 2.
 First important public appearance: London Coliseum.
 Current hit and latest release: "Portrait Of My Love."
 Present disc label: Parlophone.



Album: "Blue And Sentimental" on Decca.
 Former labels: Decca and Fontana.
 Recording manager: George Martin.
 Recording musical directors: Johnny Spence, Ron Goodwin, Ken Jones, Tommy Watt, Johnny Gregory.
 Important engagements abroad: TV in Belgium, cabaret in New York and Washington.
 Biggest influence on career: His wife.
 Former occupations before show business: Bus driver and driving instructor.
 Hobbies: Photography, collecting records, golf, snooker and swimming.
 Favourite colour: Blue.
 Favourite singers: Frank Sinatra.

Tony Bennett, Vic Damone, Dick Haymes, Perry Como, Andy Williams, Sarah Vaughan, Lita Roza.
 Favourite actors: Peter Sellers, Anthony Quinn.
 Favourite actresses: Susan Hayward, Sophia Loren.
 Favourite foods: Steak, Chinese food and curry.
 Favourite drink: Bourbon whisky.
 Favourite bands: Ted Heath, Johnny Dankworth, Stan Kenton, Count Basie.
 Favourite instrumentalists: Errol Garner, Bill McGuffie and Phil Seaman.
 Favourite composers: Rodgers and Hammerstein, Rodgers and Hart, Cole Porter and Irving Berlin.
 Car: Hillman Minx.
 Likes: Reading... cooking... driving.
 Dislikes: Women making themselves up in public.
 Best friend: Don Black.
 Most thrilling experience: Finding that "Portrait Of My Love" was in the charts.
 Origin of stage name: Matt was the Christian name of a journalist friend. Monro was the surname of Winifred Atwell's father.
 Personal ambition: To build up sufficient security for my family.
 Professional ambition: To be an international entertainer.

THE FOUR FRESHMEN



L to r: BILL COMSTOCK, ROSS BARBOUR, KEN ALBERS and BOB FLANIGAN.

ARE COMING OUR WAY

THEY'RE coming our way in February, and you'll be rocked out of your seat by their ultra-musically singing, their amazingly versatile instrumental prowess, and their slick, off-beat comedy. Who are they? None other than the four talented men of pop music who have won an international reputation as the Four Freshmen.

I had the privilege to introduce the Freshmen to NME readers back in December, 1955, when they were still relatively unknown here.

Now, thanks to a collection of fine Capitol albums, the joyous, soaring sound of this U.S. poll-winning vocal-instrumental foursome, is very much in demand, and their forthcoming British tour with singer June Christy promises to be quite an event in the 1961 pop music calendar.

Dip into the superb "Four Freshmen In Person" album. In addition to several rejuvenated standards, there's a gloriously funny version of "Sweet Lorraine" (employing a Donald Duck-type voice), some hilarious introductions, plus a display of instrumental ability that is outstanding.

VERSATILITY

Between them, they play seven instruments—a facet of their versatility that drew no end of favourable comment from the members of the Ted Heath Band, who toured the States with the Freshmen in 1956.

The original members of the quartet are Ross Barbour and Bob Flanigan. Ross, from Indiana, sings third voice, plays drums and trumpet, and also handles the bulk of the announcements; Bob, also from Indiana, sings top voice and doubles on trombone and bass.

New Jersey born Ken Albers, the bass voice of the quartet, joined the Freshmen in 1956. He plays excellent trumpet and coaxes the most remarkable sounds from that seldom-heard instrument, the mellophone.

Finally, their "new boy" Bill Comstock, from Ohio. He sings most of the solos and plays guitar for good measure. Bill teamed up with the others only this year, taking over from Ross Barbour's brother, Don.

The Freshmen originally came into being at the Arthur Jordan Conservatory of Music in Indianapolis, where the founders were all students, in 1948.

By KEITH GOODWIN

They started out calling themselves the Toppers, but changed to the Four Freshmen just prior to their professional debut at Fort Wayne.

Dates in the mid-west clubs kept the quartet busy over the next two years, but it was an engagement at the Esquire Lounge in Dayton, Ohio, in 1950 that really put them on the road to success. Into the club one evening came Stan Kenton, who fell for the group's fresh, vital sound.

He introduced the group to Capitol Records.

Their first album, "Voices In Modern," hit the market with a mighty bang, and since then they've notched a number of top-selling LPs — among them "Four Freshmen And

Five Trombones," "Four Freshmen And Five Saxes," "Four Freshmen And Five Guitars," "Freshmen Favourites" (Vols. 1 and 2), "Four Freshmen In Person," "First Affair," "Love Lost," "Voices In Love," "Voices In Latin" and most recently, "Voices And Brass."

In between times, they appeared at such top night spots as Hollywood's Crescendo Club, the Hollywood Palladium and the mammoth Hollywood Bowl, and had a guest spot in the MGM movie "Rich, Young And Pretty."

Poll honours galore came their way—including an award announced only last week as the Favourite Vocal Group in the 1960 "Billboard" magazine's annual Disc Jockey Poll.

Into the Top Twenty First Week!

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 JOHNNY MATHIS • JESS CONRAD • DORIS DAY • EMILE FORD
 RICKY NELSON • BOBBY RYDELL • KING BROS. • JOHNNIE RAY
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Name
 Address (BLOCK LETTERS)

Impresario HAROLD DAVISON pens

a hit for

Marion Ryan

— and DEREK JOHNSON phones her with the good news



ONE cold winter's morning almost three years ago, I phoned Marion Ryan at her London flat and succeeded in arousing her from the deepest slumber. She didn't sound overjoyed at being wakened up so early—but within a matter of seconds she was wide awake and had almost gone through the roof with excitement. For I broke the news to her that she had just made her hit parade debut, with her recording of "Love Me Forever."

Throughout the ensuing three years, everytime I phoned Marion her initial reaction was to ask immediately: "Have you called to tell me that the new record is in the charts?" And on each occasion I've had to disappoint her.

Out of luck

Although she has consolidated her position as one of Britain's favourite television personalities, she didn't succeed in boosting any of her subsequent recordings into the best-sellers. During this time, she changed her label from Pye to Columbia—but, despite a switch of this nature frequently producing a change of fortune, it still didn't have the desired effect for Marion.

Then suddenly it happened! The name of Marion Ryan appeared in the top table once again, this time with "It's You That I Love." So I duly tracked her down to Manchester, put in the phone call for which she had been waiting for many, many months, and immediately broke the good news.

"It's just wonderful," she told me. "But if I was going to get back into the sellers, it just had to be with this number. It's the first really nice song I've had for a long time—and certainly the first song that I've completely and wholeheartedly wanted to sing since 'Love Me Forever'."

It is also a particularly happy circumstance that Marion's new hit should have been written by leading band agent, Harold Davison. For Marion and Harold are close friends—and, as Marion says, "I'm sure this songwriting success has given him a bigger kick than all his many triumphs in the band booking field."

Little does she realise it, but Shirley Bassey actually played an indirect part in this new Marion Ryan disc hit. For Marion and Harold had been invited to Shirley's farewell party before she left for America.

Also at the party were Marion's recording manager Norman Newell, and Peter Charlesworth, of the Jock Jacobson office, which looks after both Shirley and Marion.

In conversation it transpired that Norman and Peter were busily engaged in looking for a suitable song for Marion to record.

That was when Harold Davison put on his thinking cap. "It occurred to me that so many British artists are currently waxing cover versions of American hits," he recalls. "And

Marion herself was constantly being confronted with songs originating across the Atlantic."

Sitting in his office near Piccadilly Circus, Harold explained the situation to me. "I remembered that many of our top recording stars—people like Cliff Richard, Tommy Steele and Tony Newley—had been enjoying big hits on the strength of British-written material. And, of course, Shirley Bassey's top seller of 1960 was also a British song."

"So I thought I would have a go at writing a song for Marion. After all, everybody seemed to be having difficulty in finding one, that there was certainly nothing to be lost by trying. When I arrived home, I sat down and started work on it right away—and, in fact, I wrote the song overnight."

The following morning, Harold presented the number to a somewhat surprised Norman Newell. He had only to listen to a few bars before deciding to accept it immediately. The song was coupled with another potential hit, in the shape of the haunting "Somebody" from the film "Cinderella," and Marion was rushed to the studio to wax the two titles.

But with the wide degree of coverage on "Somebody" by other artists, it seemed logical to concentrate on exploiting "It's You That I Love." And that's precisely what happened, a policy which has now paid dividends.

Although this is Harold's first hit of any significance, he is by no



MARION said: "It's just wonderful."

means a newcomer to the songwriting game. In fact, it was largely his flair for composing that prompted him to come into show business in the first place.

During his days in the Royal Air Force, he was—to use his own expression—a "frustrated songwriter." He was tearing off numbers by the dozen, and mailing them to all the various music publishers in London, but he was simply unable to get a single one of them accepted.

After he was demobbed, Harold succeeded in breaking into show business with the firm hope that he would be able to make headway as a composer. But as his prestige as a manager and agent increased, and

he was still getting nowhere with his songwriting, he gradually allowed this interest to lapse into the background.

And that's where it stayed until recently—in the background. Then came the Shirley Bassey party, and Harold suddenly found an incentive to revive his flair for songwriting.

Harold makes no pretence about the fact that he is in an infinitely more fortunate position than the vast majority of aspiring composers. In his position in show business, he obviously has the ideal contacts to enable him to further his aims in this respect.

Be that as it may, it stands to reason that the song would never have been accepted by the public (irrespective of the number of 'plugs' it received, or the importance of Harold's contacts), if it wasn't basically good material.

In demand

Evidently show business realises this, too. For, since "It's You That I Love" came into prominence, Harold has been inundated with calls from many of his friends in executive positions, asking him to supply them with more of his own work.

What's more, American show business is interested as well. Harold has just left on one of his periodic visits to the States, ostensibly to discuss latest developments in his various booking deals. But I asked him if he would also be operating as a song salesman on this visit.

"Well, there's no doubt that there's a certain interest over there," he said. "But we shall just have to wait and see what happens. I certainly shan't submit any songs until I think they're right."

But for all that, the success of "It's You That I Love" has fired Harold's imagination, and he's been working on more songs, which he hopes will prove worthy follow-ups to his present hit.

He speaks principally of a song called "Someone Like You," of which he appears to have high hopes—there's even talk of Ella Fitzgerald recording it, which would certainly set the seal upon its quality. But that remains to be seen.

Meanwhile, "It's You That I Love" is doing very nicely, thank you. Harold Davison is happy that his talents as a songwriter have ultimately been recognised, Marion Ryan is happy that she has found a vehicle to re-establish her in the hit parade for the first time since 1958—and we are happy to have an opportunity of hearing a top-quality song, performed in a brilliantly polished manner.



ALAN DAVIS, of Burley, Leeds, writes: Further to the reader's letter last week, I feel it is now up to me to point out that from approximately 100 records which attained hit parade status (Top 30) by British artists in 1960, no more than fifteen were cover versions of American hits.

In addition to this encouraging figure, I calculate that out of the 19 discs by our top four sellers—Cliff, Adam, Tony and the Shadows only one cover version was made. Does this suggest American supremacy?

MARIA HAGGERTY, Townhead, Glasgow, writes: I think Elvis owes it to his British fans to pay us a visit. Next to America, Britain must surely be his biggest record market.

True, the Army has taken two years of his show business career, but now that he is back in civvy street, surely he could find time to visit his loyal British fans!

G. HARDING, Shepherds Bush, London, writes: I cannot understand why c-and-w singer Sanford Clark has not made the charts with his recording of "Son-Of-A-Gun." He has a very pleasant voice and uses it well.

ALAN ELKAN, Pontypridd, Glamorgan, writes: Congratulations to Keith Goodwin for his report on Ray Conniff in December 23-issue of NME. Ray deserves all the praise possible for his fabulous arrangements of oldies and classics on the new double LP "Ray Conniff's Hi-Fi Companion."

D. DODDS, Thaine, Oxon, writes: I was very interested to read in last week's issue of the trends for 1961. However, I think that one thing has been overlooked—Traditional Jazz.

Surely trad is making a great influence on the record buying public today. In my opinion, trad is going to grow and grow.

VIVIEN PHILLIPS of Whitstable, Kent, writes: For Christmas I was given a copy of Harry Belafonte's LP "Love Is A Gentle Thing," much to my delight. Imagine my surprise, however, when I discovered that the label lied—the disc was a recording of a brass band playing Scottish folk music!

NAT HENTOFF'S AMERICAN AIRMAIL 'SOUL APPLE' FOR ELVIS

THE Hollywood Women's Press Club this year nominated Elvis Presley as "the least co-operative actor of 1960." In answer, Louella Parsons wrote: "How far afield can they get, giving an official 'sour apple' to a boy who served his country with distinction for two years, who suffered the tragedy of his beloved mother's death, and who has gone from picture to picture without intermission since his release from the Army?"

● Nancy Sinatra Sands has decided to try a show business career. She may play one of the leading roles in "High Heels" for 20th Century-Fox.

● Elvis Presley's 1960 income will be about \$1,500,000.

● There's a report that Judy Garland is trying to obtain London rights for "The Unsinkable Molly Brown."

● In seven performances at the Chicago Opera House, Harry Belafonte drew \$120,000—a record for the city.

● Sandra Dee (Mrs. Bobby Darin) will star in "Tammy Tell Me True" for Universal-International. She'll have another "Tammy" song to do.

● Although reviewers were lukewarm, Lucille Ball's Broadway starrer, "Wildcat," a musical, has an advance sale of one million dollars.

● Sammy Davis plays an ex-boxer in a dramatic TV show this month.

● Bing Crosby found a protégé in Rome, Aldo Monaco, and he'll use him in his March 13 TV spectacular for ABC-TV. Crosby is convinced that Monaco is another Mario Lanza.

● Frank Sinatra's Essex Productions is close to an agreement to co-produce several properties with Lana Turner's Lanturn Productions.

● Diana Dors apparently plans to stay in Hollywood. She bought a home there for \$130,000.

Johnny Mathis won't guest

COLUMNIST Jack O'Brian reports: "Johnny Mathis' manager Helen Noga turned down a \$17,500 offer for a Jack Benny TV spectacular. She wants a special; no guest shots."

● Sammy Davis Jr. is writing his autobiography. Columnist Burt Boyar will assist in the writing.

● Eddie Fisher is planning to record an album, "Europe After Midnight" for his Ramrod Records.

● In his first picture, "That Hill Girl," Bobby Rydell will have a substantial acting role as well as singing the theme song.

● Freddie Fields, Polly Bergen's husband, flew to England and convinced Judy Garland to appoint him her agent on an exclusive basis.

● Louis and Lucille Armstrong will adopt two African babies. Louis will be in Africa again next year on another State Department tour.

● British pianist Joe Saye is now playing at the new New York night club, "The Entertainer," owned by singer Johnny Johnston.

● Kai Winding's trombone choir may accompany Lita Roza when she opens in Las Vegas.

● The next project by the team of Alan Lerner and Frederick Loewe will be a musical based on the life of "Coco" Chanel, the famous French couturière.

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A PAGE ABOUT PERSONALITIES WHO ARE **New to the Charts** FRANK D'RONE IS HERE TO STAY Says DEREK JOHNSON

STRAWBERRIES are in season rather early this year! For hot on the heels of Anthony Newley's smash hit "Strawberry Fair," comes top-table newcomer Frank D'Rone with his modern-style adaptation of "Strawberry Blonde." And let's get something straight right away—this is no overnight flash-in-the-pan for Frank. On the contrary, I'm certain it's the forerunner of many best-selling successes for this extremely talented and musicianly singer.

Although he's still only 27, Frank has over twenty years of show business experience behind him. And if you think this indicates an inability to make progress, in view of the fact that only now has he achieved international acclaim, let me assure you that this is not so.

For Frank is not the nine-day-wonder type, and neither is his music. He has an intense, driving sense of rhythm, it's true. But despite that, and his extremely artistic and versatile performer, possessing true individuality and "feel" for a song. Frank, in fact, has come up the hard way—benefiting from experience all the way along the line.

Now, at last, it looks as though he has clicked. For at the moment, the name of Frank D'Rone means big business in America. The critics and columnists, too, have suddenly awakened to his abilities. Look what they've been saying recently . . .

"D'Rone is a Sinatra—plus!" ("Top of the Town" column, San Francisco).

"Fresh . . . evocative . . . some of Sinatra's appeal in his voice, a bit of Tormé in his phrasing, but pure D'Rone in results" ("Playboy" magazine, Chicago).

"Frank D'Rone is one of the hottest young singers in the business—and deservedly so" (columnist Dorothy Kilgallen, New York).

Frank started commanding attention, when he began attracting some of the biggest names in the business to the little night spots where he was

working. Stars like Nat Cole, Frank Sinatra, Danny Kaye, Sarah Vaughan, Tony Bennett and others, would slip away from the glitter of



the top night club circuits, downtown to where Frank D'Rone was playing—and they'd revel in his outstanding vocalising and brilliant guitar playing.

For in addition to his singing capabilities, Frank is a top-class guitarist—indeed, they don't come any better. And it was as a guitarist that he made his first mark upon show business.

He is completely self-taught on the instrument, yet he was sufficiently far advanced at the age of 12 to win a musical talent award. And while still in his teens, he won a second award as the nation's top guitarist, in a contest sponsored by America's professional guitar instructors.

It's often been said, in fact, that—just as Louis Armstrong's singing is typical of his trumpet style—so Frank D'Rone's vocal styling has a close affinity with his method of guitar interpretation.

OLD STORY

The story of how Frank took up singing has been told many times over, with other artists. Remember the story of how Nat Cole was playing piano in a night spot, and the featured singer didn't show up, so Nat had to launch into song himself? Well, much the same sort of thing happened with Frank. He was working as guitarist in a Chicago cafe, the singer failed to put in an appearance, and Frank duly filled in.

"It was the first time I ever sang outside the bath tub," he reflects. But the customers started shouting for more—and Frank was quick to realise that he obviously had "something."

So he decided to stick to the singing—supplemented, of course, by his impeccable guitar work.

Thus Frank started on the endless round of smaller night clubs—never taking any place by storm, but always collecting a solid body of supporters wherever he went.

His popularity was limited, simply because his talents were for a long time restricted to the cabaret idiom—he just couldn't get a break on a topline television show.

Then suddenly, as a result of a New York engagement which had even the most hardened cynics raving, the TV dates started flowing in—including choice guest appearances on the Jack Paar and Perry Como shows. He'd previously signed a recording contract with Mercury, so this latest boost was all he needed to set him on the right path to stardom.

The fascinating and distinctive manner in which he handles favourite standards, injecting a hitherto unsuspected new life into their well-worn frames, was first demonstrated in this country with the release of his "Fascinating Rhythm," coupled with "Yesterdays," on Mercury.

Attractive though the record was, it just didn't register here, and already it has been deleted from the catalogue. More recent releases have featured Frank's revival of the haunting "Serenade In Blue," coupled with "I Love You"—and a novelty item titled "The House And The Old Wistaria Tree," which was teamed with "Joey Joey Joey" from "The Most Happy Fella." Both these records are still available, incidentally.

Last year, when Frank suddenly began hitting the high spots in New York, Mercury whisked him out to Los Angeles by jet plane, to wax an LP with the celebrated Billy May Orchestra.

He had previously cut an album for Mercury (not issued in this country) and not a great deal had happened to it—but, with all show business suddenly talking about this virile and dynamic entertainer, his record company decided to accord him the full treatment. And how right they were!

The LP in question, called "After The Ball," is scheduled for release in Britain next Friday—and believe me, it really puts this young man from

Massachusetts into the class of those top-name performers who had given Frank their support, when he was still on the way up.

Now Frank has made his initial impact on Britain. It's no unimportant nibble, either. For he arrived in the best-sellers last week at the relatively high position of No. 15, and is busily digging himself in this week.

What has made "Strawberry Blonde" an even bigger hit in Britain than it has been in America? I suspect that there are two reasons, one of which was its exposure on—and acclaim by—BBC-TV's "Juke Box Jury."

The other is the present-day appeal of songs in the Bobby Darin idiom. You know the sort of thing . . . à la "Mack The Knife," "Clementine" and "Beyond The Sea." You simply take a dusty old number—the older the better—inject a swinging beat, start coolly and work up to a throbbing climax.

Everyone's been doing it recently—even Frank Sinatra, with "Ol' Mac Donald." The only one who has been abstaining is Bobby Darin himself, and he seems 'o have gone off on another kick.

Anyway, Frank alighted upon that stalwart old music-hall gem, "The Band Played On"—which, I must confess, I first heard many years ago, when played as a special novelty number by Billy Cotton and his Band!

NEW LOOK

A new-look rhythm, a slight change of lyric (the girl becomes a "chick" and the band doesn't play on anymore—it rocks on!), a relaxed interpretation with a backing chorus—and the result is a sure-fire hit.

Despite the reference to rock in his hit song, Frank doesn't regard himself as a rock singer. In fact, he admits that his failure to absorb the rock idiom, was a severe obstacle to the furtherment of his career.

"Sometimes I think it is actually a handicap to have talent, if you have no crazy gimmick to go with it," he says. "Both Sinatra and Nat Cole have told me that they're glad they broke through when they did. Neither of them would like to have coped with the trick singers of today!"

Another backing group comes to the fore

MAURICE WILLIAMS → and the **ZODIACS**



CONFUSING, isn't it? First of all, Bobby Rydell pops up in the hit parade with his recording of "Sway"—then, hot on his heels, up jumps newcomer Maurice Williams with a number bearing the very similar title of "Stay." Not that there's anything surprising about this latest top table entrant, for we've been preparing a place for it for some time. Its arrival, you see, was something of a foregone conclusion.

Why? Well, for the simple reason that, towards the end of last year, this disc enjoyed a brief spell as the best-selling record in America. Now, I realise that many records which become hits in the States, do not achieve the same results in this country. But usually a No. 1 in America is a sure sign that the disc will at least make some showing in Britain.

As a matter of fact, there's a good chance that this waxing would have occupied America's top place for appreciably longer if it hadn't been for the arrival of Elvis Presley with "Are You Lonesome Tonight." Nevertheless, it had its moment of glory and now its message has swept across the Atlantic.

I have been trying to discover what gives the number its great appeal, for I must admit that its rather peculiar and unusual broken rhythm has a somewhat jarring effect upon the Charlyton eardrums. But I think the word to describe it is—insidious. It's one of those records that, whether you like it or not, you simply can't ignore—because of its most unusual overall sound.

"Stay" is, in fact, a composition of Maurice Williams, who also wrote the number—on the other side of the record—a piece titled "Do You Believe." And since he is both composer and featured soloist, it is understandable that he should be given separate billing. Nevertheless, it is also rather unusual.

The leader

For the Zodiacs are a vocal-instrumental group, whose leader is Maurice Williams. And it is surely extremely rare for the leader of any group (irrespective of the amount of solo work he does) to be billed separately from the group of which he is a member. However, as I say, no doubt Maurice deserves it.

In these days when groups are virtually ten-a-penny, it has become exceedingly difficult for any team to find an appropriate name for itself. So it is interesting to note that Zodiacs is actually the third name this group have employed.

When they first started out in 1955, as a bunch of young lads from high school in Lancaster, South Carolina, they dubbed themselves the Royal Charmsund. And with the name, they won a local talent contest, which first set them on the long arduous path to success.

Maurice Williams, who—in addition to his vocal prowess—is also an extremely fine pianist, has always written the greater part of the group's material. Even more than five years ago, when their activities were largely confined to local dates in North and South Carolina, he was churning out songs by the dozen for them.

They soon realised that, although they were making a living, they were not progressing to any marked extent—so they decided that they would try their luck at recording.

They set their sights upon Nashville, headquarters of country music. With 40 borrowed dollars and a battered old car, they set out for Tennessee.

They didn't find it particularly easy to sell their wares, but eventually they aroused sufficient interest with the small Excello Recording Company. They cut a record for this concern called "Little Darlin'," but you may remember, this song became a smash hit for the Diamonds.

It was at this time that the group changed their name to "The Gladiolas" and, under this guise, they made a highly successful tour of colleges and universities as far removed as the Deep South, the West Coast and the Eastern Seaboard. They were, indeed, exceptionally well-known amongst the high school fraternity, but were not finding it so easy to establish themselves with the general public.

But, being an extremely versatile and adaptable vocal-instrumental unit, the boys soon found themselves in considerable demand—as a backing combination on many of the all-star package tours.

The time came for their third change of name—not because they were dissatisfied with the name of "The Gladiolas," but because it was a name owned by Excello Records, whom the boys were in the process of leaving. So they made the final change and became, as we know them today, "The Zodiacs."

It wasn't long after this that they secured their biggest break to date. They were working at the celebrated Jefferson Hotel in Columbia, when they were spotted and signed to a recording contract by the president of Briarwood Enterprises. Within a matter of weeks, they waved their first record under this new management—yes, that's right, it was "Stay."

Without any delay, the record soared into the "Hot 100" of the American hit parade, and quickly worked its way up to the coveted No. 1 position. Now it's registering over here, too—despite competition from a cover version by Little Joe and the Thrillers on the Fontana label.

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 PETER MAURICE, 21 DENMARK ST., W.C.2 TEM 3856

TAIL-PIECES by THE ALLEY CAT

Foggy judgment?

IN the past, many complaints have been levelled against BBC-TV "Juke Box Jury," but your Alley Cat was particularly annoyed when absurdly producer Stewart Morris last Saturday programmed the Barry Sisters' record of "Misty." What chance does this disc stand, remembering that during the past year this title was a Top Ten hit for Johnny Mathis? Was it fair to the panel—who revealed their lack of knowledge by unanimously voting it a hit?!... Adam Faith a member of Ricky Nelson's fan club... British hits in Italy include Ricky Valance's "Tell Laura I Love Her" (also John Leyton's version), plus Garry Mills' "Look For A Star" and Eddie Calvert's "Gabbie"....

20th Century-Fox signed Gary Crosby for two films this year.... First Royal Family member to see Andrews Sisters at Talk Of The Town—Princess Margaret.... On U.S.-TV, Richard Rodgers revealed before it was a hit George Gershwin's "Man I Love" deleted from three stage productions!.... Columnist Radie Harris discloses feminine lead declined by Sally Ann Howes for "Camelot" here.... First Dickie Pride LP, "Pride Without Prejudice".... According to Neel Arden in "People," Russ Conway records for Capitol!....

New Year's Eve engagement of Ian Raffini (Pye International) to Joe Henderson's secretary, Brenda Johnson.... Film under consideration for Every Brothers—concerning two brothers at military academy.... Jane Morgan mourns death of John Greenhut, her personal manager.... Las Vegas debut of Frankie Avalon this month—co-starring comedian Joey Bishop.... Planned by Philips' manager Johnny Franz—LP

of Harry Secombe singing Viennese songs.... Teenage daughter of BBC-TV's John Freeman replaced his picture with Adam Faith's at her bedside....

Recording session for Ricky Valance on Monday, under Norrie Paramor's direction.... Warner Brothers teamed Helen O'Connell with Bob Eberly to recreate their hits with late Jimmy Dorsey's band.... "Jimmy's Girl" is Johnny Tillotson's next release....

Journalist Herb Kretzmer penned "Bangers And Mash," next Peter Sellers-Sophia Loren disc.... Written and recorded by The Avons, "Cool And Cosy".... Next release from Piltown Men, "Piltown Rides Again"....

In London on New Year's Eve, Calole Carr played four cabaret engagements—with Philips' Johnny Franz at piano.... Specialist advised



Lonnie "Buttons" Donegan helps his Cinderella (Jill Westlake) from a modern coach—his new Alvis—outside the Nottingham Theatre Royal.

Billy Fury to stop smoking.... "Jezebel," one of Frankie Laine's biggest hits, revived by Gene Vincent. Within a month, expect startling Shirley Bassey news.... According to Hollywood manager Norm Riley, best girl singer here is Janet Richmond.... Likely hit: composer Bill Bramwell's "Candid Camera" (Decca)....

Not only was Cliff Richard's "Saturday Spectacular" disappointing, but Shirley Eaton?!?... ATV musical director Jack Parnell holiday-making in Switzerland.... Perry Como filmed introduction to Billy Cotton's BBC-TV Xmas Eve show....

Self-painted portrait of Patti Page on new Mercury LP cover.... Following recent tour, Brenda Lee's gift from Fabian a gold St. Christopher medal.... Bit late: January 4 London "Evening Standard" reveals the "secret wedding" of Shadows' Hank B. Marvin—reported in December 23 NME!....

On U.S.-TV, bandleader Buddy Bregman producing life-story of Jimmy McHugh, great veteran composer.... New home at Liverpool bought by Billy Fury for his parents.... British composition Ray Noble's "Very Thought Of You" latest Nat "King" Cole Capitol single.... Impressive acting by Frankie Laine in TV "Rawhide" series.... On Sunday, Adam Faith, his manager Evelyn Taylor and associate John Barry host a joint party.... Visiting

Devon this weekend. Keith Fordyce will be swimming there!.... Delayed honeymoon for Ronnie Carroll and Millicent Martin in Switzerland.... On his "Pepe" disc, Russ Conway backed by John Barry orchestra.... For "consistently high standard" of Albert Locke ATV productions, Val Parnell presented him with "Leonard Brett Award"....

After several months in Europe, Xavier Cugat and his wife singer Abbe Lane returned to U.S. for Christmas.... Penned by Bruce Welch and Hank Marvin (guitarists with the Shadows), "That's The Way It Goes" is Frank Ifield's next Columbia release.... Cover version by Bill Forbes of U.S. hit, Johnny Burnette's "You're Sixteen"....

More competition for Bobby Vee's U.S. hit "Rubber Ball"; besides the Avons, latest rival is Marty Wilde.... On ATV "Startime" next week, Eartha Kitt sings fifteen songs.... BBC-TV "Dixon Of Dock Green" Jess Conrad appearance, January 14....

A Welshman in kilts—David Hughes on Scottish TV New Year's Eve.... Barbara Kay, new vocalist with Rabin Band, daughter of Sid Kearney—ex-Bristol City footballer.... Comedian Joe E. Lewis complains he telephoned Butterfield 8—but Eddie Fisher answered!....

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 Airs.

Alley Cat's own Honours List—
'CAT'S WHISKERS' FOR 1960

ONCE again your Alley Cat is privileged to award his annual "Cat's Whiskers"—for artists and personalities who merited them last year.

Not in order of merit, but here we go:—

SAMMY DAVIS—the most welcome bomb to explode on Britain....

DAVID JACOBS—for his authoritative control of "Juke Box Jury"....

LONNIE DONEGAN—consistency, not only in 1960, but for five consecutive years....

LIONEL BART—undoubtedly "Man of the Year" in the British music industry....

MANTOVANI—who kept the Union Jack flying throughout the U.S.A....

JIMMY YOUNG—surprise choice of most enjoyable disc jockey....

ANTHONY NEWLEY—best British singer....

ALEC WILDER—inspiring "If She Should Come To You" lyrics....

JOHN BARRY—Britain's brightest musical talent....

KEN DODD—who proved comedians sometimes can sing....

BILLY COTTON—still Britain's top showman bandleader....

AL BURNETT—who succeeded where many failed, by presenting Sammy Davis here....

CLIFF RICHARD—for his fantastic successes and remaining level-headed....

RAYMOND MACKENDER—brilliant personal management of Mark Wynter....

PAUL ANKA—despite lack of British successes, earned cool million dollars in 1960....

TOMMY STEELE—our most improved all-round entertainer....

DON WEDGE—his NME scoops make him one of world's top music newsmen....

JUDY GARLAND—a breathtaking London Palladium "comeback"....

JOHNNY WORTH, JERRY LOR-DAN and TONY HATCH—Britain's best new talented composers....

KEITH FORDYCE—picked more winners than a racing tipster....

TED HEATH—for maintaining unbroken sequence of Poll-winning successes....

ALMA COGAN—TV hostess with the mostest....

SYD GILLINGHAM (EMI) and MIKE LITTMAN (Decca)—for excellent press service they rendered....

RAY HERRICKS—who produced all of Anthony Newley's brilliant discs....

ELVIS PRESLEY—a teenage idol who defies criticism....

SHIRLEY BASSEY—British, but ranks among the world's best....

GEORGE MARTIN—for his faith in Matt Monro....

ADAM FAITH—most improved British artist last year....

GEOFFREY EVERITT—for making Radio Luxembourg a delight for pop fans....

PERRY COMO—who made viewing a joy....

EULA PARKER—a hold-over from 1959 for her "Village Of St. Bernadette" composition....

FRANKIE VAUGHAN—first British pop singer to star in a Hollywood film....

CONNIE FRANCIS—for knowing how to pick hits, then making them....

EMILE FORD and LONNIE DONEGAN—our Gold Disc winners last year....

NORMAN NEWELL and NORRIE PARAMOR—a fantastic record of record successes....

BRENDA LEE—best new girl singer to emerge in 1960....

DUANE EDDY—exciting, with no strings attached....

THE SHADOWS—at last a British group finds a hit parade residency....

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