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Shirley Bassey needs no gimmicks to get by!

THE tremendous consistency and all-round appeal of Shirley Bassey is fully demonstrated by the arrival in this week's top table of her new Columbia release, "I'll Get By." For she is one of the very rare performers, in either Britain or America, who can be guaranteed to secure chart honours with an oldie sung as it was originally written without any attempt at modernisation.

There's nothing unusual about seeing a revival in the hit parade, but invariably the numbers which come into this category have been given a new-style, up-to-the-minute treatment.

The exception proving the rule, however, is Shirley Bassey—who is perfectly capable of singing such haunting ballads as "You'll Never Know" and "I'll Get By," without deviating in the slightest from the composers' conception of the songs.

Yet Shirley is not deliberately pursuing a policy of reviving oldies. She has always believed in accepting the very best song which is currently available to her. In the case of her current release, a friend had suggested that it was particularly suited to her style—and since she was unable to lay her hands on a new song of equal or better quality, she decided to record "I'll Get By."

"I think it's probably a good thing for an artist to record an oldie from time to time," Shirley told me. "It helps to break up the flow of new material and retains contact with the older folk, too."

Strangely enough, this is one Bassey disc which is not given her usual intensely dramatic, belting treatment. Rather it is sung delicately and sincerely. Indeed, it's necessary to listen rather intently before one realises that it is, in fact, Shirley singing—as the members of BBC-



SHIRLEY was one of BING CROSBY'S guests in the spectacular he telecorded here specially for American screening.

TV's "Juke Box Jury" discovered last Saturday.

Her better-known and more forthright style is reserved for the coupling, which is another oldie—"Who Are We."

I talked to Shirley the other day about her recent American season and it was obvious that she was bubbling over with after-thought enthusiasm.

Frightening

"After making something of a name for myself here in Britain, it was rather frightening to go to a country where I was virtually unknown," she admitted. "But the whole thing went far better than I dared to hope. In fact, it went like the proverbial bomb!"

I asked Shirley if she had been a

nervous wreck at her opening in the Persian Room. "Surprisingly, I wasn't," she chuckled. "I'd been absolutely terrified for a whole week, but on the actual night I seemed to go into a sort of trance and I simply

NAT 'KING' COLE JOINS THE CHART COME-BACK PARADE

THIS certainly seems to be the season of hit parade comebacks! Last week we celebrated the return of three British recording stalwarts—and now one of the world's most consistent and widely acclaimed singing favourites has come bounding back into the charts—Nat "King" Cole, who is currently making his first appearance in the top table this year.

Although he has had three previous releases on Capitol during 1961, none has succeeded in achieving best-selling status—though let it be said that they all enjoyed comfortable sales. But now Nat has finally pulled it off with his irresistible styling of the captivating "Let True Love Begin."

Last year, Nat enjoyed three chart entries—the haunting "Time And The River," the finger-snapping "That's You," and the pleasantly lyrical "Just As Much As Ever." And one is tempted to wonder why none of his three releases earlier this year enjoyed the same measure of success. "The World In My Arms" was a strong ballad with widespread appeal, and I understand that it can only have missed chart honours by a hair's breadth; "Arrivederci Roma" is an extremely familiar standard, which has been recorded over and over again—so maybe it isn't too surprising that one isolated version should fail to become a best-seller; and "Take A Fool's Advice" did not, I felt, come up to the standard of Nat's usual material.

But, you know, there's probably another explanation—and certainly Nat himself thinks there is. For LPs are now a more dominant feature of the British recording industry than they ever were—and since Nat is one of the world's strongest album sellers, it could well mean that many fans have been buying his LPs instead of his singles.

In view of this situation, Nat is now concentrating harder than ever upon the output of albums.

He still makes singles from time to time, to appease those fans who are not interested in LPs, but his main recording interest lies in albums—and he derives the great majority of his revenue from this source.

Significant

It is probably significant that, although Nat's chart appearances in Britain do not occur very often, they are even less frequent in the States—where the album sales are appreciably stronger. All of which seems to indicate that he is essentially an album entertainer though, naturally, he is happy if he can also secure an occasional hit on single-play.

The amazing feature of Nat's appeal on LP is that he is a persistent seller, irrespective of what he records. Much of his recent album material has been confined to original or little-known compositions (as on the "Welcome To The Club" and "Wiló Is Love" discs), but this seems to be no deterrent to their sales.

If you have an opportunity of doing so, take a listen to Nat's new "Touch Of Your Lips" album.

In my estimation, it is an object lesson in sincere, heartfelt vocal styling, which I rate as one of the finest LP releases of the year.

says

DEREK JOHNSON

wasn't worried.

"This is most unusual for me, as a rule at first performance anywhere, I wish the floor would open up and swallow me.

"But I felt entirely different in New York—and to tell you the truth, once I got started, I really had a ball. It wasn't until the next morning that I realised to the full what I had done!"

Focal point

Virtually overnight the Persian Room became a focal point of New York night life. Crowds poured in to watch the girl from Tiger Bay, and among the personalities who saw her act were American film stars Barry Sullivan, Gig Young and Zsa Zsa Gabor—and from Britain, the audience included Matt Monro, John Barry, Pete Murray, Lonnie Donegan, Hermione Gingold, columnist Donald Zec and actor Donald Pleasance (who is currently starring

on Broadway in "The Caretaker"). I wondered whether Shirley had found her audiences different from those she encounters in Britain.

"No, on the contrary," she assured me. "They are very much the same as the people for whom I perform here in Britain. The Persian Room, of course, attracts the elegant set and it's comparable with playing cabaret in London at the Savoy."

Not all Shirley's time in New York was taken up with work. She did manage to get around, and see some of the other shows and entertainers who were also appearing in the City. She caught Matt Monro's act at the Round Table, saw Count Basie at Birdland, as well as Billy Eckstine—and she went to the theatre to see "Camelot" and "The Caretaker."

"I would say I liked best my trip to Birdland to see Count Basie," she said. "I've never been a great one for jazz, and frankly I had never bothered to see Basie on any of his visits to Britain."

"But once I became caught up in the Count's magic, I sat there completely spellbound. And now you can definitely put me down as one of his greatest fans."

Apart from concert engagements in various parts of the country, Shirley's three major commitments since her return from America have been the Palladium TV show, the Royal Variety Performance, and an appearance in the spectacular tele-recorded by Bing Crosby specially for American viewers.

Shirley told me that the one which gave her the greatest attack of nerves was the "Sunday Night At The London Palladium" date.

Nervous

"I suppose it was because this was my first commitment, after returning from the States," she said. "But I don't think I can remember having been so nervous at any previous time."

"Certainly I wasn't worried at the Royal Variety Show, even though the occasion was a little awe-inspiring. But I felt good, and was much more relaxed than on the previous day at the Palladium."

But Shirley admitted that when it came to relaxation in front of the public, nobody could hold a candle to Bing Crosby.

"I wouldn't have believed that it was possible to be so casual and relaxed at a television show," she added. "He's really wonderful and his attitude infuses confidence into everyone else."

Going back to hit parade matters, it is obvious that Shirley will finish in the Top Ten record sellers in Britain for this year.

Let's hope that she maintains the same high rating in 1962, for her distinctive style and tasteful choice of material can only reflect credit upon the British recording industry—not only at home, but also throughout the world.



Certainly Nat's version of the title song is one of the best tracks he has ever recorded.

Although Nat is naturally delighted to find himself back in the British hit parade, his excitement is somewhat minimised by another very great thrill which he has recently experienced.

For his wife, who was formerly singer Maria Ellington, has just presented him with twins. Nat loves children—it's practically an obsession with him—and the "double" event has made him very happy.

He was always determined to have a large family, but things didn't quite work out the way in which they were planned—as a result of which Nat and Maria adopted a couple of kiddies.

Delighted

But now the twins have come along, to the great delight of everyone who acknowledges Nat as one of the nicest guys in show business today, and he is absolutely knocked out. So maybe we should forgive him for placing his chart return, gratifying though it may be, as second in importance to his personal contentment.

A very close friend of Nat's, Joe Lustig, was telling me this week how happy the Coles are, with the arrival of the twins. And because he is such a wonderful person, all Nat's friends are rejoicing with him.

"We all know how Nat is regarded as a performer," Joe told me. "But in private life, I would say that he is one of the warmest and kindest human beings I have ever met. He has a real feeling for, and sympathy with, other people. The whole time I have known Nat, I have never heard anyone say a bad word about him personally."

As Joe implied, Nat's rating as a performer couldn't be higher—and this makes us all the more disappointed that he hasn't returned to Britain, since his flying visit to this country in the spring of last year—when he starred in the Palladium TV show, and was featured in two London concerts, and appeared in the 1960 Royal Variety Show.

At the time, there was much talk about him returning for a lengthier stay before many months had elapsed. But it didn't materialise, and I asked Joe Lustig if he could throw any light on this situation.

"I think the truth of the matter is that his commitments in America have been so heavy, he simply hasn't been able to make it," Joe replied. "I know that he wants to come because—and I mean this quite sincerely—he regards British audiences as the best in the world."

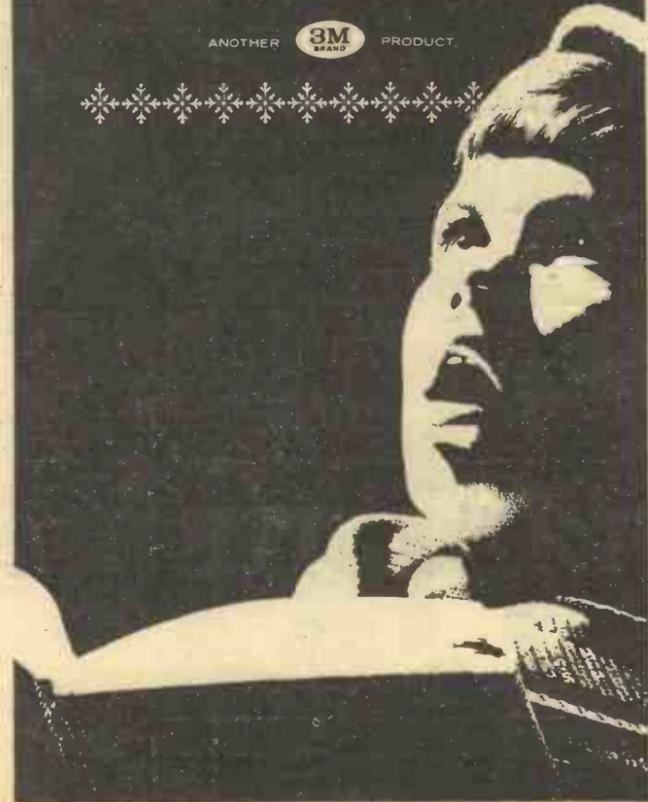
"As a matter of fact, I have just received a letter from Nat to say that there are negotiations in progress for another British visit. So maybe it won't be too long, after all."

BRUCE CHARLTON

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26. (12") Mel Tormé: I Got It From My Bad, All This And Heaven Too, I Know Why, Stay As Sweet As You Are, etc. SQ/LVA 2016.

27. (12") Julie London: Bye Blackbird, You're Getting To Be A Habit With Me, Don't Cha Go 'Way Ha, etc. SQ/LVA 2112.

28. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

29. (12") Pearl Bailey: Cultured Pearl—Me And My Shadow, I Cried For You, Let There Be Love, etc. SQ/LVA 9067.

30. (12") Humphrey Lyttelton: I Play As I Please—Manhattan, La Paloma, Singing The Blues, etc. SQ/LK 4276.

31. (12") Dinah Shore: Nice Work If You Can Get It, Easy To Love, It Had To Be You, etc. SQ/RD 27072.

32. (12") Kirby Stone Four: Man I Flipped — S'Wonderful, Get Out Of Town, Twice As Nice, etc. SQ/LVA 2164.

33. (12") Lester Young: Blue Lester — These Foolish Things, Exercise In Swing, Jump, Lester Lump, Salute To Fats, etc. SQ/LTZ 15132.

34. (12") Ted Heath's First American Tour — On The Alamo, Stars Fell On Alabama, Georgia On My Mind, etc. SQ/LK 4167.

35. (12") Cyril Stapleton: Music For Dancing In The Dark I've Got You Under My Skin, April In Paris, etc. SQ/LK 4177.

36. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

37. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

38. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

39. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

40. (12") Errol Garner: Serenade To "Laura"—This Can't Be Love, Moonlight, I'm Singing The Blues, etc. SQ/LK 4276.

Name Address

BOBBY VEE declares war on fuddy-duddies and bossy girls



BOBBY VEE—didn't take long to hit the top bracket in the American and British charts. With his talent he found it quite easy to build up a strong reputation as a singer likely to provide formidable opposition to already established artists—but now he has acquired a name for his startling frankness, too!

In the States his outspoken manner is looked upon as unusual, for many pop artists refuse to say anything controversial in case it damages their fans' opinions.

But Bobby has aroused a great deal of comment just lately over two points—fuddy-duddiness and girls!

He doesn't hesitate to dub the current fuss in the States about suggestive song titles as "Much ado about nothing." He was commenting on the criticism by U.S. d-j's of Fabian's "Made You" (a hit here for Adam Faith) and its subsequent withdrawal. It was later re-released as "The Gospel Truth," as there were objections to the title.

"I am against the whole principle," continued Bobby. "Fabe's song England and even American critics had to admit that there was nothing objectionable about the actual lyrics. The way things are going now, even a title like 'June Is Bustin' Out All Over' is hardly safe!"

Bobby is only concerned in the row because he has had to look for hidden meanings behind his own songs, but he seems to be safe enough with numbers like "Suzie Baby," "Devil Or Angel," "More Than I Can Say," "How Many Tears" and his current No. 2 here, "Take Good Care Of My Baby."

Girls come under fire in an article Bobby has written for American's "16" magazine. But don't get me wrong; he only criticises overbearing, bossy girls and goes to great lengths to point out that he really goes for the gentle sort.

He tells the story of the time he was invited to a party in Los Angeles and because he didn't know anyone in town, he was looking forward to making some new friends.

Standing alone at the party he suddenly felt a slap on the back and found himself looking right into the eyes of an attractive little blonde girl.

"Hi ya, Bobby," she said in a loud voice. "I'm Jeanie. Come on over here and meet a couple of my girl friends!"

Wishing that the floor could open and swallow him up, Bobby meekly obeyed and Jeanie introduced him to her two companions, neither of whom was a patch on her where looks were concerned!

But Bobby was immediately attracted to one of them—her name was Betty—and he saw her home. Driving back to his apartment he began to wonder just what it was about Betty that made her so fascinating to him.

"I came to the conclusion that she was a gentle girl, who didn't come on strong or push at a guy. She had an air of serenity and calmness that was magnetising," he says.

But in telling this story Bobby has set the cat among the pigeons by listing eight don'ts for girls—among them warnings not to be aggressive; or to wear gaudy, flashy clothes or jewellery; or put on too much make-up, or short shorts or dresses that are very tight and figure-revealing.

He also discloses that no matter how lovely a girl is, if he sees one glimpse of dirt on her, he runs a mile. He doesn't like "those awful long red fingernails" either.

So, girls, those are the rules! If however, you have a warm personality and a good sense of humour and you wear soft colours and dress in a very feminine but simple manner and you have a neat hair-do, you stand a good chance of attracting him.

If you are also capable of enjoying yourself, getting on well with people and you are able to carry on an intelligent conversation about his two favourite subjects—art and music—well, he'll make extra sure he takes good care of this baby!

MIKE HELLICAR.

then eat their words!

LIFE-LINES OF RAY CHARLES



Real name: Ray Charles.
Birth date: September 23, 1932.
Birthplace: Albany, Georgia.
Height: 5ft. 10in.
Instruments played: Piano, tenor sax, organ, clarinet.
Where educated: St. Augustine School For The Blind, Florida, U.S.A.
Musical education: At school.
Age at which entered show business: 15.
First public appearances: Local clubs in Florida.
Biggest break in career: Getting sponsored TV show.
Million-selling discs: "Georgia On My Mind" and "Hit The Road Jack."
Current hit: "Hit The Road Jack."
Albums: "Genius Hits The Road," "Genius Of Ray Charles," "Genius + Soul = Jazz," "Dedicated To You," "Yes Indeed," "Ray Charles At Newport," "The Great Ray Charles," "What'd I Say," "Soul Brothers," "Ray Charles Presents David 'Fathead' Newman," "Ray Charles In Person."
Other U.S. hits: "Ruby," "Hard Hearted Hannah," "Come Rain," "What'd I Say," "Sticks And Stones," "One Mint Julep," "I Got A Woman," "Rockhouse," "Talkin' 'Bout That River," "Hallelujah I Love Her So."
Present disc label: HMV.
Other labels in the past: London.

Name of regular supporting group: His own r-and-b band and Raellettes vocal group, lead singer Marjorie Hendricks.
Major poll honours: Downbeat Critics Poll For New Star Singer (1958), French Grand Prix Du disc.
Compositions: "I Got A Woman," "Blues Waltz," "Hot Rod," "Talkin' 'Bout You," "A Fool For You," "Hallelujah I Love Her So," "What'd I Say," "Cosmic Ray," "Blue Funk," "What Would I Do Without You," "It's All Right," "I Want To Know," "Get On The Right Track Baby," "Talkin' 'Bout That River," "Blackjack," "I Had A Dream," "Leave My Woman Alone," "Jumpin' In The Mornin'," "Tell Me How Do You Feel," "What Kind Of Man Are You," "Rockhouse," "Tell All The World About You," "My Bonnie," "That's Enough," "Tell The Truth."
Important engagements abroad: Tour of France and Belgium in the New Year.
Favourite pianists: Art Tatum, Bud Powell, Nat Cole, Oscar Peterson.
Favourite singers: Mahalia Jackson, the Dixie Hummingbirds, Harmonising Four.
Favourite bands: Basie, Quincey Jones.
Tastes in music: Gospel, rhythm-and-blues, modern jazz.
Professional ambition: To send all audiences away happy.



Co-featured with "Too Late Blues" at the Plaza currently is "Love In A Goldfish Bowl," a romantic love story about modern youth and starring (l. to r.) TOBY MICHAELS, TOMMY SANDS and FABIAN.

BOBBY DARIN'S DRAMA LESSONS PAY OFF!

WHAT more could you want from a film? In "Too Late Blues," which opened in London's West End yesterday (Thursday), there's an excellent story, compelling music and superb acting from Bobby Darin.

It was three years ago, just after his "Splish Splash" hit, that Bobby began taking drama lessons. At the time it was a great joke in Hollywood—a rock 'n' roll kid training for serious acting was laughable.

Over the last three years Bobby has been busy proving that he is not just a hit singer, and I feel that the people who laughed at him then should be made to see this film and

then eat their words!

He is one of those rare gems—a show business "natural."

Sinatra is one, Bing Crosby another, and after his showing in "Too Late Blues," I would rank Darin with these present-day greats.

He has already proved on records and in cabaret that he is an entertainer of the highest calibre. Now he shows that among the younger generation of actors he has no peers.

Playing an idealist jazz pianist in the back-street dives and pool rooms of Los Angeles, Bobby handles the part with great feeling and perception.

His co-star, Stella Stevens, is also very good. She acts well, has a remarkably fine voice and looks to match.

CHRIS WILLIAMS.

STAR QUOTE
FRANK SINATRA is still unenthusiastic about TV: "With all the time and effort expended on just one TV show I can make two pictures. It isn't worth it when you stack it up to other things I can do and do better."

ARETHA FRANKLIN

ROCK-A-BYE YOUR BABY

WITH A DIXIE MELODY



H 343

ANDY WILLIAMS

BOTH SIDES IN THE U.S. CHARTS

FLY BY NIGHT

C/W DANNY BOY



PB1192

Cleo Laine finds follow-up

TO find a song to follow up a hit like "You'll Answer To Me" is quite a problem, but it's one that's been successfully solved by Cleo Laine on Fontana whose new release is of a song penned by Jerry Lordan, "Mr. One And Only." A slow ballad in a bluesy mood with a strong melody out of the ordinary run with, needless to say, an immaculate performance from Cleo. Every chance of entering the charts.

Coupling is another British composition (by Basil Kirchin) called "No Such Thing As Love." A steady swinger.

PAT BOONE

"Johnny Will" is a bright and bouncy ditty from Pat Boone. Pat finds that if he doesn't take his girl to the dance next week, then . . . "Johnny Will."

Good entertainment value, but not a hit.

"Just Let Me Dream" is rhythm and blues with a big chorus to help Pat along. Good number, good arrangement, good listening. Label is London.

BUDDY HOLLY

On the Coral label, another waxing from the late Buddy Holly.

His distinctive vocalising which set a trend for quite a number of other vocalists is interesting to hear, but the song, "Look At Me" is not as good as many that he recorded.

"Mailman, Bring Me No More" is a slow rhythm-and-blues with Buddy almost caricaturing his own style in the vocal.

STEVE LAWRENCE

Take a great ballad like "Somewhere Along The Way," have Don Costa as arranger and conductor and Steve Lawrence to sing and you could hardly fail to have an extremely good record.

And indeed this is the result on a new HMV release.

Steve sings with a skill and sensitivity, that is a joy to hear and the backing is the sort that makes you sit up and listen from the word go.

"While There's Still Time" was written by Steve and Bernie Lawrence, and it's an appealing slow ballad.

DEL SHANNON

An up-tempo rock-beat ditty with a tune that picks itself out from the run-of-the-mill stuff is "So Long Baby," recorded on London by Del Shannon.

The sort of number that Frankie Laine would have waxed if he had been a 1961 teenage rock singer.

Make a note of this one as a likely hit parader. "The Answer To Everything" is slow, sad and dull.

AL SAXON

British singer who can really give the oldies an exciting new lease of life is Al Saxon, billed on the Piccadilly label as Al Saxon and Orchestra!

Latest evergreen to get Al's swingin' treatment is "Don't Get Around Much Any More." A first-class disc, unreservedly recommended.

"Saturday Night" is a sort of catalogue of pop music—trad, rock, jazz and swing.

AI self-duets to great effect in an imaginative and entertaining number.

ACKER BILK

The billing on the label is enough to make anyone sit up in surprise—Mr. Acker Bilk, with the Leon Young String Chorus!

This amounts to an orchestral piece with Acker in the limelight for his clarinet solo.

Item is "Stranger On The Shore," a dreamy, restful melody, with the clarinet ideal for the lead.

Bouquets to Columbia for an astute and successful move, with an outside chance of chart success.

"Take My Lips" is a piece of mood music—not too happy a mood, either.

Pop reviews by KEITH FORDYCE



ALMA COGAN

On Columbia, with the backing of the Rita Williams Singers and the Geoff Love Orchestra, Alma Cogan sings an Irving Berlin oldie, "All Alone."

Rather different from Alma's usual style is this fast, rockin' treatment, and it's very good indeed.

If Alma can't make the charts with a thoroughly commercial waxing like this, then there just ain't no justice!

"Keep Me In Your Heart" is a spot of most pleasant and tuneful corn.

Not so good for Bobby

AFTER a big winner and a good 'un like "Take Good Care Of My Baby," "Love's Made A Fool Of You" is rather a disappointment from Bobby Vee.

A rock beat number with a repetitious tune, some self-duetting, and nothing to make you want to play it again after one spin.

"Susie-Q" is a medium rocker and the only difference between this and scores of others is the addition of the letter "Q" to the girl's name—with no apparent reason. Label is London.

DONEGAN CHRISTMAS SONG IS CONTROVERSIAL

PYE has reissued that controversial Lonnie Donegan disc from last Christmas, "Virgin Mary." Listeners are bound to have strong views on a disc like this—mine is that this is a sincere and acceptable recording.

Flipside is "Beyond The Sunset" for which Lonnie has a full orchestral backing directed by Ralph Dollimore.

It would be difficult for any singer to lift this song out of the realm of acutely embarrassing sentiment, and Lonnie is the last one to do so. No thanks!

JOE HENDERSON

Two numbers that he composed himself are recorded on Parlophone by pianist Joe Henderson, accompanied by Geoff Love and his orchestra.

Topside is "Pinto Pony," a catchy and appealing melody with a happy jog-trot rhythm.

This is a picture of the West without the Wild. Calm, expansive and beautiful. Recommended for your next shopping list.

"Candy Floss" is a Latin-American item, bright and colourful, first-class for dancing.

IAIN GREGORY

On the Pye label, Iain Gregory has the backing of the Charles Blackwell orchestra for "Can't You Hear The Beat Of A Broken Heart."

A beat number with mainly string accompaniment, catchy and commercial.

Do give this one an early listen—it could be a big winner. "Because" is not the staid drawing-room ballad, but a modern rock ditty. Fairly routine stuff.

GENE VINCENT

"Unchained Melody" is being revived after only six years since its first enormous success in the hit parade.

But I don't see why it should succeed again, because this was one of the outstandingly good songs of the 1950's.

Gene Vincent sings the song on Capitol, quietly and with great restraint. A most compelling performance.

"Brand New Beat" is a lively rocker.

DARREN/FORBES

"Goodbye Cruel World," recorded on Pye International by James Darren, is nothing like so dismal as the title suggests it might be.

In fact, it's a highly entertaining ditty with a rousing tune and rock-beat backing and an amusing lyric about the lad who's off to join the circus.

Unusual and first-class.

Coupling is "Valerie," a slowish ditty, routine in some ways, but with an unexpected charm.

"Goodbye Cruel World" is also recorded by Bill Forbes, on Columbia. Praiseworthy, no fault to find, but not as effective as the American version.

"Next Time" is a quiet and relaxed ditty about love lost. Very pleasant.

★ POTTED POPS ★

BILLY WRIGHT'S Sing-Song Just For Kicks (Parlophone) is a cute title and it's a really good sing-song disc. Seven titles are included, most of them new to the sing-song category. Award that man another cap!

ARETHA FRANKLIN (Fontana) is an American singer with a big warm personality, just right for a revival of "Rock-A-Bye Your Baby With A Dixie Melody." Strings and a bouncy rhythm create the backing. "Operation Heartbreak" is a slow ballad, putting one in mind of Della Reese.

LPs by Allen Evans

★★★ TOP SECRET (Pye Golden Guinea). Nobody can accuse LAURIE JOHNSON of being in a musical rut!

On every track of this orchestral LP he conducts his orchestra through novel tone patterns, kicking off with his current single success, Sucu-Sucu, and gliding gracefully through a dozen other tracks that combine big beat with modern jazz in a most novel way.

★★★ DOROTHY SQUIRES SINGS BILLY REID (Pye Golden Guinea). An era of top songs is featured on this low-priced album, sung by the girl who made them famous, aided by the Bill Shepherd orchestra and Beryl Stott chorus.

They all get together expertly in Danger Ahead Beware, and Dorothy is best in a sentimental tune that calls for her big voice—This is My

Mother's Day. And the big star behind it all is the composer himself, Billy Reid.

★★★ THE VERSATILE BURL IVES (Brunswick). More warmly sung folk tunes by the cheerful, bearded master of this art, accompanying himself on guitar, and backed the Anita Kerr Singers, and with Nashville's Owen Bradley as MD. Highlights are Delia, Johnny Cash's I Walk The Line, and Almighty Dollar Bill.

★★★ TONY WILLIAMS (Reprise) was the leading singer in the Platters before branching out on his own. Here is his debut album on Sinatra's label, and it's a good one. He features several of the songs connected with the Platters—The Great Pretender, My Prayer—and brings back that haunting For The First Time (Come Prima) brilliantly. His manager Buck Ram, provides the backing.

FOR FUN: Tuneful singing, insulting remarks, noisy audience, bedlam let loose—that's JIMMY DURANTE AT THE COPACABANA (or as he says "Copacabament"). Schnoz aided by Eddie Jackson and Sonny King, sings up a storm in Everywhere You Go and You Made Me Love you . . . THAT'S NICE MAXIE (Pye) was recorded at a south coast pub with an appreciative audience laughing to MAX MILLER, doing his Josephine, Twin Sisters, On The Banks Of The Nile, and Hiking routines. The Cheeky Chapple gives you a guarantee: "If you don't like this record take it back to the shop, and try and get your money back—I'd like to see you get it." THE EXPLOSIVE SOUNDS OF JACKSON PAINE (Warner Bros.) introduces a young, slick-tongued New York comedian who builds up situations which have appropriate sound effects instead of words for tag-lines, such as platforms collapsing, atomic explosions, and pistol shots. . . . HANCOCK (Pye) covers new ground, by giving two soundtracks from Tony's most successful TV series—"The Blood Donor" and "The Radio Ham." Just as amusing without pictures, too!

FOR CHRISTMAS: The Yuletide albums have started—Fontana issues three which all present well-sung Christmas hymns—CAROLS IN WONDERLAND, by the Gregory Sterea-Singings and Voices; and SING THE CAROLS, by the Masked (Yorkshire) Miners Chorus, conducted by Rae Jenkins; and FAVOURITE CHRISTMAS CAROLS by the Blind Girls' Choral Society.

FOR DANCING: Pleasant and easy to follow is EVERYBODY DANCE (Pye) by John Warren's Strietempo Orchestra, one side of waltzes, foxtrots and quicksteps, the other of Latin-American rhythms. America's Statler Dance Orchestra plays ten "oldies" in modern manner in STRICTLY FOR DANCING (Pye Golden Guinea), nice, swingy music.

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JUST OUT OF REACH DONALD PEERS

an outstanding release by

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Border Patrol

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★ ★ ★ ★ ★ FRANCIS DAY'S PARADE OF HITS ★ ★ ★ ★ ★

- JUST OUT OF REACH ★ DONALD PEERS (Columbia)
- I'LL GET BY ★ SHIRLEY BASSEY (Columbia)
- I'M A MOODY GUY ★ SHANE FENTON (Parlophone)
- DON'T BRING LULU ★ DOROTHY PROVINE (Warner Bros.)
- ALL ALONE ★ ALMA COGAN (Columbia)
- MISTER ONE AND ONLY ★ CLEO LAINE (Fontana)
- MEXICALI ROSE ★ THE KARL DENVER TRIO (Decca)
- THE WORLD'S LONELIEST MAN ★ VINCE EAGER (Top Rank)
- COME ALONG PLEASE ★ BOB WALLIS & THE STORYVILLE JAZZMEN (Pye)

EMI
NEW POPS

THIS WEEK'S



TOP SINGLE

GENE VINCENT
and his Blue Caps
UNCHAINED MELODY
CAPITOL 45-CL15231

COLUMBIA
45-DB4746
THE JOHN BARRY SEVEN
Watch your step

COLUMBIA
45-DB4750
MR. ACKER BILK
Stranger on the shore
(theme from the BBC-TV Series)

COLUMBIA
45-DB4749
ALMA COGAN
All alone

COLUMBIA
45-DB4738
RUSS CONWAY
Toy balloons

H.M.V.
45-POP947
HANK LEVINE
and Orchestra
Image

MERCURY
45-AMT1162
DINAH WASHINGTON
September in the rain

You are my sunshine

c/w **I'm coming home**

JIMMY LLOYD

PHILIPS PB 1201

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN
(Wednesday, November 22, 1961)

Last This Week	Title	Artist	Label
1	HIS LATEST FLAME	Elvis Presley	RCA
2	TAKE GOOD CARE OF MY BABY	Bobby Vee	London
9	TOWER OF STRENGTH	Frankie Vaughan	Philips
3	BIG BAD JOHN	Jimmy Dean	Philips
4	WALKIN' BACK TO HAPPINESS	Helen Shapiro	Columbia
10	MOON RIVER	Danny Williams	HMV
5	THE TIME HAS COME	Adam Faith	Parlophone
8	TAKE FIVE	Dave Brubeck	Fontana
14	THE SAVAGE	Shadows	Columbia
6	GIRL IN YOUR ARMS	Cliff Richard	Columbia
10	RUNAROUND SUE	Dion	Top Rank
17	MIDNIGHT IN MOSCOW	Kenny Ball	Pye
7	HIT THE ROAD JACK	Ray Charles	HMV
12	SUCU-SUCU	Laurie Johnson	Pye
14	MEXICALI ROSE	Karl Denver	Decca
-	I'LL GET BY	Shirley Bassey	Columbia
-	MOON RIVER	Henry Mancini	RCA
16	YOU MUST HAVE BEEN A BEAUTIFUL BABY	Bobby Darin	London
24	I'M A MOODY GUY	Shane Fenton	Parlophone
23	BOOMERANG	Charlie Drake	Parlophone
13	BLESS YOU	Tony Orlando	Fontana
18	LET'S GET TOGETHER	Hayley Mills	Decca
21	WILD WIND	John Leyton	Top Rank
22	THIS TIME	Troy Shondell	London
25	LET TRUE LOVE BEGIN	Nat Cole	Capitol
-	CREOLE JAZZ	Acker Bilk	Columbia
19	RUNAROUND SUE	Doug Sheldon	Decca
19	YOU'LL ANSWER TO ME	Cleo Laine	Fontana
28	EVERLOVIN'	Ricky Nelson	London
-	SEPTEMBER IN THE RAIN	Dinah Washington	Mercury
-	SUCU-SUCU	Nina and Frederik	Columbia

BEST SELLING SHEET MUSIC IN BRITAIN
(Tuesday, November 21, 1961)

Last This Week	Title	Composer
1	WALKIN' BACK TO HAPPINESS	(Film music)
3	SUCU-SUCU	(Peter Maurice)
2	WHEN THE GIRL IN YOUR ARMS	(Leeds)
5	MOON RIVER	(Chappell)
7	HIS LATEST FLAME	(Aberbach)
4	YOU'LL ANSWER TO ME	(Shapiro-Bernstein)
19	HEY LOOK ME OVER	(Morris)
12	THE TIME HAS COME	(Essex)
8	MICHAEL	(United Artists)
17	MEXICALI ROSE	(Sun)
6	CLIMB EV'RY MOUNTAIN	(Will Tomson)
14	TAKE GOOD CARE OF MY BABY	(Nevins-Kirshner)
13	HIT THE ROAD JACK	(Leeds)
9	MICHAEL ROW THE BOAT	(Tyler)
28	TOWER OF STRENGTH	(Chappell)
20	BIG BAD JOHN	(Acuff-Rose)
22	LET'S GET TOGETHER	(Disney)
13	WHEELS	(Petford)
26	BAMBINO	(Peter Maurice)
10	WILD WIND	(Meridian)
16	JEALOUSY	(Lawrence Wright)
17	TOGETHER	(Campbell-Connelly)
11	REACH FOR THE STARS	(Kassner)
21	KON-TIKI	(Feldman)
-	YOU MUST HAVE BEEN A BEAUTIFUL BABY	(Feldman)
25	THE WEDDING	(Peter Maurice)
24	WILD IN THE COUNTRY	(Seventeen Savile Row)
28	LITTLE SISTER	(West One)
23	BLESS YOU	(Nevins-Kirshner)
-	SCOTTISH SOLDIER	(James Kerr)

BEST SELLING POP RECORDS IN U.S.
(Tuesday, November 21, 1961)

Last This Week	Title	Artist
1	BIG BAD JOHN	Jimmy Dean
2	RUNAROUND SUE	Dion
3	FOOL NO. 1	Brenda Lee
12	GOODBYE CRUEL WORLD	James Darren
4	BRISTOL STOMP	Dovells
5	TOWER OF STRENGTH	Gene McDaniels
6	HIT THE ROAD JACK	Ray Charles
9	PLEASE MR. POSTMAN	Marvelettes
8	THIS TIME	Troy Shondell
7	THE FLY	Chubby Checker
13	YOU'RE THE REASON	Bobby Edwards
15	I LOVE HOW YOU LOVE ME	Paris Sisters
-	TONIGHT	Ferrante and Teicher
20	I UNDERSTAND	G-Clefs
19	CRAZY	Patsy Cline
16	EVERLOVIN'	Ricky Nelson
10	SAD MOVIES	Sue Thompson
-	GOD, COUNTRY AND MY BABY	Johnny Burnette
17	HEARTACHES	Marcel
11	A WONDER LIKE YOU	Ricky Nelson

The American chart is published by courtesy of "Billboard"

TOP RANK
JAR594
ANDY STEWART
Take me back

PARLOPHONE
45-R4851
THE TEMPERANCE SEVEN
The Charleston
(vocal refrain by Mr. Paul Macdowell)

NEW HITS

SILENT NIGHT
LEONTYNE PRICE
45-F 11408 Decca

TWO INITIALS
ROY LEE
45-F 11406 Decca

SUCU
SUCU PARTY CHA
THE FIRESTONES
45-F 11407 Decca

BELAFONTE
THE BABY BOY
45/RCA-1265 RCA

PAT BOONE
JOHNNY WILL
45-HLD 9461 London

DEL SHANNON
SO LONG BABY
45-HLX 9462 London

EDDIE COCHRAN
PRETTY GIRL
45-HLG 9464 London

BUDDY HOLLY
LOOK AT ME
45-Q 72445 Coral

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NME CHART HITS IN 'LUCKY STARS'

THE NME'S POINTS SURVEY TABLE—THE ANNUAL LIST OF POINTS AWARDED TO EACH HIT PARADE ARTIST FOR HIS CHART SUCCESS THROUGHOUT THE YEAR—IS BEING USED BY ABC-TV FOR THEIR DECEMBER 30 EDITION OF "THANK YOUR LUCKY STARS."
 CALLED "LUCKY STARS PRESENTS THE HIT PARADE OF 1961," THE SHOW—AS ALREADY REPORTED—STARS CLIFF RICHARD, THE SHADOWS, HELEN SHAPIRO, JOHN LEYTON, ADAM FAITH, EDEN KANE AND BILLY FURY.
 THE POINTS TABLE WILL BE USED TO DECIDE WHICH WERE THE BIGGEST HITS DURING 1961 FOR THE BOOKED ARTISTS, WHO WILL FEATURE THE NUMBERS.

COMEDIANS, MATTHEW WAX VARIED SIDES

SEVERAL well-known artists figure in imminent record release schedules for the first time. Among them are comedians Charlie Chester, Morecambe and Wise, as well as "Saturday Club" host Brian Matthew, who has now cut his first disc for the company who this summer signed him as a d-j!
 Matthew's first disc for Pye is released next Tuesday. It couples "Trad Mad" with "Sing With Me Mates"—and Matthew is accompanied by a group labelled as "his mates"! Chester, whose son Pete has waxed for Pye-International, has recorded for the same company "The Onion Song" with "Nellie." He penned both numbers, himself.
 Morecambe and Wise, currently hosting a Thursday night series for ATV, have their debut disc released next week on HMV. The titles couple "We're The Guys Who Drive Your Baby Wild" and "Me And My Shadow."
 BBC-TV singing discovery Lena Martell has signed to record for HMV. Her first disc, released next week, is "Love Can Be" with "The Night The Sky Fell Down." BBC contract artist Lena is 21 on Sunday.
 Forty-year-old typist Mrs. Gladys Mills figures in the December 8 Parlophone release. Both sides of her first record are called "Mrs Mills' Medley."
 She has played piano at social functions in Essex for twenty years and guests in the Billy Cotton band's BBC-TV show on December 2.
 Screaming Lord Sutch has recorded for independent producer Joe Meek and his first sides, "Till The Following Night" (his own composition) and a revival of "Good Golly Miss Molly," will be released by HMV next Friday.

Music firm partners part

PARTNERS in John Fields Music for the past 12 years, Harold Fields and Joe Roncoroni are to part company. Fields will continue to operate Fields Music and its subsidiaries, which include the British office of Perry Como's firm, Roncom Music.
 Roncoroni is to launch his own firm, Mistletoe Melodies, and will also be a co-director of Marquis Music with pianist-orchestra leader Ken Jones.
 Among the many hits published by John Fields since the company's inception are "Zambesi," "A Blossom Fell," "The Day The Rains Came," "Why Not Now" and "Tomboy."

Names in the News

MARK WYNTER returned to Britain on Monday after his Australian and American visits. He was unable to televise in the U.S. last week after all because of difficulties in obtaining a work permit.
 GEORGE SMITH has become exploitation manager of Henderson Music, Joe Henderson's publishing firm.
 PAMELA THRELFALL, wife of Pye Records' joint general manager-director Roger Threlfall, gave birth to a son, to be named Oliver, at London's University College hospital on Sunday.
 MANOS HADJIDAKIS, composer of the worldwide hit "Never On Sunday," is currently visiting London.

POLL CONCERT TICKETS

CUT HERE
 To: NME Poll Concert, 23, Denmark Street, London, W.C.2.
 Please reserve for me.....tickets at..... each (prices in Wembley story above) for the Poll Winners' Concert on April 15. I enclose remittance and stamped addressed envelope. (Cheques and postal orders should be made payable to NEW MUSICAL EXPRESS LTD.)
 Name

HELEN SHAPIRO BEATS SHIRLEY BASSEY • TWO LEYTON SUCCESSSES • RUNAWAY FOR SHADOWS ELVIS PRESLEY WINS MAJOR POLL HONOURS

Williams, Shadows 208 series
 TWO current NME Top Ten attractions—Danny Williams and the Shadows—are set for their first Radio Luxembourg series. Helen Shapiro, whose 39-week 1962 series was forecast three weeks ago, is now set to begin on Sunday, March 4.
 Williams, whose "Moon River" is No. 6, begins his series on Thursday, December 14. The fifteen-minute programmes will be transmitted at 9.45 pm for seven weeks with Geoff Love as MD.
 The Shadows, in at No. 9 with "The Savage," will be on twice a week—on Sundays and Thursdays from February 11 and 15.
 Although they have accompanied Cliff Richard in his 208 shows, this will be their first series. It will run for thirteen weeks, with a guest star in each programme.

SHOCKS in the tenth annual NME Poll! . . . Helen Shapiro decisively beats Shirley Bassey, besides capturing second place to Connie Francis in World section . . . The Springfields are surprise British vocal group champions . . . Elvis Presley turns the tables on Duane Eddy and now holds two major World crowns . . . First Poll victory for Billy Fury . . . Biggest runaway success attained by the Shadows . . . Unbroken win-sequence maintained by Ted Heath . . . Two No. 1 positions for John Leyton, including Best Disc.

—NOW THE DATE YOU'VE BEEN WAITING FOR

Great Wembley concert Sunday, April 15!

HERE is the exciting news thousands have been waiting to hear—the announcement regarding our star-studded NME Poll Winners Concert! The date is Sunday afternoon, April 15, 1962—and once again it will be staged at Wembley's Empire Pool—Britain's largest indoor stadium, accommodating over 10,000 people.

 ARTHUR HOWES
 PRESENTS
THE STARS
 on ONE NIGHT STANDS

BILLY FURY
EDEN KANE

KARL DENVER TRIO
THE ALLISONS
 AND ALL STAR SHOW
 MANCHESTER, Apollo
 Fri., Nov. 24th 6.15 & 8.30
 CHESTER, Gaumont
 Sat., Nov. 25th 6.15 & 8.30
 PETERBOROUGH, Embassy
 Sun., Nov. 26th 5.30 & 8.00
 BIRMINGHAM, Town Hall
 Tues., Nov. 28th 6.30 & 8.45
 CARLISLE, Lonsdale
 Wed., Nov. 29th 6.15 & 8.30
 STOCKTON, Stockton Globe
 Thurs., Nov. 30th 6.15 & 8.30
 EAST HAM, Granada
 Fri., Dec. 1st 7.00 & 9.10
 SALISBURY, Gaumont
 Sat., Dec. 2nd 5.30 & 8.00
 EXETER, A.B.C.
 Sun., Dec. 3rd 5.15 & 7.45

Next week's NME will detail the great all-star cast which is being assembled for this gala occasion. Every winner and runner-up has been invited to participate, while many guest attractions will also be featured.

On this occasion, however, it is regretted that an increase must be made in the price of seats, owing to the higher cost of the arena and various artists, etc., but we will still provide the best value possible at these reasonable prices—£1; 17s. 6d.; 15s.; 12s. 6d.; 10s. 6d.; 7s. 6d. and 5s.

Starting at 2.30 pm, the glittering array of personalities will be highlighted non-stop until 6.00 pm.

PRIORITY

NME readers have first option on tickets, but applications can only be accepted by post (not from personal callers). Don't delay in making your reservation, complete the coupon at the foot of column one on page 6, and send it with remittance and stamped, addressed envelope to: NME Poll Concert Tickets, 23, Denmark Street, London, W.C.2.

Those fortunate enough to attend this show of shows will revel in the thrills and excitement Poll Winners Concerts invariably produce. So take your opportunity now and guarantee yourself a reserved seat at this fabulous pop festival by posting the ticket-coupon without delay.

Applications and enquiries are invited from coach firms and those wishing to reserve seats on behalf of staff and club parties. Write to "Concert Manager," New Musical Express, 23, Denmark Street, London, W.C.2. There is room for hundreds of cars and coaches in the spacious parking grounds adjoining the Empire Pool.

EMILE FORD
PATTI BROOK
DEAN ROGERS
 AND ALL STAR SHOW
 BLYTHNE, Theatre Royal
 Sun., Nov. 26th 5.30 & 8.00
 CANNOCK, Danilo
 Fri., Dec. 10th 5.30 & 8.00

Fabulous
HELEN SHAPIRO
 AND ALL STAR SHOW
 KINGSTON, Granada
 Fri., Dec. 1st
 WALTHAMSTOW, Granada
 Sat., Dec. 2nd
 AYLESBURY, Granada
 Fri., Dec. 15th
 MANSFIELD, Granada
 Sat., Dec. 16th

DAVE BRUBECK
 with PAUL DESMOND
 SHEFFIELD, City Hall
 Tues., Nov. 28th 7.30 p.m.
 NEWCASTLE, City Hall
 Fri., Dec. 1st 7.30 p.m.

8 PAGES EXTRA! Full Poll results in Special Survey

NEXT week's lavishly illustrated and augmented issue of NME will be the most exciting ever, featuring:
 ● Full results of the 1961 Popularity Poll, with points scored by each star in the 16 sections.
 ● Comprehensive survey of how the voting went, plus comment and summing-up on it.
 ● Personal messages from the major winners.
 ● Articles about the newcomers to Poll honours.
 ● Plus many other features, which no reader dare to miss.
 Order your ENLARGED NME—with its 8 EXTRA thrill-packed pages NOW from your newsagents. There's sure to be a big rush for copies!

Dion replaces Temp. Seven

BECAUSE singer Paul McDowell is a member of Equity, and thus unable to appear on ITV programmes due to the present dispute over pay claims, the Temperance Seven have been forced to withdraw from ABC-TV's "Thank Your Lucky Stars" on December 2.

American rock star Dion, currently in the NME Top Twenty, replaces the Seven. ABC will use the same tele-recording that he made during his visit here a few weeks ago and shown in an earlier programme.

Craig Douglas also steps in to complete the line-up, which now features the Brook Brothers, Lionel Bart, the Ted Taylor Four, Roy Lee, Sam Costa and Ted King as guest d-j.

John Leyton film to be extended

JOHN LEYTON spends next week at Pinewood studios, making a short film which is primarily intended to exploit his new HMV release "Son, This Is She."

Details of the project were revealed in the NME last week, although it has now been decided that the picture will not be sponsored by a commercial firm.

Instead, it will be produced by Teddy Joseph, and nationally distributed by Regal-International on the ABC circuit, expanded into a 15-minute featurette.

Titled "Johnny Remember Me," it depicts a day in the life of the hit parade star, and features John Leyton and his dog.

The picture includes four songs—"Wild Wind," "Six White Horses," "Who Wants Johnny" and "Son, This Is She."

VENUES FOR FAITH

FIRST dates have been finalised for Adam Faith's forthcoming 22-day tour which is tentatively due to open on Saturday, February 3.

Dates so far arranged include Ipswich Gaumont (February 4), Cambridge Regal (5th), Derby Gaumont (11th), Carlisle Lonsdale (21st), Romford Ritz (23rd), Guildford Odeon (24th) and Exeter ABC (25th).

"Kill Me Tomorrow," the 1957 film which marked Tommy Steele's screen debut, is scheduled for AR-TV transmission on Wednesday, Dec. 6.

After two years, both Russ Conway and Shirley Bassey lose their crowns, while Adam Faith wins a different section this time—defeating last year's champion, Lonnie Donegan, for British Vocal Personality honours.

The hardest fought, battle brought surprising victory for the Springfields over the Brook Brothers by a narrow margin in British Vocal Group category.

Another shock was John Leyton's success against Helen Shapiro, to triumph in the New Disc Or TV Singer division.

Next week we publish the full list of final placings in every section. Meanwhile here are the official winners and runners-up:

- WORLD SECTIONS**
 World's Outstanding Male Singer: 1 Elvis Presley; 2 Cliff Richard.
 World's Outstanding Female Singer: 1 Connie Francis; 2 Helen Shapiro.
 World's Outstanding Vocal Group: 1 Everly Brothers; 2 Highwaymen.
 World's Outstanding Musical Personality: 1 Elvis Presley; 2 Duane Eddy.

- BRITISH SECTIONS**
 Male Singer: 1 Cliff Richard; 2 Adam Faith.
 Female Singer: 1 Helen Shapiro; 2 Shirley Bassey.
 Vocal Group: 1 Springfields; 2 Brook Brothers.
 Vocal Personality: 1 Adam Faith; 2 Cliff Richard.
 Solo Instrumentalist: 1 Bert Weedon; 2 Russ Conway.
 Large Band/Orchestra: 1 Ted Heath; 2 Joe Loss.
 Small Group: 1 Shadows; 2 John Barry.
 Trad Jazz Band: 1 Acker Bilk; 2 Kenny Ball.
 Disc-Jockey: 1 David Jacobs; 2 Pete Murray.
 New Disc or TV Singer: 1 John Leyton; 2 Helen Shapiro.
 Best Disc in 1961: 1 John Leyton's "Johnny Remember Me"; 2 Billy Fury's "Halfway To Paradise."
 Artist for Poll Concert: 1 Billy Fury; 2 Adam Faith.

DON'T BRING LULU
DOROTHY PROVINE

45-WB 53 Warner Bros.

PATSY CLINE
 CRAZY

45-05861 Brunswick

SCATTER-BRAIN
ALAN FIELDING

45-F 11404 Decca

BEN E. KING
 HERE COMES THE NIGHT

45-HLK 9457 Decca

RUNAROUND
DOUG SHELLY

45-F 11398 Decca

EDEN KANE TO VISIT IRELAND, SCOTLAND

DATES in Scotland and Northern Ireland are among 1962 bookings for Eden Kane, who is at present recovering from a severe attack of bronchitis. He was taken ill at Bradford on Saturday, but has not missed any stage appearances.

Eden's Scottish appearances will all be in the Aberdeen area, where he will play six consecutive dates in local ballrooms, beginning on January 8. On February 12, he visits Northern Ireland for a week of dance hall appearances.

Only English booking yet finalised for Eden in the New Year is a concert engagement at Doncaster on January 3. One-night stand dates are now being negotiated.

Joe's starry New Year

A NEW Year's Eve "Sing Along With Joe Henderson" is planned by ABC, probably being screened at 11 pm. It will be on the lines of Henderson's current Sunday afternoon series seen in the North and Midlands.

Although details are still being discussed, it will probably be a special star-studded programme. A Yuletide party-type programme is planned for Henderson's current Tuesday evening Light Programme series, "Mr. Piano Plays," on Boxing Day.

FURY FOR AMERICA: VEE, ORLANDO, EDDY FOR BRITAIN

Heath to play for dancing in U.S.?

BILLY FURY will tour America next spring. Coming here about the same time will be **Duane Eddy**. Visits by other American artists, including **Bobby Vee**, **Tony Orlando** and the **Kingston Trio** are also probable next year. There is a possibility that the **Ted Heath** band may return to the U.S. to play for dancing!

All these projects were launched during the American visit this month of agent-manager-record producer **Tito Burns**.

Fury is set for a big American show to start at the end of April. **Irving Feld**, responsible for many of the biggest U.S. tours, is to arrange the package. He will join many leading U.S.

record artists, probably headed by **Paul Anka**.

Fury will have the benefit of his own accompanying group, the **Blue Flames**. With Billy's musicians booked for the U.S., it will mean that American instrumentalists can play here.

This paves the way for a return visit by **Duane Eddy** and his own group, the **Rebels**. They are to open here in April, starting in a package including **Chubby Checker** and possibly other U.S. disc artists—for some three weeks.

It will mean a return visit for **Checker**, who is due here next month on a brief visit for radio and TV engagements.

Bobby Vee and **Tony Orlando** are due to visit Britain—both for the first time—in February. Burns has not yet had time to settle their commitments, but has been discussing tours, either separately or together, with various promoters.

During his New York visit, Burns

also arranged to represent a leading American agency, **International Talent Associates**, in Europe. He is already lining up dates for some of the firm's most important clients.

Among them are the **Kingston Trio**, who have a free period in May which may be taken up by TV dates here. Their bookings do not allow time for a tour.

The **Brothers Four** are also being discussed for British television dates during the last fortnight of January.

Yesterday (Thursday), Burns was meeting the **Musicians' Union** in London to seek their support for **Ted Heath** and his **Music** to play in the ballroom of a famous New York hotel.

In recent years, Anglo-American band exchanges have been limited to concert appearances. Heath, who has toured America four times, is anxious only to play a resident engagement. This would involve a ballroom season. An American band of the same size would play at a London hotel.

Through his disc production firm, **Lindon**, Burns arranged during his U.S. stay to represent **Jamie-Duane Eddy's** label—in Europe. He will be responsible for its discs being released here by major firms and also supply discs made by independent producers to the U.S. outlet.

Ted Heath was also approached this week by the representative of a Las Vegas hotel, who enquired about his availability for a resident booking in March.

MEL TORME LONDON RETURN IN APRIL

MEL TORME is returning to Britain next year for his first West End cabaret engagement at impresario **Paul Raymond's** new **Bal Tabarin** restaurant, which opens on January 1.

Torme, who starred in cabaret at **Ilford's Room At The Top** this summer, begins a five-week residency at the **Bal Tabarin** on Sunday, April 29.

Another U.S. star now definitely set to appear at the venue is **Sarah Vaughan**. Her exact opening date is now being arranged.

Ball back in 'Easy Beat'

KENNY BALL'S Jazzmen return to **Light Programme's** "Easy Beat" on Christmas Eve. They will be featured in the show for six consecutive Sundays.

The Friday lunch-time "Go Man Go" moves to Portsmouth for the December 1 edition, when it is transmitted direct from the BBC exhibition at the Guildhall. **George Melly** and **Mick Mulligan** guest in the "Jazz Bag" sequence.

Former **Shadows** drummer **Tony Meehan** has been signed by **Weedon** to join his group on "Easy Beat" for at least the next six months.

Day leaves Rabin

Parlophone singer **Colin Day** leaves the **Rabin Band** next month after three years. He will make his concert debut as a solo artist on the **Helen Shapiro** bill at **Bedford Granada** on December 22.



BRUCE FORSYTH tries to blow a little trad on **CHRIS BARBER'S** trombone after the **Palladium TV** show on Sunday.

Bruce Forsyth Palladium's 1962 revue top star

TEDDY JOHNSON, **PEARL CARR**, **EVE BOSWELL** IN SUPPORT

BRUCE FORSYTH stars in West End revue for the first time next year. He will be joined by **Pearl Carr**, **Teddy Johnson** and **Eve Boswell** in the next resident revue at the **London Palladium**.

Forsyth, who has risen to a great crest of popularity as host of **ATV's** Sunday series from the theatre, will be "in charge" for most of the year.

As with the current **Palladium** revue, next year's show is expected to run from the spring until December.

The **Palladium 1961-62** pantomime "Little Old King Cole," starring **Charlie Drake** and **Gary Miller**, has received tremendous advance bookings and will probably run until late April.

Then there is the probability of a short variety season. This year, there was one bill which **Frankie Vaughan** headlined for a fortnight.

Pearl Carr and **Teddy Johnson** have appeared at the **Palladium** before—in the famous record stars bill in the spring of 1956—but this will be their first West End season.

For the past two years, **Eve Boswell** has been one of the headliners of the "Five Past Eight" shows in **Glasgow**.

Checker at 'Club'

CHUBBY CHECKER, the American rock star who has pioneered the "Twist" craze, is likely to make his British radio debut in the Christmas edition of the **Light Programme's** "Saturday Club."

Checker, who briefly visits the Continent next month, is expected to fly to Britain to record a contribution to the December 23 programme.

Brooks guest

THE **Brook Brothers** and **Eric Delaney** are among the guests in the first of three programmes to be screened by **Southern-TV** on Tuesdays from December 12, featuring the **Eric Winstone** orchestra.

Red Price, **Nick Villard** and **Bill Forbes** are also guesting in the first show of the series, which is titled "And It Comes Out Here."

FRANKIE VAUGHAN CHRISTMAS TOUR

FRANKIE VAUGHAN will play another series of Christmas concerts this year. A tour is currently being planned to start on **Boxing Day**, and he will be accompanied again by **Billy Ternent** and his **Orchestra**.

The exact itinerary has not yet been fixed, but it would include **Newcastle**, **Bradford**, **Sheffield** and **Hull** with **Carlisle** another possibility.

It is now confirmed that the **Philips** star will head a major Italian TV show from **Milan** on December 3. He is discussing an offer for his first visit to **Israel** in February.

MONRO GUEST ON BBC-TV

MATT MONRO guests in **BBC-TV's** "Benny Hill Show" on December 16, his last TV date here before flying back to the U.S. for more cabaret and television engagements.

Matt will spend the first two weeks of January holidaying with his wife, **Mickey**, in **Florida**, where he is almost certain to star in cabaret for three days at the famous **Fontainebleau Hotel**.

On January 15, he begins a week at **Montreal's Eldorado Club**.

STAPLETON BAND IN ATV XMAS SHOWCASE

CYRIL STAPLETON and his **Orchestra** are again showcased by **ATV** in the peak-hour viewing time on Christmas afternoon immediately preceding the **Queen's** speech.

Guest artists from throughout the Commonwealth will be featured in this programme, the third featuring **Stapleton** presented by **ATV** in successive years.

Variety highlight of **ATV's** Christmas Eve viewing will be a special Yuletide edition of "The **Jo Stafford** Show," which the American star tele-recorded at **Elstree** studios during the summer.

Harry Secombe is principal guest in this **Jo Stafford** presentation.

The next in this series is set for Saturday, December 2, when main guest celebrities are **Bob Hope** and singer-actor **James Darren**.

Max Bygraves' Christmas **ATV** show, with the **Kenny Ball** band guesting, is being tele-recorded on Sunday (26th).

Richard dates

Four more dates have been added to the lengthy one-nighter tour **Cliff Richard** is undertaking for promoter **Arthur Howes** next year.

The dates—all in February—take him to **Edinburgh Usher Hall** (3rd), **Brighton Essoldo** (6th), **Sheffield City Hall** (15th) and **Newcastle City Hall** (17th).

'ALL THAT JAZZ'

THE **Bob Miller**, **Kenny Ball** and **Mick Mulligan** bands are among the bookings for the next two programmes in **ATV's** new three-band series, "All That Jazz."

They are the last of a series of six shows to be tele-recorded for New Year transmission. Taping are scheduled for December 5 and 6.

The **Bob Miller** and **Jack Parnell** bands are featured in both programmes, while **Lorrie Mann**, **Frank Ifield**, the **Karl Denver Trio** and the **Mick Mulligan** band join them for the December 5 taping.

The following day's line-up includes **Cleo Laine** and the **Kenny Ball Jazzmen**.

CBS deal set?

Although there was no official confirmation, information reaching the **NME** indicated that **Philips** will distribute the **CBS** label (**American Columbia**) when it is launched here early next year.

WORLD TRAVELS FOR HELEN SHAPIRO

PLANS for **Helen Shapiro** in the first half of 1962 include a nine-day visit to America, fortnights in **Australasia** and **France**, a return **Palladium TV** date and a major **British** summer season.

No engagements are currently being accepted for **Helen** from January 2 until her one-nighter tour begins on January 13. This will allow her to visit **New York** and possibly **Los Angeles**.

Her co-manager **Alan Paramor**, now in **New York**, has been discussing appearances for **Helen** on the **Steve Allen**, **Perry Como** and

NEXT YEAR

Ed Sullivan shows. He expects that at least one will materialise.

Being arranged for later in the year, as previously reported, is a season in **Paris**. This is now likely to be two weeks at the **Olympia** music hall in April.

Now being finalised for the following month is a visit to **Australia** and **New Zealand** with **Helen** spending a week in each.

Apart from an appearance in **ABC-TV's** special New Year's Eve "Thank Your Lucky Stars," **Helen** is not likely to televise again in Britain until February when she is expected to return to **ATV's** "Sunday Night At The **London Palladium**."

A starring summer season in a major **British** resort is also being discussed. It would probably last about ten weeks.

Although no contract is yet signed, it is expected that she will appear either in **Blackpool** or in **Great Yarmouth**.

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It's great to be in Top Ten—declares DAVE BRUBECK

to KEITH GOODWIN, who reviews his concert below

DAVE BRUBECK gave the question considerable thought when I asked him his reaction to the appearance of "Take Five" in the Top Ten. "Naturally, it's a source of great personal satisfaction," he replied. "But it's important for many other reasons, too, and I feel it's a significant development in the growing popularity of modern jazz."

Backstage at London's Royal Festival Hall, Dave drained his teacup and continued: "You see, the success of "Take Five" has proved many things in which I've always believed. For example, it has proved that too many people are playing down to the public, thus underestimating their intelligence. "There could—and should—be more musical things in the hit parade and an artist doesn't necessarily have to play down to the public to get a hit."

"With careful presentation and packaging, there's no reason why modern jazz shouldn't appear in the best sellers more often."

"The success of 'Take Five' has also helped to prove that disc-jockeys want to play better material on their shows. It has shown, too, that the average listener can accept things with far more substance and genuine musical value than so many people seem to think. I'm certain the public wants better music these days."

Is Brubeck at all embarrassed at finding his name in the charts alongside those of pop idols like Elvis Presley and Bobby Vee?

His face creased into a broad grin. "Of course not," he responded. "I'm very happy about the whole thing. In fact, I don't know a jazz artist who wouldn't like a hit record."

"Let's put it right this way. A hit can be tremendously beneficial to a particular artist. But at the same time, it is also beneficial to jazz in general in that it constitutes another step forward in its acceptance on a national scale."

"Every time a jazz record becomes a hit, jazz wins a few more friends and followers."

The only aspect of the success of "Take Five" that bothers Dave is that people might think that he's "gone commercial."

"Definitely not so," he stressed.

STAR QUOTE

A WORD about Sinatra by Peter Lawford to reporter Richard Gehman: "People say he doesn't want to rehearse. That's nonsense. He works harder than most people ever think of working, and does more."

"If he's got one fault, it's that he's got too many things going on at once. But as thin as he spreads himself, nothing he touches can be bad, for the simple reason that his taste is something to covet."

"He'll have a recording date, an appearance at The Sands, and be making a picture, all at once, and a couple of other things for six weeks from now, or six months. There isn't a human being alive who can do all that, but he comes close."

"Take Five" is typical of the music that the quartet has been playing on record and at concerts for many years. There's been no change in musical policy and there won't be in the future.

"Anyone who suggests that we're going commercial just can't know what he's talking about. Things like 'Take Five' and other tunes where we experiment with tempo aren't easy to play. Believe me, they're very complex, very demanding things that are a challenge to us musicians."

Turning to the piano, Dave ran briefly through "Take Five" and a couple of other items in unfamiliar rhythms. "Would you say these are easy things to play?" he asked.

Demanding

I shook my head. "Most of the current pop tunes are very simply constructed things. Our music is much more demanding. Bearing this in mind, it's impossible to say that we've 'gone commercial.'"

According to Dave, "Take Five" is "The first of my recordings that I've really wanted put out as a single. It's a nice tune and I thought it would prove that an undiluted modern jazz record could become a hit. It seems that I was

right," he smiled. Dave never deliberately "plugged" the tune on concert dates. "We've been playing it for over a year, alongside other selections from the 'Time Out' album. But we've never rammed it down people's throats, and we certainly haven't over-emphasised it in recent concerts simply because it's been in the hit parade," he explained.

Will Brubeck continue to put out singles? "Certainly! But I'm not going out of my way to find hits. If I think a tune is good enough to be put out as a single, then it'll be released. If it develops into a hit, all well and good. At the same time, though, I'm not going to record things specially aimed at the hit parade," he concluded.



DAVE BRUBECK and PAUL DESMOND (who plays the alto sax solo in "Take Five") after their concert in London at the weekend.

SATURDAY'S Royal Festival Hall concert, the first of the quartet's current British tour, was by no means the best Brubeck show I've attended due, I imagine, to the fact that the boys were extremely tired as a result of flight delays en route to Britain. Yet the show had its moments.

Brubeck's purposeful, imaginative, if slightly bombastic piano was extensively featured and I especially enjoyed his quieter work during the early choruses of "You Go To My Head." There were moments when altoist Paul Desmond seemed curiously detached from the group, but on the whole, his sweeping, constructive solos were musically and technically rewarding.

Brubeck's rhythm duo—bassist Gene Wright and the remarkable Joe Morello on drums—form an excellent team, and both were spotlighted at length solowise. "Take Five" featured a long drum solo which, intelligently and immaculately played, was a little tedious. However, it drew the inevitable rapturous applause which British audiences seem to reserve for drummers.

Aside of "Take Five," the most entertaining titles performed by Brubeck were "Raggy Waltz," a ragtime-cum-waltz work-out which Brubeck features in the forthcoming "All Night Long" film, and the intriguing "Waltz Limp," another absorbing experiment with out-of-the-rhythm patterns.

TOUGH ON CLEO

I FELT sorry for Cleo Laine at the opening night of her two-week stint in cabaret at London's Savoy Hotel on Monday. She was faced with an audience that either didn't understand her style of singing or, if they did, were certainly not going to put themselves out to show their appreciation.

But Cleo, the true artist she is, plunged into her act, radiating warmth and personality, opening with "Ain't Misbehavin'" and then launched into a selection of numbers from George Gershwin's "Porgy and Bess."

Cleo then broke into "my one hit record," as she termed "You'll Answer To Me," and though visually the number was made ten times more enjoyable, it raised hardly a spark of enthusiasm from the audience.

A first-class interpretation of "Birth Of The Blues" closed Cleo's act, which for me seemed all too short—in fact, I'm told it lasted 25 minutes—and didn't do her justice. M.H.

NAT HENTOFF'S AMERICAN AIRMAIL No Europe till graduation

THE Highwaymen are set for a Steve Allen show and will probably appear on the Ed Sullivan hour in a few months. They're still attending college and until they graduate they do not expect to undertake a European trip.

Don Costa is about to sign an artist's contract with Columbia Records. He will continue freelance arranging and production. A recent Costa assignment was a Frank Sinatra album.

Dion's first record for Columbia will be "Twist Around The Clock."

In "Point Blank," a Stanley Kramer picture, Bobby Darin will play a young Nazi in an American jail during the Second War.

Columbia Records contracts are being prepared for Steve Lawrence and Eydie Gorné.

Frankie Avalon, like most successful pop singers, has branched out into other commercial interests. His sidelines range from sports jackets to medicated skin cream.

Like Elvis Presley, Brook Benton is interested in karate (advanced judo). Unlike Presley, he's not too proficient at it. His right hand is currently in band-aids as the result of a session.

Paul Anka's role in Daryl Zanuck's "The Longest Day" has been expanded.

FROM YOU TO US

JIM LORRANCE, of Glasgow, writes: Is Brenda Lee's latest exciting release, "Fool No. 1," going to follow in the footsteps of "You Can Depend On Me"?

What has happened to the host of fans who used to boost Brenda's discs high up the hit parade? Surely they can't all have become Helen Shapiro followers!

VICKY TURNER, of Sheffield, writes: I must say how pleased I am to see Danny Williams so high in the NME Charts. I have been a fan of his since he appeared on the TV show, "Drumbeat."

Now I hope people will realise what a really fine voice Danny has.

TREVOR HILL, of Leicester, writes: I think I can safely say that the Shadows' latest release, "The Savage," is one of their best yet.

Thank goodness they are not keeping to their "Kon-Tiki" style. I'm certain that it was only their name that got this record into the Top Ten.

MICHAEL REES, of Llanelly, Carmarthenshire, writes: After waiting patiently for Gene Vincent to appear in "Thank Your Lucky Stars" the other week, it was very disappointing to find out that he could only be seen in selected areas.

As I expect many other Vincent fans had also looked forward to this for quite a time, I hope the producer of "Thank Your Lucky Stars" takes note and doesn't let anything like this happen again.

(Editor's note: It's not up to the producer—it's up to your ITV company to put it on.)

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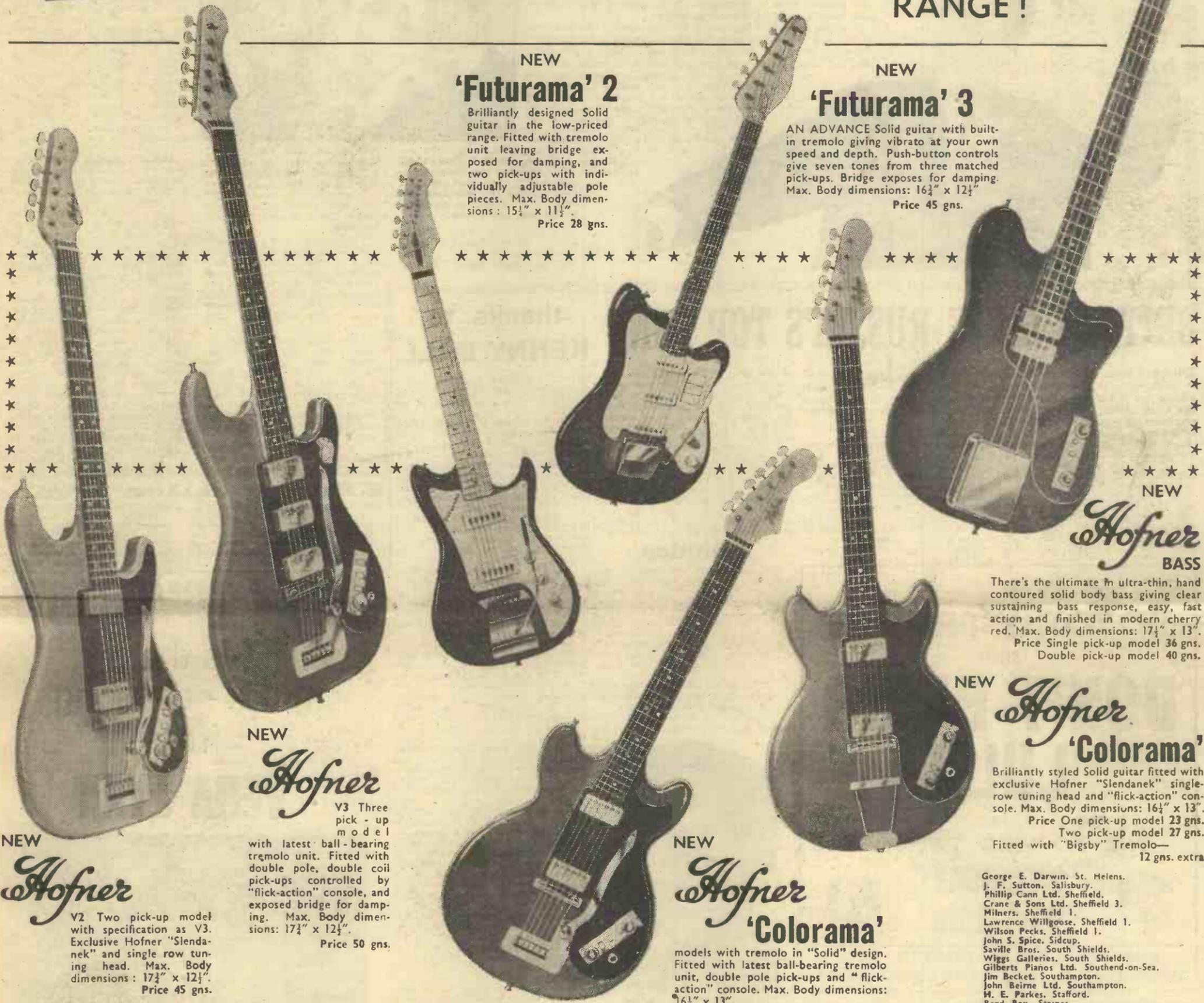
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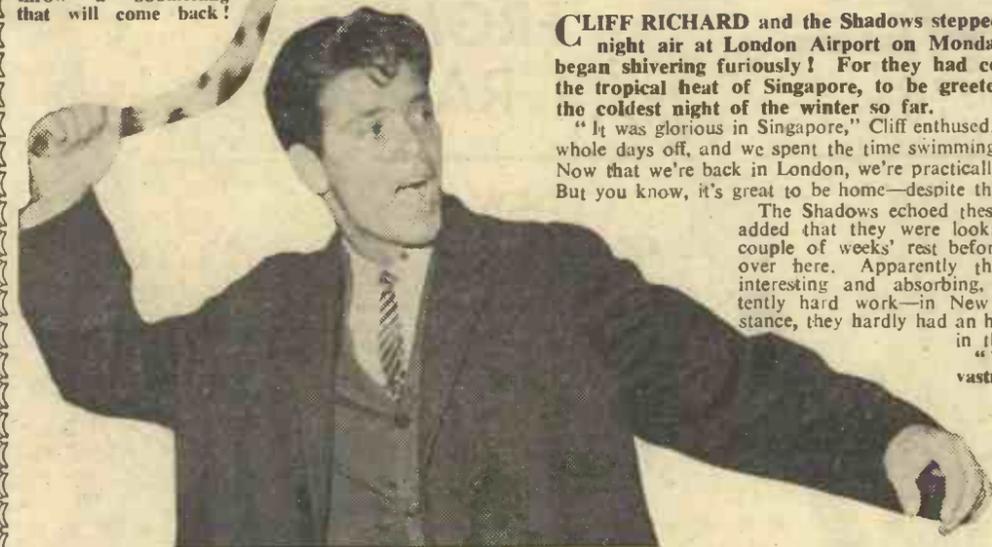
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NME cameraman Harry Hammond found Cliff Richard in jubilant mood at London Airport on Monday as he shows everyone how to throw a boomerang that will come back!



'GREAT TO BE HOME' shiver CLIFF AND SHADOWS

CLIFF RICHARD and the Shadows stepped into the frosty night air at London Airport on Monday evening—and began shivering furiously! For they had come direct from the tropical heat of Singapore, to be greeted in Britain by the coldest night of the winter so far.

"It was glorious in Singapore," Cliff enthused. "We had three whole days off, and we spent the time swimming and sunbathing. Now that we're back in London, we're practically blue with cold! But you know, it's great to be home—despite the temperature."

The Shadows echoed these sentiments, and added that they were looking forward to a couple of weeks' rest before resuming work over here. Apparently the tour, although interesting and absorbing, involved consistently hard work—in New Zealand for instance, they hardly had an hour to themselves in the whole ten days of their stay.

"The amazing thing about Australia is its vastness," Cliff explained. "You think you've got two or three days off, and then you find that practically the whole time is spent in travelling to the next engagement."

He added that, in the 35 days of their absence from this country, they had undertaken no fewer than 28 separate flights. "As you



can imagine, we're pretty sick of planes right now," he chuckled.

Cliff and the boys all confirmed that, although their South African tour remains the most exciting they have ever played, the trip Down Under proved extremely successful.

"We went with completely open minds because we didn't know to what extent we were recognised over there," Cliff continued. "In South Africa, we were already well-known before we arrived, but it was obviously going to be a different story here."

"But we soon discovered that they were familiar with our better-known numbers like 'Apache,' 'FBI,' 'Please Don't Tease,' and 'Living Doll'—so we built our stage act accordingly."

"And now I'm told that our record sales are already 100 per cent. up on the figures before our arrival."

Cliff and the boys told me that they found New Zealand very

similar to England, both in climatic conditions and the temperament of the people. And in the capital city of this country, on the extreme other side of the world, they all met up with Lonnie Donegan and Miki and Griff.

Bruce Welch of the Shadows said that their initial reaction to Australia was not particularly favourable, as it was pouring with rain when they arrived.

"But that always seems to happen to us, wherever we go," he laughed. "We arrive in a rain-storm, and people tell us how marvellous the weather has been until just before we flew in!"

The only mishap of the tour occurred just a few days ago in Singapore, when a slight accident befell the leader of the Shadows, Jet Harris.

"It was so hot there, that we used to go for a swim at about two o'clock in the morning," he said. "I must have been too enthusiastic, because I dived in—and broke my toe. I now have an old sock wrapped around my foot!"

Although Jet himself doesn't find this very funny, you can bet that it's a source of great amusement among the other boys.

After a slight breather, Cliff and the boys get together for another recording session. Then there's the Palladium TV show on December 10, and the premiere of "The Young Ones" three days later. And while the Shadows are busily working in pantomime, Cliff and his family fly to South Africa for the Christmas night opening of his film there.

DEREK JOHNSON

BRITAIN LIKES RUSSIA'S TOP TUNE thanks to KENNY BALL

FOR two years "Midnight In Moscow" was Russia's top song. And right now, in the talented hands of the Kenny Ball Band, it is bidding fair to become a No. 1 hit in Britain, too, where its appearance this week in the Top Ten marks a significant step forward in the ever-growing popularity in trad jazz.

"Midnight In Moscow," a traditional Russian tune that has also been a hit in South America and on the Continent in recent years, is the first out-and-out, non-vocal trad disc to find its way into the best sellers.

You'll recall that the boom began with Chris Barber's "Petite Fleur" and Acker Bilk's "Summer Set," both trad-tinged, clarinet-plus-rhythm discs but not down-to-earth trad. Further hits by Bilk, Ball and Terry

Lightfoot featured more of the real trad sound, but all included vocals.

And now, Ball becomes the first trad personality to click with a purely instrumental disc.

Within three weeks, the catchy, insistent "Midnight In Moscow" has climbed from the foot of the table to No. 11, and a long run of popularity seems assured.

Kenny is overjoyed at the success

of the disc. "It's marvellous, just marvellous," he told me this week. "You know, the boys and I have had great faith in this tune right from the beginning. But a lot of people, including TV and radio producers, didn't care for it too much."

"They thought we'd made a mistake in electing to record 'Midnight In Moscow' and I must confess that for a time I was a bit worried about the disc. But it seems that all the other people were wrong and we were right. I'm really knocked out with the way the disc has taken off—I couldn't be more pleased," he added.

Ambition

An instrumental hit has always been one of Kenny's ambitions. "My aim has been to make the whole band popular and not just me as a singer, which might have happened if we had continued notching vocal hits. And after all, first and foremost I'm a trumpet player and leader of a jazz band. Vocals are just a part of our presentation, not the basis of it."

"I want to establish in the eyes of the public that we are primarily a jazz band," Kenny continued.

"Now that we've clicked with both vocals and instrumentals, choosing

material for future discs will be so much easier, and we shall try to present every facet of the band on disc."

Will the success of "Midnight In Moscow" pave the way for more trad instrumentals in the charts? "I think it will," replied Kenny. "I hear that Acker Bilk is doing well with his 'Creole Jazz,' which is an instrumental, and I'm very pleased about this, not only for Acker's sake but for the sake of jazz in general."

In Kenny's opinion, the success of instrumental discs will take the trad boom nearer its peak. "And the boom will go on and on," he asserted.

"Why? More and more these days, people seem to want happy, lively music that swings. Trad is the answer. And providing the melody is strong enough, modern jazz discs, like Dave Brubeck's 'Take Five,' will do well, too," he says.

Although "Midnight In Moscow" is the topside of Kenny's latest disc, the reverse coupling—a Ball vocal revival of the old Nellie Lutcher hit "My Mother's Eyes"—is also attracting attention. "I used to sing it when I was with the Sid Phillips Band, and I thought it would be nice to put it on record," he explained.

Earlier this week, Kenny returned from a 10-day tour of Ireland and reported that trad is booming there, too. "There were fantastic queues for our appearances in Dublin, and in the ballrooms, the floors were absolutely packed tight with dancers."

"You know, jazz is essentially music for dancing, and when I'm playing, I get a tremendous kick seeing people jumping about. The atmosphere seems to be more conducive to jazz when dancers are out front enjoying themselves—that's probably why I enjoy playing jazz club dates so much," he added.

If you enjoy dancing to the Ball band and feel like rolling back the carpet at home one Saturday night, the ideal disc for your party is Kenny's latest Pye EP "Kenny's Big Four"—a lively, infectious disc that represents this band at its best.

KEITH GOODWIN

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JOHNNY BURNETTE (London) titles his latest EP Big, Big World, a c-and-w number, as is Ballad Of One-Eyed Jacks. Other side has slow beat songs—The Fool, and Girl. Fourth track is a country ballad, Cherished Memories, written by his fiancée, Sharon Sheeley.

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CONFIRMED this week, but forecast by your Alley Cat several months ago—Paul Anka joining RCA... Likely that Tommy Steele will pay one-man tribute to Lionel Bart in ATV "Spectacular".... Next to Elvis Presley, Decca receives more letters regarding Buddy Holly than any other artist....

Musical director for Connie Francis' next single release—Don Costa... Lucrative new Billy Fury-Decca contract negotiated by Larry Parnes... When they signed his a-and-r manager Raymond Horrocks, did Pye have its eyes on Anthony Newley?

Vocal twosome the Hiller Brothers manage Decca singer Roy Lee—not music publisher Cyril Gee... "Walk On The Wild Side" film includes two Elmer Bernstein-Mack David compositions—which Brook Benton sings... Has husband Kenneth Hume visions of becoming Shirley Bassey's manager?....

In Hollywood, Don Costa now directing next Frank Sinatra LP... On "Lucky Stars," whiteness of Jimmy Crawford's hair could have passed Omo test!... Dion's "Run-around Sue" LP includes Bobby Daria's "Dream Lover"....

Top of David Jacobs' Christmas hit tips—Lionel Bart's "Kiss"....

Believe it or not, Victor Silvester has recorded Ray Charles' "Hit The Road Jack".... 21st birthday party for Lena Martell on Sunday.... Twisted by Joe Loss, "In The Mood".... Hit parade newcomer Henry Mancini composed "Peter Gunn," big Duane Eddy success.... Slow-rising in U.S., Connie Francis' cover version of Cliff Richard's "Girl In Your Arms"....

Arthur Freed plans to film late George Gershwin's life-story—with Doris Day in a starring rôle.... Despite Frankie Vaughan's "Tower Of Strength," Gene McDaniel's chart entry likely.... Poll success for Bert Weedon—without pulling strings....

Next Billy Fury single out on Friday... Jan and Dean's new disc revives Louis Prima's "Sunday Kind Of Love".... Tommy Sands has recorded Paul Anka's "Wrong Side Of Love"....

Vaughan's big hit, penned by Marlene Dietrich's pianist-conductor Burt Bacharach... Many stars pricing themselves out of Perry Como's U.S. T.V. series... Forthcoming Brenda Lee night-club debut includes Sophie Tucker impersonation....

Infanticipating—Bobbie and Sam Cooke... Invited to join Manx TV company board, Sir Joseph Lockwood (EMI chief) and impresario Tom Arnold... On his BBC programme last week, Jack Jackson played first-ever Sam Costa disc—waxed in 1934....

After hearing Russ Conway sing "All The Way," Frank Sinatra need not worry!... This week, Frankie Vaughan visiting Luxembourg....

Teddie Beverley names her daughter Charmaine.... Broken hand for Bobby Darin... At Hollywood's Coconut Grove, Joey Bishop deputised—during British visit by Sammy Davis for Royal Variety Show... Vic Damone and actress Betty Jones are thataway....

Best track on first Helen Shapiro LP, her version of Neil Sedaka's "Little Devil"... Lionel Bart's "Oliver Twist" Bob Miller's latest recording... Suddenly, Ricky Nelson an accomplished pianist... "Ben Casey" Bing Crosby's next film production... Johnny Franz plans to wax two more Marty Wilde compositions... To play South African concerts, Frank Sinatra offered full bag of diamonds!....

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Screen debut for Chubby Checker in "Twist Around The Clock".... Next Brothers Four album includes Lonnie Donegan's "Rock Island Line".... Cracks Frank Sinatra: "My 'I Remember Tommy' LP not dedicated to Tommy Sands, my son-in-law"....

What's delaying Eden Kane's next release?... Philips' Johnny Franz confident of chart entry for Springfield's "Bambino".... After car crash, Tommy Steele played football last Sunday....

Title song of Elvis Presley's next film ("Blue Hawaii") waxed by Jane Morgan... Capacity crowds for Cliff Richard and the Shadows in New Zealand... Forthcoming Frankie Avalon LP in Italian....

Last week Sammy Davis witnessed live Danny Kaye performance for first time... Manager Steve Blauner acquired "Tomorrow A Rainbow" (Earl Felton's novel) for Bobby Darin to film... Liberty label chief Si Waronker dined here with Decca's Sir Edward Lewis on Friday, then EMI's Sir Joseph Lockwood on Monday....

Forthcoming Elvis Presley LP includes five Don Robertson tunes... Manager Tony Lewis denies report, says Danny Williams will

not tour with Billy Fury... Rehearsals started on Monday for Jackie Rae and Janette Scott in London Palladium pantomime; star Charlie Drake begins today....

President John Beecher reports flourishing membership of Buddy Holly Appreciation Society... New vocal version of Eddie Calvert's "Oh My Papa" waxed by Lou Monte... "Rock-A-Hula, Baby" Elvis Presley's next single....

Even Ray Charles has waxed a twist disc!... Arnold Miller and his wife Connie Pearce penned every track on June Christy's Christmas LP... Cadence chief Archie Bleyer signed new long-term Johnny Tillotson contract....

Next month, Jo Stafford's personal manager Mike Nidorf scheduled to marry Louis B. Mayer's widow... RCA trumpet star Al Hirt weighs 23 stone!... In his act, Danny Kaye dances with the Dunhills....

On Sunday, Helen Shapiro's personal manager Jean Burman married Dr. Rodney Bluestone... Former West End bandleader Jack Wallace now Bermuda's Probation Officer... The Explorers (new U.S. vocal group) includes Steve Morrow—son of noted orchestra leader Buddy Morrow....

"Nine O'Clock Revue," forthcoming Lena Horne Broadway show, features Delta Rhythm Boys... In past two years, more hits penned by Johnny Worth than any other British composer... Stanley Kramer's "Point Blank" next Bobby Darin film....

On Palladium TV show, didn't Kaye Sisters' act borrow something from Andrews Sisters?... In his Las Vegas show, Sammy Davis sings medley of Lionel Bart "Oliver!" tunes... January wedding for Andy Williams and French dancer Claudine Longet....

"El Dago," name of Frank Sinatra's private plane... "Well I Ask You" (reveals Eden Kane) recorded by Pat Boone... When illness forced Alan Breeze to miss last Sunday's "Billy Cotton Band Show" broadcast, Glen Mason deputised... "Tower Of Strength," Frankie

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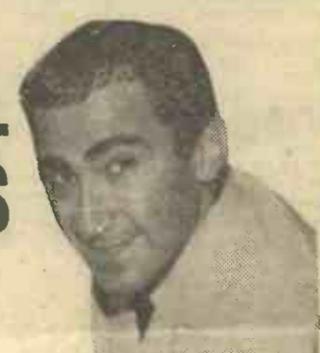
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