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No. 787 EVERY FRIDAY PRICE 6d. February 9, 1962

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c/w

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IN ENTERTAINMENT**

GENE PITNEY

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BOBBY VEE WRITES ABOUT CLIFF, HELEN, ADAM, MARK—and You

WOW, this is hectic! Here I am back in London after visiting six countries in as many days, and my first task after arriving back here was to appear in one of the most important television shows of my life, "Sunday Night At The London Palladium." Now there's just time to catch my breath before shooting off on this lengthy tour with my friends Tony Orlando and Clarence Henry.

Yes, sir, I sure am busy right now! But who's complaining? I don't think I've ever had so much fun in my life—in fact, I'm loving every single minute of it. For being in show business, work is my life—and I'm quite prepared to keep going non-stop, seven days a week.

Mind you, I'm nursing a beaut of a headache at this moment. But I guess it's just the frenzy of last week's Continental tour catching up with me. We visited Finland, Sweden, Denmark, Holland, Belgium and Luxembourg on a promotional trip, and I'm glad to say everything went just fine.

I was a little worried about how I was going to overcome the language problem, but it didn't turn out to be a barrier—because I found that everywhere we went, the folks could speak a little English. And on the radio and TV interviews, all the announcers tended to sway towards us, so it wasn't any problem.

It was great to meet up with some of the fans in Europe. It gave me a tremendous feeling of gratification to learn that they were familiar with my work, and that many of them buy my records—even though basically they speak a different language from the wares I have to offer.

But the greatest excitement of all is being here in Britain! I've always kept in very close touch with the market over here—I take the NME every week, and I'm fortunate enough to receive a large number of letters from fans in this country. So I know what has been going on, and I'm thrilled about the way in which my records have been received.

That's why I'm looking forward to the tour so much. There's also another reason why I know I'm going to enjoy it—you see, I have a



work—I think he's sensational, and I have a lot of his records, including an album in my collection at home.

I also admire Helen Shapiro, whom I feel has a great talent, while another of my favourites is Adam Faith. Some of you may not realise this, but back in the States I covered Adam's record of "What Do You Want," and I must confess that it didn't happen for me! Since then, friends in England have made a point of sending me all Adam's discs, and I've enjoyed every one.

Another British artist I like is Mark Wynter. I met up with him when we were both on tour in Australia. I got to know him very well, and we became close buddies. What's more to the point is that I also think he's a fine artist and a versatile performer.

Fans are always writing to me to ask whether I have any marriage plans, or if I have a steady girl friend.

Well, I'm still pretty young, you know! In any case, as you will have gathered from my schedule, I don't get very much opportunity for dating—certainly not as much chance as I would like.

Of course, sometimes when I tour around, I meet up with the local fan club presidents, and maybe we'll go out to dinner. But I guess that's just about as close as I get to dating. I'm not too worried about that, though—for, like I say, I'm still young and there's plenty of time.

I'm very glad that those of you in this country seem to like my current recording of "Run To Him." It's been our policy, all the way along the line, to ring the changes in the type of material we have recorded. I

think you would agree that there have been quite a few contrasts from "Rubber Ball" through to "Run To Him"—and we feel that this is the best way to ensure holding fans' interest, rather than being repetitive.

The only policy which we have retained to a large extent is the dual-track effect which we employ extensively. This began purely by chance at the recording session for "Rubber Ball," when my a-and-r manager wanted to achieve stereo sound, so he had me re-record the vocal on top of the track I have already waxed.

Unique sound

The idea seemed to catch on, because the fans appeared to regard it pretty much as a unique sound. And now we've fallen into this pattern of recording, largely because it is now expected of us. My next disc, which will be released over here shortly, is also in dual-track—and it's another ballad. We're very optimistic about its chances, so we hope you like it.

It's very difficult to know what to do for the best in pop music these days, for trends seem to be changing all the time. I did begin to think that maybe the popularity of rock 'n' roll was slipping to some extent—but now the twist has happened so fast, that the whole situation has become confused.

Really, you know, the twist is only an extension of rock—because you can twist to any rock song in the book, if you feel of a mind to do so.

Which means, I suppose, that rock isn't slipping after all—in fact, it's

taken on a new lease of life. One thing I can promise you, though—I'm not likely to record any twist numbers, except maybe an occasional one on LP.

Generally speaking, the pattern of my future career lies primarily in touring and recording, with occasional radio and television shows. I'm quite happy for it to continue this way indefinitely.

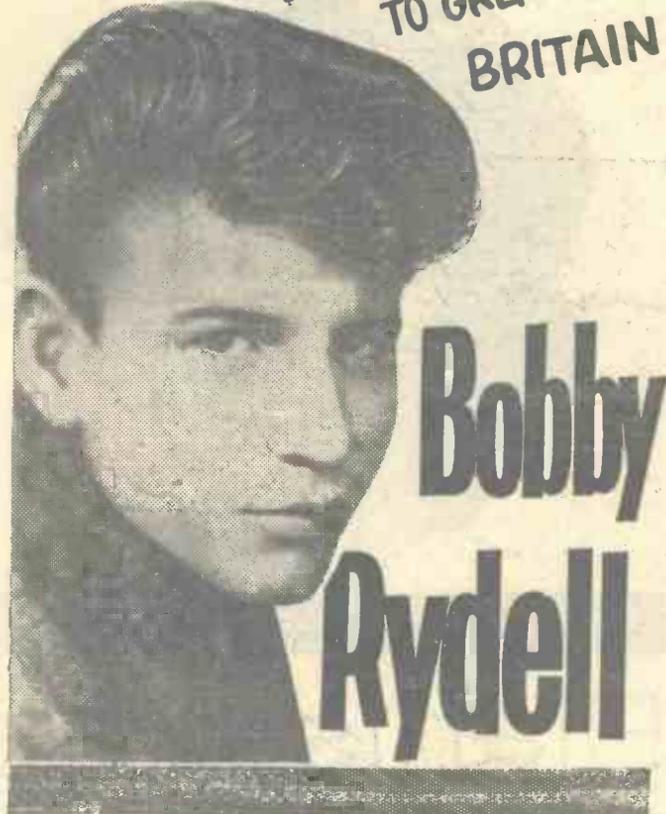
Sooner or later, I should like to do some films. And with this in view I am taking a course of dramatics in Hollywood. I've already had a couple of offers of movie roles, but my manager and I have turned them down because of my lack of experience. We want to make sure I'm really ready before we take the plunge into movies, otherwise it could do me more harm than good. But I hope the right chance may come one day.

Before closing, I would like to thank everyone who has written to wish me well for my British tour—and for all those letters and telegrams which were awaiting me when I arrived at the London Palladium on Sunday for the TV show.

I can assure you that they helped to restore my confidence—because it really is quite an ordeal appearing at the Palladium for the very first time.

I hope during the course of the next few weeks to meet up with many of you. I hope, too, that this will only be the first of many visits I make to Britain. I'd sure like to come over and see you regularly—if you'll have me, that is! But for now, my sincere thanks for everything.

WELCOME TO GREAT BRITAIN



HEAR HIS LATEST SINGLE I'VE GOT BONNIE

c/w LOSE HER COLUMBIA RECORDS 45-DB4785



E.M.I. RECORDS LTD. E.M.I. HOUSE 20 MANCHESTER SQUARE, LONDON, W.1

maybe another act, and we journey around by car.

The days of the big all-star packages seem to be over—so I reckon it will be fun climbing aboard one in Britain. In any case, I just love touring—to me, this is the heart and soul of the entertainment world. And although I like to get home for a rest once in a while (I still live with my parents, by the way), I'll settle for being on the road any time at all!

At Tito Burns' party on Monday night, I had the great pleasure of meeting some of your top British stars, for whom I have a very high regard. I particularly enjoy Cliff Richard's

and pays a tribute to

EVER-POPULAR BUDDY

IT'S at this time every February that our minds are carried back exactly three years—to one of the greatest tragedies in pop music. On February 3, 1959, the world lost Buddy Holly, together with his two star companions—Big Bopper and Ritchie Valens.

Any lesser artist than Holly would already have been forgotten. But so big was the impact he had made—and is still making—on the entertainment business, his memory has been perpetuated for all time.

Buddy, a tireless and round-the-clock worker, was on his way to a one-night-stand engagement when the fateful crash occurred. And as one star died, another was born.

For into his shoes at the concert that night stepped a young and completely unknown artist—Bobby Vee—fulfilling his first professional engagement literally at a moment's notice.

I spoke to Bobby in London this week about the loss we have all sustained with the passing of Buddy Holly.

"It's impossible to over-estimate the impression Buddy made upon today's pop music," he told me. "There are many of us today who have been influenced by him very considerably—I know I have, and I'm proud to admit it.

"It is a supreme tribute to him that the very newest generation of young fans, who were not followers of our kind of music at the time of Buddy's death, are just as enthusiastic about his work as those of us who recall the tragedy.

"Before he was killed, I thought Buddy was the greatest—and I still think he's the greatest today. If he had lived, he would be up there on a par with Elvis Presley now."

A genuine tribute from one of today's most popular recording stars. And the fans themselves have never ceased to pay their



homage. For Buddy's records continue to sell in enormous quantities three years after his death.

In the second half of last year, Buddy's recording of "Baby I Don't Care" had a 10-week run in the NME top table, reaching the highest point of No. 14. Earlier that year, he experienced a brief run with another of his tracks, "That's What They Say."

Throughout 1959 and 1960, after his death, no fewer than five Holly titles figured in the best-sellers—making a total of seven posthumous Chart successes. And, of course, his albums continue to sell consistently.

Buddy's latest release by Coral "Look At Me" is coupled with "Mailman, Bring Me No More Blues."

And if you need any proof of Buddy's continued popularity I would remind you of the NME Popularity Poll, held at the end of last year.

It was in this event that Buddy achieved the most fantastic feat of being voted into fifth place in the "World Musical Personality" section—and in the process he accumulated 4,170 points.

Even more amazing was his resounding triumph in the "World Male Singer" category, in which he moved up one rung to fourth spot—though his points total slipped

slightly to 3,861. Indeed, in the world singer voting, only Elvis Presley, Cliff Richard and Frank Sinatra figured above the name of Buddy Holly. The song is ended, but the melody lingers on... DEREK JOHNSON.

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and his Orchestra play the
Dr. KILDARE
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LET'S START ALL OVER AGAIN

recorded by **SHIRLEY BASSEY** (AS LONG AS HE NEEDS ME)
written by **LIONEL BART**

APOLLO MUSIC LIMITED, 164 SHAFTESBURY AVENUE, W.1 Telephone: TEM 0022

Pat Boone, Shirley Bassey, Connie Francis tipped for hitsville

PAT BOONE seems all set now for another spell of hit parade popularity. Following the big success of "Johnny Will," Pat now revives an oldie for his latest on London. "I'll See You In My Dreams" gets a smooth romantic treatment, but the shimmering strings have to share the background with a catchy and insistent rhythm.

The whistling at the start of the disc could be a big factor in making this a hit. Coupling is "Pictures In The Fire," a slow rock-beat ballad.

DANNY AND JUNIORS /CANNON

Interesting billing on a new Top Rank release which reads "Danny and the Juniors, with guest artist Freddy Cannon."

"Twistin' All Night Long" turns out to be an amusing mickey-take on the vocal-cum-twistin' styles of Chubby Checker, Connie Francis, Fats Domino, Johnny Mathis and Freddy Cannon himself. Basic tune is "Coming Round The Mountain."

Flipside carries the intriguing title of "Twistin' England." And it's a good twist number that weaves several British towns into the lyric.

What puzzles me is why British songwriters haven't the talent to use our place-names as the Americans do?



PAT BOONE

CHARLIE DRAKE

Giving the kangaroos a chance to live in peace once again, Charlie Drake turns his mickey-taking talents to the dance-hall and dance crazes such as the twist.

He offers you a brand new neck-breaking, bone-breaking dance called "Tanglefoot."

Word-wise there are laughs to be had; sound-wise this is a great number for twist and/or rock dancers.

"Drake's Progress" finds Charlie chatting amiably and idly to himself while a catchy tune is played on the piano in the background. Parlophone.

JO PETERS

Spare a moment to lend an ear to a lass on Pye called Jo Peters as she sings "Never Cheat Your Sweetheart."

Very pleasant tune and a cute lyric make the song worth a listen, and Jo's singing will make you want to listen several times again.

"When Opportunity Knocks" has a bright Latin tempo, an agreeable tune but a lyric that just doesn't fit at all.

Given a good lyric the number could even have hit potential.



SHIRLEY BASSEY

for hitsville

By KEITH FORDYCE

WITH two official "A" sides to her latest Columbia release, it will be interesting to see which of Shirley Bassey's songs the public prefers. "Let's Start All Over Again" is an easy-paced ballad from the pen of Lionel Bart.

Well suited to Shirley's warm, emotional style and given a lush arrangement by Tony Osborne. The other song is that brilliant number from "West Side Story"—"Tonight."

There have been many discs of this moving ballad over the past couple of years and none has reached the charts.

If Shirley can break the spell and put "Tonight" in the hit parade I shall be delighted—if ever a song deserved big success this one does. Conductor for this side is Geoff Love.

THE girl who seems to have a vested interest in tears and crying, Connie Francis, is still on the same kick on her new MGM release "Don't Cry On My Shoulder."

Easy-to-remember tune, medium-paced, with Connie self-duetting most effectively. Insistent rhythm is put over by a chorus.

Reckon it's got what it takes to make a hit. "Mr. Twister" is the cute title of a beat number about that dance.

BOBBY RYDELL

Columbia is the label for "I've Got A Bonnie" sung by Bobby Rydell.

A good commercial presentation of a medium-pace number, clever use being made of the vocal group, especially.

Tune is attractive, and there's a chart chance for the disc without this being the best that Bobby has done.

"Lose Her" is a straightforward beat number, plenty of punch, plenty of fun.

KARL DENVER

One of Decca's Eurovision Song Contest entries is "Never Goodbye," sung by Karl Denver.

Song is leisurely enough for Karl to roll some of the words round with great relish, switching voices and octaves with nonchalant abandon.

Good tune, compelling performance. "Highland Fling" is full of fiery highland life but the words are just a wee bit difficult to decipher.

DOUG SHELDON

Another Song Contest entry from Decca is Doug Sheldon's "My Kingdom For A Girl." A punchy, bouncy, boisterous beat number, bursting with entertainment value.

Big fat brass sounds punctuate the words giving the platter a distinctive atmosphere. Top marks to all concerned for this waxing—watch out for it in the charts.

"You Never Had It So Good" is one of those songs that are neither one thing nor the other—this wavers between a punchy beat number and a tuneful ballad, the indecision being irritating to the listener.

POTTED POPPS

THE CHAMPS (London) have brought their old hit up to date as "Tequila Twist" and I do believe it could be a hit all over again. It's fast and exciting. "Limbo Rock" is a rather heavy, repetitive number.

TERESA BREWER (Coral) revives "Your Cheatin' Heart" with her customary electrifying feminine appeal. "Pretty Lookin' Boy" is a bright and lively number, full of sparkle and tuneful entertainment value.

Frank Sinatra Hit Parade Vol. 1

Includes: GRANADA AND THE COFFEE SONG

R 30,001

PETULA CLARK HIT PARADE

Includes: ROMEO AND MY FRIEND THE SEA

NEP 24150

KENNY BALL HIT PARADE

Includes: MIDNIGHT IN MOSCOW

NJE 1082

Thank you

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MAURICE SELLAR PETER NOBLE

for making
FRANKIE VAUGHAN'S

DON'T STOP—TWIST!

RECORD OF THE WEEK
IN 'HONEY HIT PARADE'
ON RADIO LUXEMBOURG

PHILIPS PB. 1219

RUSS CONWAY

Two of his own compositions make up the latest Columbia release by Russ Conway.

"Lesson One," an amusing opus based on a simple piano piece that is tackled by every beginner at the keyboard. "Angelo" is a bright number with some very catchy phrases. Tune is far more appealing than "Lesson One" and I've got a hunch that anyone buying this disc will give "Angelo" by far the greater number of spins.



KENNY BALL

The Rodgers and Hammerstein musical "The King And I" provides Kenny Ball with his latest offering on Pye—"The March Of The Siamese Children."

You know the tune—do you fancy it as a trad number? If so, well, I guess you'll enjoy it.

If not, you may join me in finding it confusing and, in some ways, too fussy. "If I Could Be With You" features a vocal by Kenny, slow and lazy, most enjoyable.

I must say that I enjoy this sort of trad much more than with a Siamese slant!

ROBB STORME

"Pretty Hair And Angel Eyes" is another Song Contest entry—singer this time is Decca's Robb Storme.

Robb sings pleasantly, doing the best he can with a light and dreamy song that doesn't manage to climb above the average.

"A Mile Of Broken Hearts" is much stronger material—words and music are more purposeful—and the tune in particular is a good 'un.

CLARENCE HENRY

On the Pye International label a ditty called "A Little Too Much," from Clarence "Frogman" Henry.

Medium-pace beat number, cheerful mood, catchy if repetitive tune. There's certainly hit potential here.

"I Wish I Could Say The Same" relies on similar ingredients, but is faster and a trifle cornier.

JOHNNIE SPENCE

and his Orchestra play the

Dr. KILDARE THEME

ON PARLOPHONE RECORDS

LPs By ALLEN EVANS

★★★★ TONY ORLANDO: BLESS YOU (Fontana). A set of sincerely sung, romantic beat ballads, spiced with quicker, rockier tunes, such as The Lovin' Touch, which nevertheless is on the girl-boy track, too. In more serious mood, Tony displays a big and expressive voice in Will You Love Me Tomorrow, Halfway To Paradise, and Bless You. His diction is at times odd, but you can always make out what he's saying—and girl listeners will want to hear what he says over and over again. Backing is expansive—girl vocal group, strings and rock group mixing in well.

KEYBOARD FARE: American electric organ ace Ken Griffin supplies a mellow, dreamy set of tunes under the title ★★ ROMANTIC WALTZES (Philips), very suitable for listening, or dancing. Light, airy and full of fascinating twiddly bits is the playing of Ben Light in a dozen popular piano pieces called ★★ ORCHIDS IN THE MOONLIGHT (Oriole).

★★ CHITA (Philips). Here is a debut album from Chita Rivera, the girl who won London with her fiery performance in "West Side Story" and more recently in "Bye Bye Birdie." On this LP she sings a dozen standards, but I regret to say there's nothing exceptional here. And Miss Rivera's breathing is too obvious. The backing by Alyn Ainsworth is just fine. In faster numbers, like Old Devil Moon and Get Me To The Church On Time, Chita is OK, but many tracks are slow.

Ruby Murray



Pianissimo

45-DB4771

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MAMA'S DOIN' THE TWIST

PYE THE VISCOUNTS 7N 15414

MOON RIVER TWIST

REPRISE R 20042

AKI ALEONG AND HIS LICORICE TWISTERS

PYE INTERNATIONAL BLUE SKIES 7N 25118

A CHANCELLOR RECORDING JOHNNY RIVERS

PICCADILLY ALONG CAME LOVE SUSAN TERRY 7N 35024

IF YOU GOTTA MAKE A FOOL OF SOMEBODY

PYE INTERNATIONAL JAMES RAY 7N 25126

A LITTLE TOO MUCH

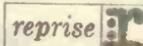
PYE INTERNATIONAL CLARENCE 'FROGMAN' HENRY 7N 25123



KENNY BALL

MARCH OF THE SIAMESE CHILDREN

7NJ 2051



EMI

NEW POPS



THIS WEEK'S
TOP SINGLE

CRAIG DOUGLAS

A Painted Smile

(from the film)

TOP RANK JAR603

COLUMBIA
45-DB4777

SHIRLEY BASSEY
Let's start all over again
*
Tonight (from West Side Story)

GARY (U.S.) BONDS | TOP RANK JAR602
Dear Lady Twist

PARLOPHONE | BERNARD CRIBBINS
45-R4869 | The hole in the ground

THE CRYSTALS
There's no other (like my baby)

PARLOPHONE
45-R4867

PARLOPHONE | DOUG RICHFORD'S
45-R4871 | LONDON JAZZMEN with NAT GONELLA
Yip-i-addy-i-ay

BOBBY RYDELL
I've got Bonnie

COLUMBIA
45-DB4785

SOMEBODY TO LOVE



SUNG BY **BRAD NEWMAN**

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, February 7, 1962)

- | Last This Week | Record | Label |
|----------------|--------------------------------|-----------------------------|
| 1 | 1 THE YOUNG ONES | Cliff Richard (Columbia) |
| 4 | 2 ROCK-A-HULA BABY | Elvis Presley (RCA) |
| 2 | 3 LET'S TWIST AGAIN | Chubby Checker (Columbia) |
| 3 | 4 FORGET ME NOT | Eden Kane (Decca) |
| 9 | 5 WALK ON BY | Leroy Van Dyke (Mercury) |
| 6 | 6 HAPPY BIRTHDAY SWEET SIXTEEN | Neil Sedaka (RCA) |
| 5 | 7 MULTIPLICATION | Bobby Darin (London) |
| 7 | 8 I'D NEVER FIND ANOTHER YOU | Billy Fury (Decca) |
| 8 | 9 STRANGER ON THE SHORE | Acker Bilk (Columbia) |
| 13 | 10 CRYING IN THE RAIN | Everly Bros. (Warner Bros.) |
| 15 | 11 PEPPERMINT TWIST | Joey Dee (Columbia) |
| — | 11 A LITTLE BITTY TEAR | Burl Ives (Brunswick) |
| 12 | 11 RUN TO HIM | Bobby Vee (London) |
| 13 | 14 LONESOME | Adam Faith (Parlophone) |
| 16 | 15 THE COMANCHEROS | Lonnie Donegan (Pye) |
| 19 | 16 JEANNIE | Danny Williams (HMV) |
| 11 | 17 THE TWIST | Chubby Checker (Columbia) |
| 10 | 18 LET THERE BE DRUMS | Sandy Nelson (London) |
| 30 | 19 CAN'T HELP FALLING IN LOVE | Elvis Presley (RCA) |
| 26 | 20 DON'T STOP TWIST | Frankie Vaughan (Philips) |
| 17 | 21 THE LION SLEEPS TONIGHT | The Tokens (RCA) |
| 24 | 22 MIDNIGHT IN MOSCOW | Kenny Ball (Pye) |
| 28 | 23 WIMOWEH | Karl Denver (Decca) |
| 20 | 24 D-DARLING | Anthony Newley (Decca) |
| 27 | 25 A LITTLE BITTY TEAR | Miki and Griff (Pye) |
| — | 26 IT'S A RAGGY WALTZ | Dave Brubeck (Fontana) |
| 18 | 27 LANGUAGE OF LOVE | John D. Loudermilk (RCA) |
| — | 28 LESSONS IN LOVE | Allisons (Fontana) |
| 24 | 28 MOON RIVER | Danny Williams (HMV) |
| — | 28 SOFTLY AS I LEAVE YOU | Matt Monro (Parlophone) |

BEST SELLING SHEET MUSIC IN BRITAIN

(Thursday, February 8, 1962)

- | Last This Week | Record | Label |
|----------------|--------------------------------|-------------------|
| 1 | 1 THE YOUNG ONES | (Harms-Witmark) |
| 2 | 2 MOON RIVER | (Chappell) |
| 9 | 3 HAPPY BIRTHDAY SWEET SIXTEEN | (Aldon) |
| 4 | 4 JOHNNY WILL | (Blossom) |
| 5 | 4 MIDNIGHT IN MOSCOW | (Tyler) |
| 10 | 6 LET'S TWIST AGAIN | (West One) |
| 3 | 6 THE TWIST | (Lois) |
| 12 | 8 DON'T BRING LULU | (F.D. & H.) |
| 3 | 9 I'D NEVER FIND ANOTHER YOU | (Nevins-Kirshner) |
| 20 | 10 JEANNIE | (Kassner) |
| 15 | 11 ROCK-A-HULA BABY | (Belinda) |
| 8 | 12 STRANGER ON THE SHORE | (Sherwin) |
| 10 | 13 MY FRIEND THE SMA | (Bron) |
| 13 | 14 WHEN THE GIRL IN YOUR ARMS | (Leeds) |
| 11 | 15 MULTIPLICATION | (Burton) |
| 23 | 16 PLANISSIMO | (Peter Maurice) |
| 18 | 17 RUN TO HIM | (Aldon) |
| 7 | 18 TOY BALLOONS | (Jewel) |
| — | 19 TALL DARK STRANGER | (Flamingo) |
| 21 | 20 FORGET ME NOT | (Fromwell) |
| — | 21 LITTLE BITTY TEAR | (Acuff-Rose) |
| 18 | 22 TOWER OF STRENGTH | (Chappell) |
| — | 23 NORMAN | (Acuff-Rose) |
| 30 | 24 LANGUAGE OF LOVE | (Acuff-Rose) |
| 28 | 25 I UNDERSTAND | (Maddox) |
| 25 | 26 THE SAVAGE | (Harms-Witmark) |
| 17 | 27 TAKE FIVE | (Burlington) |
| 19 | 28 SUCU-SUCU | (Peter Maurice) |
| 27 | 29 THERE GOES THAT SONG AGAIN | (F.D. & H.) |
| — | 30 WHEELS | (Petford) |

BEST SELLING POP RECORDS IN U.S.

(Tuesday, February 6, 1962)

- | Last This Week | Record | Label |
|----------------|------------------------------|---------------------------|
| 1 | 1 PEPPERMINT TWIST | Joey Dee & The Starliners |
| 7 | 2 DUKE OF EARL | Gene Chandler |
| 3 | 3 THE TWIST | Chubby Checker |
| 2 | 4 CAN'T HELP FALLING IN LOVE | Elvis Presley |
| 5 | 5 I KNOW | Barbara George |
| 4 | 6 NORMAN | Sue Thompson |
| 6 | 7 THE WANDERER | Dion |
| 9 | 8 BREAK IT TO ME GENTLE | Brenda Lee |
| 12 | 9 A LITTLE BITTY TEAR | Burl Ives |
| 11 | 10 DEAR LADY TWIST | Gary (U.S.) Bonds |
| 8 | 11 IT BABY IT'S YOU | Shirley Bassey |
| 10 | 12 THE LION SLEEPS TONIGHT | The Tokens |
| 18 | 13 COTTON FIELDS | Highwaymen |
| 20 | 14 CRYING IN THE RAIN | Everly Bros. |
| 17 | 15 IRRESISTIBLE YOU | Bobby Darin |
| 14 | 16 WHEN I FALL IN LOVE | Lettermen |
| 13 | 17 TOWN WITHOUT PITY | Gene Pitney |
| 15 | 18 RUN TO HIM | Bobby Vee |
| — | 19 LETTER FULL OF TEARS | Gladys Knight & The Pips |
| — | 20 SHE'S EVERYTHING | Rai Donner |

The American chart is published by courtesy of "Billboard"

NEW HITS

BBC EUROVISION SONG CONTEST FEB 11th

KARL DENVER
NEVER GOODBYE
45-F 11431 Decca

ROBB STORME
PRETTY HAIR AND ANGEL EYES
45-F 11432 Decca

DOUG SHELDON
MY KINGDOM FOR A GIRL
45-F 11433 Decca

PAUL ANKA
LOVE ME WARM AND TENDER
45/RCA-1276 RCA

SAM COOKE
TWISTIN' THE NIGHT AWAY
45/RCA-1277 RCA

PAT BOONE
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45-HLD 9504 London

TERESA BREWER
YOUR CHEATIN' HEART
45-Q 72447 Coral

EDDIE HODGES
BANDIT OF MY DREAMS
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THE CHAMPS
TEQUILA TWIST
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DOROTHY SQUIRES
AND
RUSS CONWAY
Talk it over with someone.

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THE STEREOS
Sweet water



new MUSICAL EXPRESS

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BALL HEADING FOR 'MOSCOW' GOLD DISC

THE current American success of the Kenny Ball Jazzmen "Midnight In Moscow" means that the band is now a contender for a Gold Disc!

CONWAY CONCERTS

RUSS CONWAY has been booked for two concert appearances with the Springfields as a prelude to their opening together in the Liverpool Empire spring revue on March 6. They are featured at the Southampton Guildhall on Thursday, March 1, and at the Nottingham Theatre Royal on the following Sunday (4th).

Dallas bookings

THE Dallas Boys are among the first pop artists to be booked for pantomime. They are already set as one of the attractions at Birmingham Alexandra next Christmas. It is probable that the group will also figure in the resident show at Manchester Palace this autumn. The spring season at Coventry Theatre and a summer engagement at Rhyd Pavilion, mean that the team is virtually booked for the remainder of the year.

VERNONS TRIO!

Three of the former Vernons Girls are to record as a trio—the Vernons Trio—for Decca. They are Jean Owen, Frances Lea and Maureen Kennedy. Jack Good will produce the disc. The 16-strong Vernons Girls, who recorded for Parlophone, disbanded a fortnight ago.

Douglas goes West

CRAIG DOUGLAS will star this summer at the Knightstone Theatre, Weston-super-Mare. He will be featured with Beryl Reid in a three-month season. Impresario Richard Stone plans to feature Douglas throughout the show. He will take part in dance routines and sketches as well as have his own singing spot. The production opens on July 6. It will tour for two weeks beforehand. From April 16, Douglas plays a week of concerts in Scotland.

'MUSIC MAN' TOURS COUNTRY

MEREDITH WILSON'S Broadway musical "The Music Man," ends its London run on February 24. It will start a long provincial tour at Liverpool Royal Court two days later. Other towns that will be visited, not necessarily in order, include Newcastle, Leeds, Nottingham, Bournemouth, Bristol and Oxford. Gordon Boyd takes over from Van Johnson as the music man. Maureen Hartley continues as leading lady. The barber-shop quartet which is featured in the show has been signed by Decca. It cut four sides on Monday. For disc purposes it is being renamed the Square Pegs.

Deeps returning

Latest American attraction set for London's new Bal Tabarin nightspot is The Deep River Boys. The U.S. vocal team again returns to Britain on its annual summer visit and will spend a month at the venue, opening on June 3.

WALLIS—SCOTS TOUR

Bob Wallis and his Storyville Jazzmen will open a 12-day Scottish tour at Ayr on April 2. The band will holiday for the rest of the month while Wallis goes into hospital for an eye operation. Later, they go back to Scotland for five days, opening at Edinburgh on May 2.

Ron Paul, orchestral manager of the KPM group, is leading a specially formed 'twenties band for the Hit Parade Ball at the Empire Rooms, London, tonight (Friday).

JOHNNIE SPENCE
 and his Orchestra play the
Dr. KILDARE THEME
 ON PARLOPHONE RECORDS

This week the record soared into the American Top Twenty, being placed at No. 15 by "Cash Box."

Kapp, the U.S. label releasing the single, has already shipped more than 250,000 copies of the record. This means that world sales already exceed 700,000.

BACK AGAIN

In Britain, more than 300,000 copies have been sold by Pye. The disc has figured in the NME Charts for 14 weeks, and moved back up to No. 22 this week.

There have also been substantial sales in other countries.

At home, Ball's residency in the Light Programme "Get With It" has been extended for another three shows—from March 7. On February 20, Kenny makes a solo appearance in the Light's "What's New."

Novello Awards on TV again

PRESENTATION OF the Ivor Novello Awards—made annually for outstanding British compositions—is to be televised again this year by the BBC. The programme has been provisionally fixed for May 13. It is likely that showman Billy Butlin, who has promised to continue sponsoring the awards indefinitely, will present them.

Meanwhile, a committee of the Songwriters' Guild—including Johnny Worth and Jerry Lordan—is being appointed to decide the award winners. Nominations have to be made by the end of February.

RUBY FOR EIRE

RUBY MURRAY returns to Ireland at the end of the month. She begins a two-week tour on February 26 of Ulster and Eire.

She guests on Tyne-Tees-TV's "Young At Heart" on February 13, and during the month records another Columbia album "Irish And Proud Of It," with Norrie Paramor and his Orchestra.

Palladium revue June 1

THE London Palladium's annual revue will open its long season on Friday, June 1.

This means there will only be two fortnightly variety bills.

As already reported in the NME, these feature Shirley Bassey and the Temperance Seven (from April 30) and Helen Shapiro and Matt Monro (May 14).

Alma Cogan to Japan: U.S.-bound Joan Regan

TWO British songstresses undertake major international engagements soon. Alma Cogan is now confirmed for dates in Japan—the first British pop singer to tour there, and Joan Regan is set for cabaret in New York.

Alma will spend May in Japan for concerts, TV and other personal appearances.

The visit has been arranged by Sidney Grace and Brian Roxbury of the Grade Organisation. It was begun by the success of Alma's record "Pocket Transistor" there.

Her career already includes triumphant appearances in America and—more recently—South Africa.

Alma is also set for three weeks next month in Australia. She will make three appearances in Digby Wolfe's weekly TV show from Sydney.

Two days after Joan Regan's current engagement at The Talk Of The Town ends on February 17 she flies to the U.S. to open in the Maisonette Room of New York's St. Regis Hotel on February 22.

She will be there for four weeks, returning in time for the opening of the Coventry Theatre's "Spring Show." It will be her first American cabaret appearance although she has appeared on television there.

Music for Duke's film

Hit songwriter Johnny Worth—he wrote Eden Kane's "Forget Me Not"—is combining with Ron Grainer, writer of the "Maigret" theme, to pen songs and instrumentals for a film about the Duke of Edinburgh's Award Scheme. It will star Kenneth More and will be filmed next month.

Extra dates for Lee-Vincent tour

BRENDA LEE'S forthcoming British tour, in which she will headline some dates with Gene Vincent, has been extended.

The opening date has been put forward a day to Saturday, March 31, when she will appear, with Vincent, at Brighton Essoldo.

Another three or four venues are being arranged towards the end of the tour. As revealed last week, she headlines ATV's "Sunday Night At The London Palladium" on April 22.

BAD BACK MAY DELAY MATHIS

JOHNNY MATHIS, provisionally set to return to Britain in May, will not be able to fulfil the engagement at least until the autumn because of ill-health, cables Nat Hentoff.

Because of aggravations of an old back injury following a fall last month he has had to receive hospital treatment. He will not be able to resume dates until April and as a result his schedule for the rest of the year is uncertain.

TRAD BANDS' DISC DEBUT

A TRAD album is to be issued on Ace Of Clubs in March featuring four new-to-record bands—Alan Elsdon, Ian Bell, Ken Barton and the Avon Cities.

On the "Thank Your Lucky Stars" album, which—as reported last month—is being issued on Ace Of Clubs, Robb Storme sings the vocal version of "Wheels" with Doug Sheldon featuring "Runaround Sue."

MUDLARKS' TV DATES

THE Mudlarks join Joe Henderson's ABC-TV series "Sing Along With Joe" this Sunday for a three-week run.

The trio begins a month's tour of USAF bases in Germany on March 5. This is preceded by concerts at Portsmouth (1st) and Aylesbury (3rd).

Weedon to play Chopin

A Chopin prelude, a twist number and a jazz piece will be included on the LP which guitarist Bert Weedon is to record for HMV. The album—his first since changing to HMV from Top Rank—will probably be released in April.



Big stars who relaxed and got to know each other at Tito Burns' party on Monday were (l. to r.): CLIFF RICHARD, BOBBY VEE, HELEN SHAPIRO, ADAM FAITH and TONY ORLANDO. (NME picture).

Faith, Bassey and Wilde in line for future pictures

ADAM FAITH and Shirley Bassey are in line for starring film roles. Adam starts work in April on his first lead dramatic part, while Shirley is expected to make her movie debut next year in a picture directed by her husband Kenneth Hume. A third film project is being discussed for Marty Wilde.

MORE BIG NAMES IN 'LUCKY STARS'

HELEN SHAPIRO, the Shadows and Billy Fury are among latest names signed for ABC-TV's "Thank Your Lucky Stars." Helen's cousin, Oriole's Susan Singer, makes her TV debut on February 24 on the same programme as the Shadows and guest d-j Jimmy Young.

Danny Williams, Russ Conway and Terry Young have already been booked for the same programme.

The following week Ronnie Hilton and Fury guest with Radio Luxembourg resident announcer Ted King. Helen is booked for March 10 and Emile Ford for March 17.

AR plan series with Geraldo

A MUSICAL series featuring band-leader Geraldo is being planned by AR-TV for the spring. It will replace the "Chan Canasta" show. Although the format is not yet completed, Geraldo will probably introduce several singing guests, with his band backing them.

CAN CLIFF BEAT ELVIS?

REPORTING Cliff Richard's quest last week to obtain Britain's fastest million selling disc with "The Young Ones," the NME overlooked Elvis Presley's "It's Now Or Never." This reached a million on December 13, 1960—6½ weeks after issue. This is the target at which Cliff has to aim.

Sales of the Columbia star's disc now total 860,000 copies—not including the sound track LP. He therefore has to sell 140,000 records by Tuesday week (20th) to eclipse Presley.

Though world sales are bound to exceed a million, it now seems unlikely that Cliff will be able to do it.

Adam is to star in a film adaptation of Jack Trevor Story's novel, "Mix Me A Person." The picture is being made at Shepperton by executive producer Victor Savile for Wessex Film Distributors.

In the movie, which is directed by Leslie Norman, Adam co-stars with Hollywood Academy Award winner Anne Baxter. The strong dramatic role will allow Adam a maximum of one song. Shooting is scheduled to begin on April 2.

Before starting on the film, Adam is planning an 11-day health course at a Buckinghamshire rest home. But first, he visits Dublin to play a one-nighter at the Theatre Royal on Tuesday, February 27—and discussions are in hand for him to undertake a few concerts in Scandinavia early in March.

Shirley Bassey, who was due to arrive back in London yesterday (Thursday) morning from America, must delay her film debut until next year owing to the pressure of other commitments.

Her husband plans a full-length colour film set in her home district of Cardiff's Tiger Bay. It will be a musical with "an off-beat human story," and it is hoped to secure Irish actor Stephen Boyd to play opposite Shirley.

"I honestly believe the general public will be pleasantly surprised by Shirley's acting ability," Kenneth Hume told the NME.

Wilde, who starred in "Bye Bye Birdie," until the West End presentation closed on Saturday, may star in the screen version of Lionel Bart's hit show, "Fings Ain't Wot They Used T'Be."

The role would be the first under his new contract with Warwick Films, for whom he made "The Hellions" last year.

The stage production of "Fings" closes its run at the Garrick on February 22.

LEYTON'S FAR EAST TOUR—OCTOBER DATE

JOHN LEYTON is now set to depart on his Far Eastern tour on October 22. He first pays promotional visits to Singapore and Bangkok, followed by concert and television dates in Australasia.

Leyton will also be among the stars featured on the "It's Trad, Dad" LP, to be released by EMI in the spring—full details of which were reported in the NME last week. On the album he is being given "special guest star" billing, as in the film.

Helen's tour set

THE itinerary for Helen Shapiro's short tour of one-nighters in April has now been completed. She opens at Derby Gaumont on Sunday, April 1.

On consecutive days she is set to appear at Preston Public Hall (2nd), Wakefield Regal, York Rialto, Sunderland Odeon, Doncaster Gaumont and Halifax Odeon (7th).

On Sunday, the Springfields join Helen Shapiro for her concert at the Coventry Theatre.

PETER WEST WINS AWARD

D-j Peter West won the surprise award—for "contributing the most for dancing"—at Mecca's Carl-Alan Awards presentation on Monday. West is host of BBC-TV's "Come Dancing" series, which comes from Mecca dance halls.

But first, he visits Dublin to play a one-nighter at the Theatre Royal on Tuesday, February 27—and discussions are in hand for him to undertake a few concerts in Scandinavia early in March.

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AMERICAN

THREE top American recording stars—Clarence Henry, Bobby Rydell and Buddy Greco—as well as Britain's Karl Denver, have been booked for starring appearances in the Light Programme's "Saturday Club."

With Bobby Vee already set for the February 17 show, four American bill-toppers will be featured in this series within a space of six weeks.

"Frogman" Henry makes his first broadcast in this country tomorrow (Saturday), when he takes over in the "Club" from Helen

ORIOLE SIGNS TEN FOR SCHROEDER

TEN new British artists have been signed to the Oriole label, under its expansion plans being steered by recording manager John Schroeder. Five are scheduled for their first releases this month—and in March Billy Fury's road manager, 24-year-old Hal Carter, makes his disc bow.

Oriole is understood to be planning weekly releases from next Friday (16th). The Gary Edwards Combo has cut "Franz Liszt Twist," and its featured singer, Tony Shevton, signed to record as a soloist, has a release the following week—"I Have A Feeling."

Former builders labourer, Brett Ansell (23), from Welling, Kent, makes his debut next week with "That's Where Lonesome Lives." He was discovered by Schroeder at an East End talent contest.

Susan Singer, 15-year-old cousin of Helen Shapiro, whose signing was revealed in December, has cut "Hello, First Love," penned by Schroeder and Mike Hawker, who have been responsible for many of Helen's discs, for February 23 release.

Parisian Jacques Jordan, whom Schroeder met in Jersey last year, makes his bow the same week with "Every Time We Say Goodbye."

Carter, a childhood friend of Fury's, and formerly road manager to Brenda Lee in the States, has cut two twist sides, one of which he wrote himself, for release on March 2.

New name on Fontana is 17-year-old Patti Lynn, who comes from Hayes (Middlesex). Her debut disc is her own composition "Someone Else's Valentine," set for February 16 release.

A new EMI signing Mel Turner—backed by his own group, the Bandits—comes up with his first issue, "Daddy Cool," by Columbia on February 23.

Johnny Dankworth's resident vocalist, Bobby Breen, makes his Fontana debut with "Everybody Twist" next Friday. MD for the new disc—made for Philips by Key Music—was Dankworth's arranger David Lindup.

Checker's fourth movie

Chubby Checker is currently making another twist film in Hollywood. Called "Don't Knock The Twist," it will be his fourth picture within a year.

Other artists featured in it are the Dovells and the Carroll Brothers.

Names in the News

BILLY DANIELS is due in London on Sunday, March 4, for his opening at the Bal Tabarin the same night.

THE TEMPERANCE SEVEN are set for two Sunday concert dates—at Doncaster Gaumont on March 18, and Colchester Odeon, April 15.

GEORGE ELRICK is the fourth member of BBC-TV's "Juke Box Jury" panel on Saturday, February 17.

JULIUS LA ROSA is showcased in AR-TV's "Parade" series on Thursday, February 15.

KEN KIRKHAM and Carmita star in Ghent, Belgium, cabaret on Saturday, February 17.

KARL DENVER'S act for BBC-TV's "Song For Europe" is being produced by Jack Good, who staged the Allison's, winners last year.

BRENDA LEE
 SO DEEP; BREAK
 IT TO ME GENTLY
 45-05864 Brunswick

ANTHONY NEWLEY
 I'LL WALK BESIDE YOU
 45-F 11419 Decca

FREE ME
 ROBERT KNIGHT
 45-HLD 9496 London

BURL IVES
 A LITTLE BITTY TEAR
 45-05868 Brunswick

ROUGH ROAD
 TONY GUNNER
 45-ELU 9402 London

LYN CORNELL
 AFRICAN WALTZ
 45-F 11430 Decca

BOBBY VEE TO GUEST IN FURY FILM—RETURN TRIP PROJECT

BOBBY VEE is to cap his current British tour with a special guest star appearance in Billy Fury's movie "Play It Cool." He will film his sequences at Pinewood studios on Tuesday, February 20.

Ford, Greco, Williams in ATV's jazz series

EMILE FORD, Danny Williams and Buddy Greco are booked for appearances in ATV's Friday night "All That Jazz" series which, as reported last week, is being extended for a further six programmes.

To preserve continuity, it has now been decided to screen the six shows immediately after the present series. The "Denny Willis Shows" will be deferred until the end of March.

The second set of six programmes now commences on Tuesday (16th) with a show featuring Bob Miller, Terry Lightfoot, the King Brothers and Janie Marden.

American singer-pianist Buddy Greco, currently in cabaret at London's Bal Tabarin, guests in the February 23 transmission, with the bands of Kenny Ball and Ken Mackintosh.

Emile Ford and the Checkmates join the Alex Welsh band and the Squadronaires on March 2. The Dick Charlesworth band has been switched from this show to later in the series.

Danny Williams and the Eric Delaney band are the only names so far confirmed for March 9.

BARBER FLIES OUT AGAIN

THE Chris Barber band will spend March on British dates—its first intensive home tour for some months.

Only just back from three weeks in Switzerland, the band flies to Hamburg next Thursday for a series of German and Scandinavian bookings that will keep it out of the country for most of the month.

March dates start with a "Trad Tavern" broadcast (3rd) and include Ipswich (5th), Wolverhampton (6th), Redhill (8th), Brighton (9th), Tunbridge Wells (10th), Coventry (11th), Norwich (17th), Portsmouth (18th), Manchester (25th) and Morecambe (30th).

Barber's projected Dutch visit, due to begin today (Friday), has been cancelled because of difficulties in arranging an exchange band from Holland.

BILK'S HAMBURG SHOW ON RADIO NETWORK

PLANS are afoot for Acker Bilk to broadcast over British Forces Network during his German tour next month.

It would be a 15-minute spot from his Hamburg concert on March 31. Listeners in Britain would hear it during "Trad Tavern" that night.

Other broadcasts arranged for Bilk include "Go Man Go" (February 23 and April 6), "Easy Beat" (March 11), and "Trad Tavern" (April 14).

His "Trad Tavern" spot would be in the last of three shows which are being added to the current series. Chris Barber is on the same bill.

Dave King's film release dates

DAVE KING'S new Warner-Pathé film, "Go To Blazes," is to open at the Metropole, Victoria, on February 25. It will be generally released on the ABC circuit on March 5.

A Twentieth Century-Fox film featuring King—"The Pirates Of Tortuga"—opened on the National circuit in London this week. He made it in Hollywood last summer.

Shapiro takes Provine's place on Palladium TV

HELEN SHAPIRO takes over from Dorothy "Pinky" Provine in ATV's "Sunday Night At The London Palladium" on February 18. The American star's visit to this country has had to be postponed.

Helen was booked in December for a Palladium TV appearance on February 25. This has now been brought forward one week. As previously reported, Emile Ford will be featured with her in this presentation.

Dorothy Provine, who was also due to tape a 60-minute spectacular in London, is reported to have collapsed on the Warner Brothers' set in Hollywood last Thursday, suffering from a fractured coccyx (a bone at the base of the spine) and upper respiratory infection.

Work on her new TV series has been delayed for two weeks while she convalesces. A cable from Hollywood indicates that she intends to fulfil the ATV dates later.

DISAGREEMENT

Last week, British Equity advised Dorothy that they would regard her ATV appearances as "strike-breaking." However, the Variety Artists' Federation supported her visit.

Helen Shapiro has also been indisposed. A heavy cold forced her to cancel three engagements, but she is now fully recovered.

This week Helen was unable to record her scheduled contribution to tomorrow's "Saturday Club." She also missed a Radio Luxembourg taping and a recording session for the "Play It Cool" film. Revised dates are being arranged for both.

ELECTRONIC MUSIC DISC OUT SOON

EMI plan to release a disc of electronic music in mid-March. It is made up from effects manipulated by the use of tape recorders and other equipment to produce unusual sounds.

Title of the record is "Tunin' Time." It originated in the BBC Radiophysics Laboratory. After hearing it on television, Parlophone recording manager George Martin arranged to get the release rights.

Martin was producer for the recording session and Tommy Watt arranged music which is heard in the background.



The TEMPERANCE SEVEN have really authentic 1920 surroundings during their sequence in the film "Take Me Over," shot at Shepperton studios on Wednesday. (Exclusive NME picture by Harry Hammond.)

MONRO AND MDs IN BIG U.S. DISC PLANS

MATT MONRO, Petula Clark and the Allison's, as well as three MDs, Tony Hatch, Tony Osborne and Robert Farnon, are all concerned in new U.S. disc release plans. **Monro**, whose "My Kind Of Girl" was a big U.S. hit last year on Warwick, will in future be released by Liberty.

The deal was completed on Wednesday following the visit here by the label's executives for its EMI launching. **Monro's** first issues have not yet been decided. The Allison's "Lessons In Love," which brings them back into the hit parade this week, has been chosen for American issue on Mercury.

Pet Clark

Pet Clark's recent British hit, "My Friend The Sea," gets U.S. issue next week on London—which is owned by British Decca.

Also scheduled by the label are three other Pye discs—Joe Brown's "Crazy World," Johnny Duncan's "Legend Of Gunga Din," and Tony Hatch's "What's All That About."

Robert Farnon

As part of an ambitious deal with U.S.-Philips, orchestra leader-composer Robert Farnon is scheduled to record with trumpet star Dizzy Gillespie in New York in the spring. Farnon has written "Trumpet Suite" specially for Gillespie, and he will conduct the orchestra at the session in April. The following month, also in New York, he waxes an album of his own compositions.

Tony Osborne

Tony Osborne's composition "Turkish Coffee," recorded by him on HMV here, will be issued in America by Kapp. The tune has also been recorded by Duke Ellington and his Orchestra for U.S. Columbia.

Susan Maughan

Philips' newcomer Susan Maughan is to have her "Mama Do The Twist" single released in America by the firm's U.S. outlet.

Steve Perry

Steve Perry, a 16-year-old British singer formerly on HMV, is to record for the Danish Metronome label.

He flies to Copenhagen on Tuesday for his first session. Steve will wax both in English and German and his discs may be issued here.

Connie Francis States hits not chosen by EMI

CONNIE FRANCIS' two new MGM titles, released today (Friday), were chosen by EMI for issue here in preference to her recent American hits.

During the British visit last month of MGM vice-president Arnold Maxin, EMI executives selected "Don't Cry On My Shoulder" and "Mr. Twister," which he brought over.

EMI has thus by-passed three recent Connie Francis U.S. releases—"He's My Dreamboat," "When The Boy In Your Arms," and her new American issue, "Don't Break The Heart That Loves You."

JOHNNY BURNETTE HERE IN APRIL

AN opening date of April 20 has been tentatively set for the first British appearance of Johnny Burnette. Tito Burns, who is arranging the trip, has now begun to set venues for the tour.

Burns expects that Leroy Van Dyke, current hit recorder of "Walk On By," and another American artist, will join Burnette.

STARS FOR 'SATURDAY CLUB'

Shapiro, who was ill when the show was pre-recorded.

Rydell, who stars in this week's Palladium TV show, is featured in the March 10 edition of the programme—when, as reported last week, Danny Williams is another guest.

The following week (17th) marks Greco's "Club" debut. For this broadcast he will be

backed by the Eric Delaney Band.

Also appearing on the Greco bill are the Denver Trio, Tommy Bruce, the Trebletones and Patti Brooks.

Frank Ifield and Dinah Kaye have been added to the "Easy Beat" transmission on Sunday, March 11.

The Humphrey Lyttelton band, due to appear in the show on March 17, has been put back until April 7. Humph is also booked for "Trad Tavern" on the former date.

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FREDDIE EARLLE
SUSAN SINGER

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STAGE SHOW "ROCK ALONG" with **JOHNNY KIDD and PIRATES, JOE BROWN and BRUVVERS, SHANE FENTON and the FENTONES, TOMMY BRUCE, VINCE EAGER, JOHNNY GENTLE, NERO and the GLADIATORS, NELSON KEENE, DANNY RIVERS, the ECHOES**

ENQUIRIES: GEORGE COOPER & HARRY DAWSON

After many years of 'almost'—

BURL IVES MAKES THE CHARTS

DURING his fifty-two years, burly, bearded Burl Ives has achieved a world-wide reputation for proficiency as a musician, singer and award-winning actor—not to mention his success as an author and producer—and some of his recorded folk songs are played regularly on the radio. Yet it is only this week that he attained his first chart entry in Britain, with "Little Bitty Tear."

The spectacular way in which the record has crashed into the best-sellers here isn't really surprising when you read through his life story and find out that everything he does is spectacular and with a touch of showmanship and genius. Born on June 14, 1909, in the heart of the Illinois folk song country, Burl Ives found himself in a family of four sons and two daughters whose professions ranged from farming and preaching to river boat gambling!

Burl made his professional debut at the age of four, singing at an old soldiers' home in Newton, near his Hunt City home. He recalls that his mother, father and grandmother sang songs of the plains, mountains, mines and the sea—so it wasn't unexpected that while still a child he should acquire an extensive repertoire that has served him well throughout his life.

At Eastern Illinois State Teachers' College, Burl decided that his preliminary education was enough—so he took off on a trip around the country with only 15 cents in his pocket and a banjo. In 1933, Burl found himself in New York, where he took a job in a cafeteria to enable him to

enrol at a music school where he took lessons in diction, harmony, sight reading and theory. Later he began the exhausting round of agents' offices in the quest for work—and his real break came in 1938 when he gate-crashed an audition for "The Boys Of Syracuse."

Composers George Abbott, Richard Rodgers and Larry Hart listened critically—and promptly wrote in a part for him!

He played the part for eight months on Broadway and found the way open for several other engagements. By 1940 he had managed to arrange an audition with NBC, resulting in the network debut of "Wayfaring Stranger" as he was called. He later wrote a book about



By Mike Hellicar

himself with this title, and it became a best-seller.

In 1941 Burl joined the army, was demobbed in 1944 and returned to his network singing job. The next year he got headline billing in the Theatre Guild's "Sing Out Sweet Land" and was acclaimed by the critics as the outstanding discovery of the year. By 1948 Burl had formed Ives Productions to handle the many phases of his career and in the summer of 1949 starred in his own production of "The Man Who Came To Dinner."

He took the original role on Broadway of Big Daddy, in Tennes-

see Williams' "Cat On A Hot Tin Roof," and also appeared in the film version in that part. Since that time, Burl has been known affectionately as Big Daddy. It is a description that fits him well.

Hollywood beckoned Burl in the early 'fifties and his first movie was "Smoky." Other screen stories in which he was cast included "Green Grass Of Wyoming," "Station West," "So Dear To My Heart," "Sierra," "East Of Eden," "The Big Country"—for which he received an Academy Award—"Desire Under The Elms," "Day Of The Outlaw" and "Our Man In Havana."

It was in connection with the latter film that Burl was most recently in Britain, in 1959. Prior to that he had toured here in 1953, setting five consecutive house records at the Royal Festival Hall, played ten weeks in variety and, in addition to TV and radio appearances, undertook a cabaret season at the Café de Paris.

Currently, agent Leslie Grade is negotiating to bring Burl to Britain for a headlining spot in ATV's "Sunday Night At The London Palladium" and there are also several open invitations for him to make stage appearances here at any time he wants.

But in the States, where "Little Bitty Tear" has also clicked in a big way, he is very much in demand. Yet did you know that this song, and its coupling, "Shanghaied," was issued here on an L.P. "The Versatile Burl Ives," last October?

Veteran country - and - western writer Hank Cochran wrote "Bitty Tear" in 1960, and Burl recorded it in Nashville a year ago. Only in recent weeks has it been considered commercial enough to be released on a single.

Burl, who married in 1946 his scriptwriter wife Helen (they have a son, thirteen-year-old Alexander), is heard more than three or four times a week on radio with folk tunes like "Mr. Froggy Went A-Courtin'," "Bluetail Fly," "Little White Duck" and "The Lollipop Tree."

And as if Burl's life hasn't been exciting enough, there's now a plan to team him on record with his fellow U.S. Decca artist (Brunswick here), Brenda Lee!

FROM YOU TO US

STEPHEN POHLMANN (Holland Park, London): I thought it fantastic that the Highwaymen reached No. 1 in both the British and American charts with "Michael."

But I find it unbelievable that their follow up, "The Gypsy Rover," should not even enter the British Top Thirty! What has happened?

★ ★ ★
P. GUNDHILL (Hull): Congratulations to Adam Faith on his latest single, "Lonesome." He sings it with real sincerity. And hasn't his voice matured since his "What Do You Want" days?

★ ★ ★
MOLLY TURNER (Luton, Beds): How wonderful it is to see Russ Conway's manuscript of "Side Saddle" exhibited at the Royal Festival Hall alongside the works of Britain's great contemporary composers!

Yet this is not really so unexpected. His gay "jangle box" piano is a tonic. You have only to listen to his more serious works to realise his value as a composer.

★ ★ ★
D. WERNER and **D. McDANIELS** (Kenley, Surrey): One of the tracks on the new Del Shannon LP is "Wide, Wide World," penned by that famous song writing duo, Doc Pomus and Mort Shuman. A version of this song has been made by Dave Sampson, and we think he has ruined a good medium-slow rocker. Usually cover versions are reasonably good, but this is a dismal failure.

We should also like to wish Del every success with his next single, "Hey, Little Girl."

★ ★ ★
JOHN HANDSCOMBE (Hitchin, Herts): I do feel that the NME made a bad mistake recently concerning the number of Gold Discs Elvis Presley has won.

You stated 29 as being the latest figure, but it is known to all Elvis fans that he has about 30 American ones, besides many from other countries.

(Editor's note: The figure is based on the number of Presley releases to win a Gold Disc and doesn't take into account any extra Gold Discs won by a particular title.)

WHO'S WHERE

- (Week commencing February 12, 1962)
- LONNIE DONEGAN, THREE MONARCHS**
Birmingham Hippodrome.
 - MARK WYNTER**
Glasgow Empire.
 - TOMMY STEELE, EVE ROSWELL**
Liverpool Empire.
 - CHARLIE DRAKE, JACKIE RAE, GARY MILLER**
London Palladium.
 - BRUCE FORSYTH, YANA**
Manchester Palace.
 - RONNIE HILTON**
Nottingham Theatre Royal.
 - NORMAN WISDOM**
Bristol Hippodrome.
 - PETER ELLIOTT, THE AVONS**
Chester Royalty Theatre.

NIGHTSPOTS

- JOAN REGAN**
London Talk Of The Town.
- BUDDY GRECO**
London Bal Tabarin.
- MARION RYAN**
Ilford Room At The Top.

SOCCER

- SHOWBIZ XI**
Orpington, Kent, 2.15 pm, Sunday, February 11.
- TV ALL STARS XI**
Finchley F.C., 2.30 pm, Sunday, February 11.

Star welcome to Britain for singing songsmith



GENE PITNEY

WHEN American singing star Gene Pitney walked on to the set of ABC-TV's "Thank Your Lucky Stars" at Birmingham last Sunday, he found, much to his surprise, that his best friend from the States, Tony Orlando, was there to greet him!

And when Gene found that his other good pal Bobby Vee was also in Britain, he set about making plans for the three of them to reunite as they hadn't seen each other for several weeks. By the time you read this they should have painted the town red!

Gene, who just a year ago slipped into the charts with "I Wanna Love My Life Away," and is now hoping to emulate his Stateside success here with "Town Without Pity," flew in for his first visit last weekend and left for Hamburg yesterday (Thursday) evening.

The song was inspired by the film of the same name, starring Kirk Douglas—and in case you're surprised that a movie with such a sordid story can provide a song, let me tell you that Gene had to face a great deal of competition before he could record it.

No less a performer than Johnnie Mathis was anxious to record the number and several other versions had already been rejected by the composers, Dimitri Tiomkin and Ed Washington.

But Gene, backed by United Artists, the parent company of his recording company, Musicor, scooped the field.

Gene is a prolific songwriter and has been responsible for three big-selling hits for other artists in recent months. He penned Bobby Vee's "Rubber Ball" (instrumental in helping to establish him here and the number which also provided a chart comeback for Marty Wilde), Ricky Nelson's "Hello, Mary Lou" and Roy Orbison's "Today's Tears."

Another twenty or so compositions

of his—which, he confesses, originate when he is sitting peacefully at home—have been recorded by many other leading pop artists within the last few years.

Among them are Tommy Edwards' "Blue Heartache," Steve Lawrence's "Tears From Heaven," June Valli's "Lookin' At The World," Johnny McKay's "Garden Of Love" and Billy and Lilly's "One Step Down."

Pitney's talents as a singer and songwriter seem to have been intermingled right from the start. His first big break came when, while recording for America's Blaze label under the name of Billy Brown, he penned "Loneliness," which the Katin Twins waxed three years ago.

Fond of both

Incidentally, he turned to writing when he found that his early career as a singer was being checked by the lack of suitable material—and after hearing his friends make the same complaint, he tried his hand at being a tunesmith. Now he is equally fond of doing both.

A fully trained musician, Gene, who hails from Connecticut town with the almost unbelievable name of Rockville, plays several instruments including piano, drums and guitar, in addition to possessing his composing, singing and arranging gifts.

On this trip Gene tele-recorded a "Lucky Stars" spot for national network TV tomorrow (Saturday), appeared in Ulster-TV's "Preview" on Monday and the same day recorded an interview for EMI's Radio Luxembourg "Monday Spectacular." On Wednesday he travelled to Cardiff for a guest spot in TWW's "Discs A Gogo."

A keen electronics fan, Gene is fond of conducting his own recording experiments. In fact, when he made "I Wanna Love My Life Away," he was accompanied by a quartet of Gene Pitneys—a four-track recording of his own voice that took him many hours to perfect.

Fleeting though this visit has been, Gene told me shortly before he left: "I have had a valuable insight into the British disc-buying public's tastes. I read the NME regularly in the States, and this has helped me form an opinion that a certain type of song will go down well here—and I just can't wait to get back into a recording studio because I think I have the very thing to establish me in a big way here."

MIKE HELLICAR.

EPs by ALLEN EVANS

JIMMY DEAN (Phillips). Sort of e-and-w calypso—Big Bad John, Little Boy Lost tell stories of the west, while comedy is added with I Won't Go Hunting With You, Jake, and sadness in There'll Be No Teardrops Tonight.

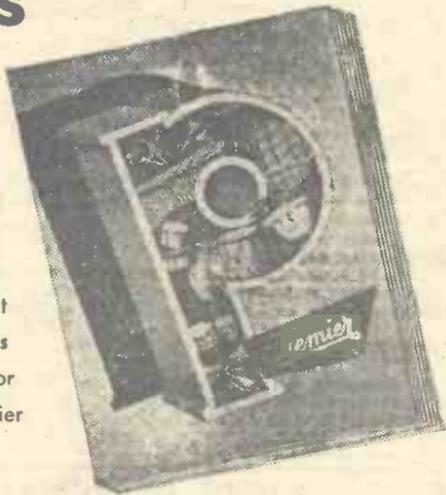
JACK ROSS Orchestra and Chorus (London) called an enthusiastic corny noise called "Happy Jose." Nonsense words, streetband brass and handclapping make for a cheerful mood. "Sweet Georgia Brown" gets played at a pace that would leave a greyhound standing.

ON THE SWINGIN' SIDE (Phillips). Vic Damone works up a storm on these four tracks, starting softly and then working to a big finale, with Jack Marshall and his swinging band helping out behind. His version of When My Sugar Walks Down The Street is tops!

MUCHO GUSTO! (Phillips). Spicy music of Mexico in the title tune, played by Percy Faith and his orchestra is wild punctuated with whip cracks and exotic percussion. Softer is Besame Mucho, and Perfidia is a race between brass and percussion.

PREVIN PLUS STRINGS (Phillips). Intricate piano playing by Andre Previn, backed by his own orchestra. He disguises the tunes, including I'm Gonna Sit Right Down And Write Myself A Letter, in fascinating tone patterns.

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JOHN LOUDERMILK used to record to sell songs but now he sings to sell himself

TO the uninitiated the word Loudermilk would probably imply a tall cow and a short bucket. But to those of us more in tune with the pop music scene, it is in fact the hallmark of the best in commercialised country-and-western. For John D. Loudermilk's appeal extends far beyond the novelty of his most unusual name, especially with the country style gaining such a strong foothold in these islands right now.

At the turn of the year, I nominated Loudermilk as one of my tips for stardom in 1962, and he certainly hasn't taken long to justify my confidence. For his waxing of his own "Language Of Love"—his first disc to be released

in this country—has already boosted him high up this year's table of best sellers.

Doubtless some people will claim that John has achieved this success almost entirely on the gimmick value of his name. It's happened before, and surely it will happen again. Like a book which sells by its cover. But I'd bet my bottom dollar that this isn't so in his case.

For proof, take his victory over our own King Brothers on this particular number. That's substantiated by his own prowess as a composer—for, as country fans will already know, he was responsible for many hit numbers waxed by other artists before he made his own debut on disc.

John, you see, is basically a composer who, like Neil Sedaka, broke into recording on the strength of his own demonstration discs.

RCA recording manager Chet Atkins reveals that John's "demos" of his own material were always so good that the disc company were hard pressed to improve on them by using established artists.

One of John's biggest hits was the wistful "Ebony Eyes," which gave the Everly Brothers another chart entry—while he also wrote "Stayin' In," one of the earlier Bobby Vee numbers.

Towards the end of last year, John penned a couple of ditties for Connie Francis, "He's My Dreamboat" and "Hollywood," which developed into a double-sided hit in the States. This disc hasn't yet been released over here, but it's reasonable to suppose that it will not be too long delayed.

Sue Thompson rose high in the Stateside lists with John's song "Sad Movies," and soon afterwards returned to the Top Ten with his follow-up composition, "Norman." Both titles were covered in Britain by young Carol Deene, and although neither has so far attained hit parade proportions, they have been the cause of this artist gaining a considerable amount of publicity.

You will remember that Carol's version of "Norman" was slated in her presence by BBC-TV's "Juke Box Jury," and this prompted an outburst of righteous indignation in the Press. We at the NME were inundated with letters of protest at the Jury's attitude.

A Loudermilk composition bearing the unusual title of "Top 40, News, Weather And Sports," waxed by

BROKEN LEG HELPED KARL DENVER TO FIND 'WIMOWEH'

ON hospital leave from the Merchant Navy after breaking his leg, Karl Denver was wandering round South Africa, little more than ten years ago. He found a small village where a tribal dance was in full progress. Captivated by the primitive music, Karl stopped and listened to the chanting—and that was his first introduction to "Wimoweh"!

Karl could not possibly have foreseen that so long later this same song would gain him best-selling honours on record. And, strangely enough, Karl's version has entered the NME chart while the Tokens' adaptation of the same song is still selling strongly.

For many years, "Wimoweh" has been one of the most popular numbers in Karl's wide repertoire of songs learnt on his travels throughout the world. Certainly, it has been one of the most requested, no doubt because of Karl's powerful and distinctive rendering.

But did you know that Karl might never have been able to sing this song if it hadn't been for the fact that he speaks Swahili, the language in which he heard it sung?

"I was able to understand what it was all about when I heard the tribe singing it," recalled Karl this week.

"Funnily enough, the moment I heard the chant I perked up—I'd been feeling pretty miserable—and although it's more than ten years ago, the song still has the same effect on me now."

Decca, who release "Wimoweh," first included it on an Ace Of Clubs

By MIKE HELICAR

album of the same name, in December. They knew that the number was a favourite of Karl's fans.

The album sold well quickly, and the demands for "Wimoweh" as a single became so insistent that Decca decided, against their original decision, to release it.

Explained a Decca spokesman: "After Karl's success with 'Marcheta' and 'Mexicali Rose,' we did not feel inclined to let him wax 'Wimoweh' as a single, as we felt it was rather out of keeping."

"We had been toying with the idea of releasing it as such much later on, but when dealers kept asking when their customers were going to be satisfied, we had to bow to the demand."

But Decca, of course, also issue the Tokens' "The Lion Sleeps Tonight" on RCA and, as that is an instantly recognisable adaptation of Karl's song, the situation became rather embarrassing—particularly when the Tokens unexpectedly came into the charts!

For the Tokens' song was some-

thing of a "sleeper." It was released in mid-November and entered the charts two months later.

Thus, by the time the disc had caught on in a big way, Decca had already decided to take the plunge and issue "Wimoweh" on January 19.

Don't get the impression that Karl set out to compete with the Tokens, for nothing could be further from the truth.

The fact is that there was a specific demand for "Wimoweh" long before the Tokens' came along, and, with the release of Karl's LP helping to complicate matters, decisions were taken that received wide publicity and therefore had to be adhered to!

Personally, I don't see any reason for there being red faces at Decca because the two versions are not alike and, at this stage, won't interfere with each other's sales.

I wouldn't be surprised if disc buyers purchase both. The Tokens' is very gimmicky and Karl's is a sheer, up-and-down-the-vocal-chords folk chant.

Incidentally, London Records of America have thought for a long time that "Wimoweh" has a strong hit potential, so it is being released in the States soon.

There's also a fair chance that Karl and his trio will visit America this year, where he has in the past sung from one state to another as a wandering troubador.

Oh, and don't forget to watch BBC-TV on Sunday night, when Karl is one of Decca's entrants in the British heat of the Eurovision Song Contest.

He's going to sing "Never Goodbye," by veteran tunesmith Jimmy Kennedy—and wouldn't it be a string to Denver's already very versatile bow if, backed for the first time by a full orchestra, he wins!



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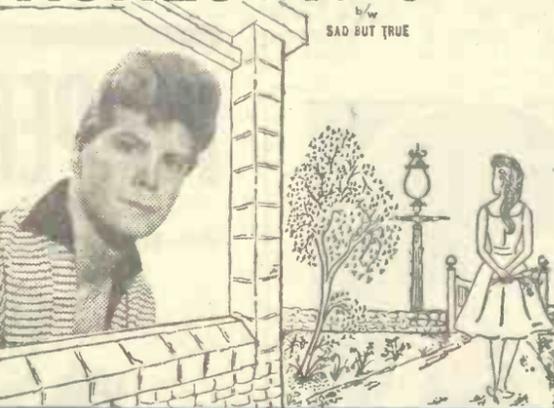
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By DEREK JOHNSON

Mark Dinning, didn't register over here—though it became a moderate hit in the States.

Now Dinning has come along with another number by the same writer, released in Britain by MGM last month, called "In A Matter Of Moments."

Loudermilk composed many numbers on a strictly country kick, which have met with localised success in the appropriate areas, such as "A Rose And A Baby Ruth," "Big Daddy" and "Lunch In A Bucket."

All these titles were originally recorded in demonstration form by John, and then submitted by the Acuff-Rose publishing company to the various recording managers for their approval.

What he got

So it was really only a matter of time before one of them, Chet Atkins at RCA, snapped up John as an artist in his own right. And look what he got for his enterprise: a writer, a guitarist, a singer, and an arranger—all in one!

John D. Loudermilk is actually a contract writer to the firm of Acuff-Rose, the biggest music publishers in the country headquarters of Nashville.

This means that everything John writes automatically goes through this company—the same applies to other established c-and-w composers, such as Hank Williams and the Bryants.

It's impossible to over-estimate the importance of Acuff-Rose on the country scene, as I tried to show in my article "America's Tin Pan Valley" in the NME 1962 ANNUAL. They not only have this tremendous output of country material, but they also foster and promote many artists based in Nashville.

Loudermilk is full of praise for the manner in which Wesley Rose has guided his career. And, of course, he is grateful to Chet Atkins who had the foresight to sign him to the RCA label.

Incidentally, John wrote a number specially for Chet, which the guitarist recorded under the title of "Windy And Warm."

So there's no doubt that John is rated very highly in Nashville, and he is certain to remain in great demand as a composer. Additionally, now that he has more than proved his worth as a recording artist, you can bet that RCA will give him every encouragement in this field.

Rush release

To support this viewpoint, RCA are currently rush-releasing John's first album, aptly titled "The Language Of Love." It should reach the shops any day now, and if you're one who has fallen under the spell of his hit single, then I can assure you that you'll go for this LP in a big way.

Only snag is that it incorporates the title song and its coupling, "Darling Jane"—so if you already possess the single, I'm afraid you can't escape duplication.

Otherwise, it's a particularly interesting disc in that it consists entirely of John's own compositions, and in most cases they are originals written specially for the album.

Two exceptions are numbers first written for another country artist, Bob Luman. One is called "The Great Snowman," which was issued over here but didn't achieve a great deal of success—and the other is titled "The Rocks Of Reno," though the Luman recording was never released in this country.

The LP also includes such intriguing titles as "Song Of The Lonely Teen," "Blue Train Of The Heartbreak Line" and "You Reap Just What You Sow."

The titles alone have that essentially country flavour about them, and the disc as a whole is an excellent example of John's supremacy in this idiom.

Don't imagine that John intends to confine his writing activities to his own recordings from now on. He'll still be contributing plenty of other material for his fellow stars.

STAR QUOTE

A TRIBUTE to Elvis Presley from Hollywood columnist Sheila Graham: "Elvis Presley went to Las Vegas for a vacation, not to entertain nor to gamble. Elvis has very few of the vices that sometimes afflict the young and successful. He doesn't drink and I don't know if he smokes. Mostly, when he has time off, he stays in his magnificent home in Bel Air, where he keeps open house for young friends."

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WELCOME back BOBBY RYDELL

IF you watched Bobby Rydell in action on stage or TV during his visit to Britain a year ago, make a point of catching his Palladium act this coming Sunday—for by all accounts you will be amazed at the way in which he has developed as an artist.

Many U.S. critics are hailing Bobby as America's most promising young performer, in the Sammy Davis class—for though Sammy is Bobby's admitted inspiration, he has worked on his own stage act to such a degree that he wins acclaim on his individuality alone.

Thus it will be a greatly improved performer we welcome to London today (Friday). Bobby is flying in this afternoon from Tokyo, after a tour of Australia and Japan, and although he isn't here for a lengthy stay, he is making appearances all over Europe.

But the strange thing is, in the twelve months since we last saw Bobby, we haven't heard a great deal about him disc-wise. True, his time has been occupied to a great extent with stage, cabaret television and radio dates as well as many painstaking lessons in singing, dancing and general stage presentation but, on the strength of his earlier hits alone, the silence is strange.

Remember Bobby's swinging rendering of "Sway," "Volare," "Kissing Time," "We Got Love" and "Wild One," to name but five?

True, his disc success in Britain was nothing compared with his chart achievements in the States, but at one time it seemed as if everything was building up to more extensive appreciation here.

His first nation-wide hit in America was "Kissing Time," in the summer of 1959—and this was followed, a little later by "We Got Love," a hit in Britain for Alma Cogan. In 1960, Bobby was noted for pushing no less than six titles into the U.S. Top Twenty in quick succession, including two double-sided hits.

Double hits

The first coupled "Wild One" with "Little Bitty Girl" and this was quickly followed by a couple of back-to-back hits in the shape of "Swinging School" and "Ding-A-Ling." Later on in the year came his daring revival of "Volare" and "Sway."

Up to the time he made his bow here last year, Bobby had been riding on the crest of a wave in Britain with three hits—"Wild One" (which climbed to No. 11), "Volare" and "Sway."

His "Good Time Baby," which was released to coincide with his visit, was also a chart entry, but after that things seemed to taper off a bit. It's important to note, though, that although he is keen to develop in



By
MIKE HELLICAR

other fields of entertainment, he has no intention of letting his disc career go to pieces.

On his last trip here, I spent some time with Bobby, and he assured me, when I asked him his principal aim as an entertainer: "I want to attain success in every field of show business."

"At the moment I am doing the rounds—night clubs, one-nighters, the lot. Soon, I make my film bow with Kim Novak. It all adds up, you know, and no matter how hard you try, you can't get experience (which equals perfection) in a couple of years."

Incidentally, Bobby has outspoken views on those mournful pop songs that come our way from time to time, and when I asked him if he had much difficulty in finding the happy, melodic songs with which he is associated, he replied: "Look, I'm 18 years of age and a normal healthy American boy. I don't want to sing unhappy songs."

He added: "I am happy by nature and I certainly won't be associated with songs that are particularly mournful. I find there's plenty of material available to suit my style, even though I revived "Volare"."

Bobby's friendship with many American singing stars who grew up with him in the same area in Philadelphia, is well known. He worked with Frankie Avalon in the same group for three years. Fabian, Bobby Vee, Jimmy Darren, and Eddie Fisher all lived within a stone's throw.

Yet did you know he has a private pact with his friend, Chubby Checker? This pact extends to some lengths—I have it on reliable authority that they have even supplied some of the

hand-clapping and chorus work on each other's discs.

Throughout their separate careers, they have kept in touch with each other by phone and letter and they have found their association strengthened by the fact that they both record for the same disc firm—Cameo-Parkway Records (Columbia here).

Released in the States, where it has made a big impression on the LP sales charts, is an album made by Chubby and Bobby, in which both prove their worth as entertainers. Although EMI have not yet decided whether to issue the LP here, I managed to get something of a preview this week—and what a marvellous disc it is.

Most outstanding of all is the long track where they sing each other's hits. Chubby sings some of Bobby's songs that I have already outlined, and Bobby's numbers include "The Twist," "Hucklebuck" and "Pony Time."

They clown

They also sing four or five numbers together, clowning on some, being serious on others, like "Walking My Baby Back Home." Another highspot is Bobby's imitations of various people singing "Jingle Bells."

If you want to keep a close track of Bobby during his stay, you may be interested to know that the day after his Palladium show he records a "Saturday Club" contribution; on Tuesday telerecords an appearance in an ATV "Starline" for transmission on Wednesday, and after a couple more days, which are left free at the moment, he leaves for Paris on February 18.

There he is set for various TV and stage dates and on February 21 flies to Rome, the next day visiting Milan. After that he is in line to make various appearances in Scandinavia and returns to Britain to sail back to the States on March 7.

Sinatra to sign Crosbys

FRANK SINATRA'S production company will star Phil, Dennis and Lindsay Crosby in a television series called "College Humour." As part of the agreement, the Crosby brothers will also appear in several of Sinatra's movies.

● Pearl Bailey has turned down offers to do British television unless she can also work in a cabaret appearance at the same time. A projected engagement for her at the Talk Of The Town has fallen through.

● Ray Charles is now paid a minimum of \$2500 for one-nighters and gets from \$5000 to \$7500 for weekend bookings.

DUKE ELLINGTON is still reluctant to use the term "jazz." He told a reporter: "I started out writing what I thought was Negro music. Some people would dispute that and say there is no such thing."

"But once there was Negro music in America, handled by Negro performers and better understood by Negro audiences. However, now it's been taken over by everyone and commercialised."

● Judging from out-of-town reviews, Richard Rodgers' new musical, "No Strings"—starring Diannah Carroll—is in trouble.

● Jerry Lewis is interested in buying a movie studio, and Hollywood columnist Sheila Graham predicts that Frank Sinatra will probably buy a studio of his own "in the not-too-distant future."

● Eartha Kitt will return to Broadway in the fall as star of "The Widow Paris," the story of New Orleans voodoo queen, Marie Laveau. Katherine Dunham will be in charge of the choreography.

SAID Connie Francis to "Newsweek" magazine: "I like the young singers in Europe. They enjoy life more than singers here—including myself. One boy in Germany works six months a year and plays six months a year."

"You know, if someone told me to take three days just to do anything I wanted, I wouldn't know what to do."

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SAMMY DAVIS told a reporter about a TV series he's planning: "I've even got the money for a pilot film. It'd be a modern in-America version of 'Casablanca' with me and a partner running a place and getting into all kinds of trouble. The partner would be of the Peter Lawford type, but I don't think he's free to do it. But I'd really like to do that series because then I could stay home with my wife and kid."

● The London version of Noel Coward's "Sail Away" has been booked into London's Savoy Theatre for June 21. Of the New York cast, Elaine Stritch will probably make the trip.

● Director Norman Taurog, who has directed Elvis Presley in two pictures, said recently: "I've never had five minutes of trouble with Elvis. He's polite and always courteous."

● Jimmy Dean, who's had a string of hits here, has recorded "PT-109," a tune about President Kennedy's wartime exploits.

● There's talk of Connie Francis joining Maurice Chevalier for an MGM album.

JULIET PROWSE, the future Mrs. Sinatra, told reporter Joe Hyams: "Things have to be worked out with Frank. He doesn't want me to work. I want to work."

"After working this long and this hard for a career, I hate to give it up. If I had no future at all, I would say, 'Fine, I'll give it up,' but I think I do have a future in this business."

● Steven Allen will write the music and lyrics for the projected Broadway show about the early career of Sophie Tucker.



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4.05 C and W Request Show; 5.30
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TUESDAY
11.05 Crosby and Clooney; 2.05 Out-
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Swinging Years; 5.30 And All That
Jazz; 7.05 Music In The Air; 8.05
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Hit Parade; 8.45 The Cliff
Richard Show; 9 Trans-Atlantic Tops;
9.30 208 Rhythm Club; 9.45 Matt
Monro Sings; 10 The Sam Costa Show;
10.30 Make A Tape; 11 Top Twenty;
12 Top Of The Shop; 12.30 Radio
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6 Six O'clock Record Show; 7 Pops
At The Piano; 7.15 Monday's Requests;
7.45 Miss Patti Page; 8 Monday
Spectacular; 9 Honey Hit Parade;
9.15 The Bing Crosby Story; 9.45
Monday Spin; 10 Top Pops; 10.30
Jack Jackson; 11 Spin With The
Stars; 11.15 Easy To Listen To; 11.30
The World Tomorrow; 12 Search The
Scriptures; 12.15 Music At Bedtime;
12.30 Radio Luxembourg International
Night Service.
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6 Six O'clock Record Show; 7 Pops
At The Piano; 7.15 Tuesday's Requests;
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For Old; 8.15 Honey Hit Parade;
8.30 Dedication To Glamour; 8.45
Presenting Elvis Presley; 9 Matt
Monro Sings; 9.15 Spin Around; 9.30
Ray Orchard Record Date; 10 Jimmy
Young Show; 10.30 The Jimmy Saville
Record Show; 11 The Trad Club;
11.30 The World Tomorrow; 12
Midnight On Luxembourg; 12.30 Radio
Luxembourg International Night Ser-
vice.
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6 Six O'clock Record Show; 7 208
Minute Show; 7.30 Wednesday's
Requests; 8 Honey Hit Parade; 8.15
In The Groove; 8.30 Smash Hits; 9
The Big "O" Show; 9.15 The Other
Side Of The Record; 9.30 David Jacobs
Plays The Pops; 10 Teen And Twenty
Disc Club; 10.30 Pete Murray; 11
Request A Golden Guinea; 11.15 Hits
For Six; 11.30 The Hour Of Decision;
12 Midnight On Luxembourg; 12.30
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6 Six O'clock Record Show; 7 Pops
At The Piano; 7.15 Thursday's Re-
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Week's Top Discs; 8.30 Honey Hit
Parade; 8.45 Fanfare; 9 David Jacobs'
Startime; 9.30 Meet Danny Williams;
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Ding Ding; 11.30 Radio Bible Class;
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6 Six O'clock Record Show; 7 The
Amami Weekend Show; 7.15 Honey
Hit Parade; 7.30 Friday's Requests;
8 Connie Francis Sings; 8.15 Disc Date;
8.30 Teen and Twenty Disc Club -
Part 2; 9 The Big "O" Show;
9.15 Chocolate Time Show; 9.30
America's Hot Ten; 9.45 Friday Spin;
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ing Christ To The Nations; 12 Midnight
On Luxembourg; 12.30 Radio Luxem-
bourg International Night Service.
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6 Six O'clock Record Show; 7 Pops
At The Piano; 7.15 Saturday's Re-
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TAIL-PIECES BY THE ALLEY CAT

U.S. honours two British tunes

AMERICAN BMI organisation selected two British compositions for 1961 Merit Awards—Jerry Lordan's "Apache" and Cyril Ornadel-Norman Newell team's "Portrait Of My Love". It had to happen!—Tito Burns presenting new group (Gary Edwards Combo on Oriole) waxing "Franz Liszt Twist". A novelty if an Edmundo Ros "Housewives' Choice" week didn't include one of his own records!

Bobby Rydell and Chubby Checker account for 99 per cent. of sales on Bernie Lowe's U.S. Cameo label "Beat Girl" (which starred Peter Sellers and Adam Faith) named by New York Assemblyman Louis Marano one of ten worst films. Dickie Valentine brilliant on BBC-TV "Charlie Chester Show" last Sunday.

Coach Jeff Corey giving daily acting lessons to Pat Boone here. Published by Cliff Richard's Eugene Music, the Allison's "Lessons In Love". Danny Williams has brilliantly updated Frank Sinatra's "All Or Nothing At All".

Columnist Hedda Hopper twisted on Sunset Boulevard with Joey Dee as a publicity stunt. In London with Buddy Greco, his personal manager Dee Anthony also handles Tony Bennett. Responsible for Joan Regan's New York cabaret date—Sol Shapiro, executive of U.S. William Morris agency.

At Birmingham, Diana Dors a guest at wedding of Les Bennetts (guitarist in Lonnie Donegan's group) on Monday. Before recording manager Norman Newell's departure for Israel, Alma Cogan throws farewell party. Frankie Laine's composition revived by Ray Charles, "We'll Be Together Again".

After long consideration, Patti Page decided against covering Helen Shapiro's "Happiness" in U.S. On their next single, David Seville has Chipmunks twisting. American issue of Anthony Newley's "Yes We Have No Bananas" and Ronnie Aldrich's "April Love". South African Hal Sbafer penned

lyrics for Matt Monro's current chart entry. U.S. Liberty's Snuffy Garrett thinks highly of Geoffrey Goddard's "Son This Is She".



Your Alley Cat forecast last week that VENETIA STEVENSON (above) is to marry Don Everly. British-born Venetia, daughter of a film producer, was formerly married to Russ Tamblyn and later was a close friend of Elvis Presley and Tab Hunter.

Donegan shoots the groom!



LONNIE DONEGAN played the role of official photographer (and best man) at the Birmingham wedding of his guitarist LES BENNETTS to JUNE SLY, head girl in "Cinderella" at the Hippodrome, in which Lonnie stars. DIANA DORS (l.) was a guest at the marriage.

First MGM Eartha Kitt single here, "A Lady Loves".

King Brothers have parted from Paul Cave agency. Music publisher Cyril Simons bought U.S. rights of Bernard Cribbins' "Hole In The Ground". Latest Bobby Vee LP includes another Adam Faith title, "Who Am I".

"Hard Hearted Hannah" (which Temperance Seven recently revived) flipside of Dorothy Provine's latest single. Guitar tuition for Pat Boone—from Britain's Ike Isaacs. February 23 Columbia issue for Gene Chandler's "Duke Of Earl".

For Debbie Reynolds' "My Six Loves" film, Sammy Cahn and Jimmy Van Heusen writing title song. Frankie Vaughan's wife accompanied her sister Joyce Shock on New York visit. NME editor Andy Gray back from Norwegian skiing holiday.

Vic Damone competes against close friend Tony Bennett with "Tender Is The Night". Lyn Cornell's engagement to drummer Andy White (announced this week) hinted by your Alley Cat several months back. Jimmy Dean signed new long-term contract with Goddard Lieberman, U.S. Columbia chief.

After a few months, Vera Lynn and Harry Lewis' association with Robert Mellin music companies ends. Will Johnny Mathis' injury postpone plans by Vic Lewis for return tour here? Actor-singer George Hamilton Hollywood's best twist exponent.

Gene McDaniels' "Chip Chip" heading for U.S. Top 30—also Ace Cannon's "Tuff", Charlie Drake's "Boomerang" and Sam Cooke's "Twistin' The Night Away".

Producing film here, Rosemary Clooney's estranged husband, Jose Ferrer. Sympathy to publicist Les Perrin, bereaved by death of his mother.

Next Dean Martin LP, "Italian Love Songs". U.S. rumour that Neil Sedaka has secretly married. Lloyd Price and personal manager Harold Logan opening chain of U.S. bowling alleys.

One of Anthony Newley's greatest fans—Pat Boone. Prior to start of Bobby Vee's tour today, manager Arnold Mills returns to America. In Paris under Glenn Ford's production, jazz film starring Andy Williams this year.

Revived by the Platters, "It's Magic" — which Doris Day made famous. Impressed by Anthony Newley's "Stop The World" show — Buddy Greco. Exclusively forecast: Duane Eddy's marriage to singer Miriam Johnson.

A son for Toni Dalli's wife in Rome. Tom Feild's Equity membership denied Springfields Palladium TV show. Before Roy Castle's South African departure, Phillips' Johnny Franz waxed his next single.

Your Alley Cat's forecast for 1962 "Oscar" — Henry Mancini and

"best sound in the country"

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Johnny Mercer's "Moon River" . . . Gene Pitney's name once linked with Linda Scott's romantically . . . Last week's NME Bruce Charlton article pleased Adam Faith tremendously. Liberty a-and-r manager Snuffy Garrett keen to secure Matt Monro for his U.S. label . . . A son for Mary and Eric Easton; he's one of Frankie Vaughan's business executives . . . "I've Been Twistin'" . . . Jerry Lee Lewis' next release . . . Mercury chief Irving Green in London last week . . . Written with Max Di Mondo, "Tanglefoot" . . . Charlie Drake's next . . . Here's a switch: "Gene McDaniels sounds like Frankie Vaughan" . . . Juke Box Jury" comment last Saturday . . .

BUDDY GRECO'S ACT

STYLISH, EXCITING

PROBABLY because he first came to London as part of Benny Goodman's group in variety at the Palladium in 1949—despite all his albums and "Lady Is A Tramp" hit—I find it hard not to think of Buddy Greco as primarily a pianist turned singer.

Now, as the first American headliner at Paul Raymond's new luxury night spot, the Bal Tabarin, he is back in London and the emphasis is very much on singing—very stylish and exciting.

There was only one instrumental (a tasteful "Tenderly") in the show I caught. He also accompanied himself for a driving "Hallelujah, I Love Her So."

However, singing—apart from the spell with Goodman—has come first. "I began when I was five—and started to play piano when I was six," he told me afterwards to emphasise the point.

The intimate Bal Tabarin is an excellent setting for him. His brief British television appearances have scarcely done him justice.



BUDDY GRECO (r.) with his MD drummer, BOBBY MARINELLO.

Here, he has flexibility and more time to create his moods.

The basis of his success is a tremendous drive he creates, ably backed by his drummer-MD, Bobby Marinello, and Frank Weir's group.

"Day In, Day Out" began the set and it was mostly up-tempo for the remainder—"But Not For Me," "Hey There," "Come Rain Or Shine" among them.

Greco slowed down slightly for Matt Monro's "My Kind Of Girl" hit and for "To Each His Own." "Lady Is A Tramp" was given some witty new lyrics and he also fashioned Peggy Lee's "I Love Being Here With You" to his own needs as a closing number. DON WEDGE.

One drummer talks about another — SANDY NELSON MUSTN'T RECORD TOO OFTEN, warns Tony Meehan

FORMER Shadows drummer Tony Meehan, newly arrived back in this country after a trip to America, wrinkled his brow and listened intently to the record player. His foot tapped out a silent rhythm, and his hands weaved eccentric circles in the air, as though he was playing an invisible drum kit.



I was playing Tony the Sandy Nelson (right) hit recording of "Let There Be Drums," in order to obtain an authoritative opinion of its merits, from one of Britain's foremost younger drummers. It was clear from his reaction that he was absorbing it to the full. "You'll find it hard to believe, but that's the very first time I've heard that record," he told me when the pick-up had clicked to a standstill. "You see, I've been out of the country, so naturally I'm a little out of touch with what has been going on in the hit parade."

And Tony's concise criticism of the disc? "I would say that technically it isn't brilliant," he said. "But on a record of this nature, it doesn't matter—just as long as the overall sound and effect are exciting."

I wanted to know whether Tony felt there was room for more discs of this kind, showcasing drums to best possible advantage—without confining them to their more restrictive, though albeit essential, role in the rhythm section.

"I definitely feel that the fans would welcome the drummer being brought into the spotlight a little more frequently," Tony agreed. "But I think the record companies have got to be very careful of the manner in which they go about it. Sandy Nelson was shrewd enough to leave a considerable lapse of time between his two hits, 'Teen Beat' and 'Let There Be Drums.' And I think the truth of the matter is that you can't get away with this sort of thing too often."

Nelson's current record is, after all, simply a drum solo with a blues riff, and I'm sure he could

only do that once in a while otherwise he wouldn't be able to sustain interest."

I reminded Tony that there is another Sandy Nelson disc scheduled for release in the near future—and he countered by remarking that we shall probably find Nelson has adopted a different approach on this occasion. On the other hand, he might be trying to cash in on his current success — and, indeed, it might even work. But Tony doubted whether Nelson would risk three similar records in quick succession.

"You could draw a comparison with the Shadows," Tony continued. "They certainly wouldn't attempt to do a whole string of 12-bar variations, one after the other, without any basic melody or arrangement. But I'm sure that Nelson realises this, and that he's already plotting his next move."

I gathered it was not so much the record itself that pleased Tony, as the boost it has given to all the drummers in the business. He explained that, apart from an occasional break when a band-leader wants to awaken his audience, drummers are very much a "forgotten race." And he felt that more records showcasing drums would prevent them from being taken for granted. Having discussed Sandy Nelson to the full, I asked Tony what he had been doing in the States, and he told me that his main object was to have a look around, go to

a few sessions, and generally "get the feel" of the market there.

"I think what impressed me most of all was the terrific drive and enthusiastic attitude shown by everyone over there, from the boy to the company director," he said. "I managed to get to a few disc sessions, and I saw Ben E. King, the Shirelles, and Curtis Lee cutting titles. It was really quite an education, and I feel that I learned a lot."

"While I was in America, I also made a record—a demonstration disc, to be exact—of a song I wrote. I can't tell you any more at the moment, except that I'm feeling mildly optimistic about prospects in this direction. I think there's quite a lot in the wind."

Back here in Britain, Tony continues to work hard. Since leaving the Shadows, he has been in great demand for session work, and this shows no sign of abating.

"My honest opinion is that my technique has improved considerably in the past few months," he assured me. "You see, every time I go to a session I have to sit down and read off straightaway without hesitation. As a result, I have certainly gained in my

ability to read and understand music."

Tony told me that he is still studying hard between sessions and, while he admits to still having a great deal to learn, he is happy in the belief that his career is taking the right direction — the direction which gives him the greatest personal satisfaction.

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