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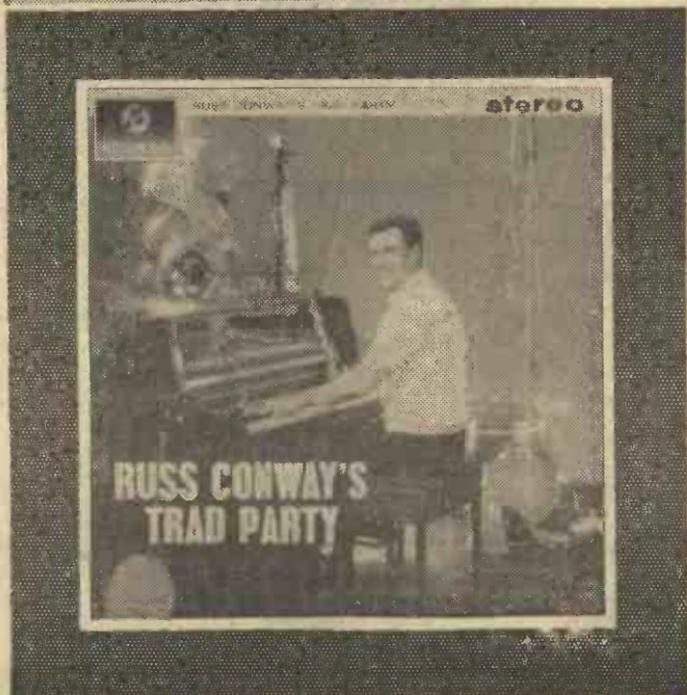
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WHAT WILL THE BIG PARTY DANCE BE THIS CHRISTMAS?

WHAT will be the big party dance craze this Christmas? The answer is not nearly as straightforward as it was this time last year when the twist was coming into its own in a big way. It was obvious that the twist was bound to dominate all festive season gatherings—and, indeed, that is precisely what happened.

But this year the issue is much more obscure, for during the past few months a host of new and adapted dance steps and rhythms have sprung up. Nevertheless, despite the miscellany of new dance crazes, the chances are that only one is likely to make an appreciable impact

asks **DEREK JOHNSON**

upon this year's Yuletide celebrations . . . the Madison. Of course, thanks to Little Eva, the Locomotion is still making its presence felt—but this is little more than a direct adaptation of the twist. Much the same can be said for other novelties, such as the Mashed Potato, the Waddle and the Penguin! The Hully-Gully and the Popeye have both been given a recent boost, but I suspect that revellers are likely to twist to these rhythms rather than invent new steps—and I can't see too many people, after Christmas dinner,

having sufficient energy to do the Limbo! Let's not forget that the twist is still a powerful force in the land, and is likely to remain the centre of attraction at many parties. And the cha cha, out of favour for 18 months, could stage a mild comeback on the strength of Bobby Rydell's new disc, "The Cha-Cha-Cha." But so far as the new inspirations are concerned, the Madison looks all-powerful. The Bossa-Nova? A fascinating rhythm, and one which is bound to command much interest and excitement. However, today's teenager has never shown a great deal of enthusiasm for complex Latin-American dancing (apart from the simple cha cha steps)—and I suspect that the Bossa-Nova could be appreciated more for its listening, rather than its dancing value. But let us now look in detail at these two new rhythms which have suddenly burst into the top table . . . the Madison and the Bossa-Nova.

Joe Loss' Madison?

IF in no other respect, there is at least a parallel between the madison and the twist in the fluctuation of their fortunes. When the twist first arrived on the scene, no one wanted to know—and Chubby Checker's success a year ago was virtually by way of a comeback. Similarly, the madison was first introduced two years ago, but failed to register—but now at last it seems to be coming into its own.

But there the similarity ends. For whereas the twist was a completely American institution, the madison flopped heavily in the States—and it was left to the Continent to boost it to its present status.

Joe Loss, the man whose recording of "Must Be Madison" has soared into the Top Twenty, tells me that he was featuring the original American madison two years ago, before he had even considered the possibilities of the twist. But, at the time, it fell flat on its face.

"We forgot about it until this spring, when people starting returning from holidays on the Continent," Joe continues. "They told us that the madison was beginning to happen over there. So we decided to keep a close eye on it, to await developments."

Mid-summer arrived, and it became evident that the madison was more than a mere passing phase. Joe went to see his recording manager at HMV, Wally Rife, and together they decided that there was every chance of this new craze catching on. There and then, they decided they would take the plunge and pioneer this latest dance sensation.

"I told Joe there were two things we must do," recalls Wally. "We had to get an original tune—and with this in view, I commissioned one or two well-known British writers to submit their own compositions. Then, having launched it, we had to go out and sell it!"

But when the time came for Joe's recording session, none of the writers in question had submitted anything satisfactory. So, at 24 hours notice, Wally sat down—and as he puts it—churned out "Must Be Madison."

To coincide with this recording, Joe organised a conference which was attended by all the leading personalities and associations' representatives in ballroom dancing. Lionel Blair had formulated a dance routine for this new rhythm—and this



JOE LOSS

was placed before such stalwart dance authorities as Victor Silvester, Peggy Spencer and Mecca's Eric Morley. This was the first occasion in 25

years that all the top names in dancing had met officially—and they gave their unanimous decision that they would support the madison wholeheartedly. So the new dance was launched—and today, ballrooms throughout the country are featuring it extensively.

Tommy Kinsman, doyen of London's night club life who has also waxed his own version ("Madison Time" for Fontana) says: "Frequently these days we play at functions, where nobody wants to do anything other than the madison all night." It seems that it is taking a little longer to establish itself in the provinces than in London, but I feel that Tommy's words are significant.

This time last year, there was a mere trickle of twist discs on the market, and by the end of January this had swollen to a torrent. Today, a few madison discs are in the shops—numbers like "Madison Step" by the Billy Nash Rock Band, and "The Madison's Back In Town" by Billy Dawn. Will it emulate the twist by flooding the market after Christmas?

Says Joe Loss: "The essence of the original madison was the caller who indicated the steps from the bandstand. But we've discovered that dancers are completely indifferent to calling—they like to form patterns of their own. That's why we made a strictly instrumental version."

Of course, not everyone sees it from this point of view. Decca, for instance, have just issued a disc of "Madison Time" by the Talmu Stone Band, with disc-jockey Alan Freeman doing the calling.

But Joe contends that youngsters prefer to appoint their own callers—this gives them complete freedom to introduce their own variations. And, as he points out, this way it's possible to do the madison as a couple, as a group, or in line.

"Make no mistake, the madison is the complete opposite from the twist," declares Joe. "The twist is energetic and exhausting—but the madison is relaxing, and even soothing. It's the difference between the waltz and the quickstep."

Joe also emphasises that the madison, which is gaining such a strong foothold in Britain, is definitely not American in conception. "Their attempt failed hopelessly," he explains. "Now they are trying to get in on the craze which has originated on this side of the Atlantic."

I certainly don't think that the madison will eclipse the twist, which is now here to stay as part of the dancing repertoire. But I do think it's possible that the madison may be similarly accepted. And quite clearly, this Christmas will be the testing time as to whether the madison is here to stay.



Getz-Byrd Bossa-Nova?

THE very latest rhythmic vogue to hit the headlines is the bossa-nova which, strictly speaking, isn't new at all—it's simply our old friend the samba brought up to date. Whether or not this will catch on permanently in Britain is a moot point—I should think the odds are rather against it, if only because of our long-standing reluctance to indulge in Latin-American dances.

Certainly it's all the craze right now in Brazil, where it originated. And, of course, it wouldn't be the first time that a world-wide dance craze had been touched off in South America. But I reckon that the odds are on the bossa-nova making for entertaining listening rather than developing as a serious challenger to the twist or madison.

For there is much more of constructive musical value in the bossa-nova, than in any of today's other new dances. Otherwise, such modern jazz exponents as Stan Getz and Charlie Byrd would not have become associated with it. And who would have thought that two such way out musicians would ever have aspired to a hit parade placing? Though whether their disc would have happened in this country, if it hadn't previously registered in the States, is another matter!

Personally, I love the bossa-nova for its colour, its atmosphere and its Latin feel. Basically, it's a soft swinging samba rhythm with a heavily accentuated beat—in other words, samba with a jazz flavour.

And it's because of its jazz connotations that artists such as Ella Fitzgerald are aligning themselves with it. She's waxed a bossa-nova version of "Stardust," backed by the first song ever to be written specifically in this idiom, "Slightly Out Of Tune"—a number which has also been covered by Mavis Rivers and Freda Payne.

And the pop possibilities of this trend are shown by none other than Paul Anka, who has waxed what must surely be his best disc for some time, with a bossa-nova styling of "Eso Beso."

The term "bossa-nova" means in fact, new beat. That, in itself, is something of a misnomer—for band-leaders like Edmundo Ros and Xavier Cugat will tell you that they've been playing it for years. And Stan Kenton came mighty close to this Latin-jazz approach, during his "Peanut Vendor" days 15 years ago.

Joe Loss maintains that the bossa-nova isn't a dance—it's merely a beat. And this theory is upheld by Chaquito's waxing on Fontana of "One Note Samba," a basic bossa-nova outstanding for its monotonous insistence.

One original aspect of the bossa-nova which looks encouraging: according to one of Brazil's top publishers, Erique Lebendig (who was responsible for launching



CHARLIE BYRD and STAN GETZ

"Desafinado"), the bossa-nova will lead to a plentiful supply of new ideas.

It isn't like the twist, to which standard material can be adapted, he maintains—it has to be new material specially created. Take a listen to Ella's version of "Stardust," and see if this theory holds water.

I believe that any new influence which helps to infuse a little Latin-American sparkle into our run-of-the-mill pop music is very welcome. Doubtless this bubbling, pulsating rhythm will help to sell many, many more records.

AT LAST — A BOOK ABOUT SINATRA, THE MAN

FRANK SINATRA . . . much has been said and written in the past about this enigma of show business. Most of it merely touches his career as a singer and is mainly concerned with his hectic private life. Now, at last, Robin Douglas-Home has given as true to life as possible a portrait of this giant of the entertainment world. In "Sinatra" (pub-

lished by Michael Joseph at 12s. 6d.), he sets out to tell us about the man—and how brilliantly he does so.

We follow Mr. Douglas-Home to California, where he has been invited to a late-evening recording session. His sensitive description of this unique occasion is drawn with a warmth and understanding that does immense credit to him as a writer.

reviewed by **SUSAN ROUND,** an admirer of the singer

He says of it: "You feel he understands and means every syllable of the lyric. It comes primarily from the unique timbre of his voice."

Mr. Douglas-Home touches only briefly on Sinatra's early days; we are told a little of his first marriage to the mother of his three children—Nancy Jr., Frank Jr., and Christina.

Well aware that he is not telling the story of Sinatra the father and family man, but Sinatra the singer, actor and business man, Mr. Douglas-Home only skims the surface in order to lay the foundation for an eyewitness account of this complex character as he is today.

Now we hear about the days with Tommy Dorsey, of Sinatra's sharp awareness of the bandleader's brilliance of interpretation with his trombone and his own personal translation of that skill into vocal terms.

The hard work, thought, time and, of course, sheer talent that goes into anything that Sinatra does, is shown in this portrait of him. We are told of his early career, of

his fall from grace and subsequent rise to the heights, of the hilarious films made with his close friends Sammy Davis and Dean Martin— "Oceans 11" and "Sergeants 3"—and of the latest film in which he stars, "The Manchurian Candidate," a film which has received rave reviews in New York and London—and in which he doesn't sing a note!

We hear about his own record company—Reprise—an organisation where everybody is literally his own boss. Again he is assisted by pals Sammy Davis and Dean Martin, who now record for it, along with his daughter Nancy, now grown up and married to singer Tommy Sands.

But in spite of being a business man running companies that make him millions, Sinatra still had time to undertake a fantastically successful world charity tour in aid of refugee children.

This book isn't a fairy tale. It is a realistic study of a man with talent. A man with shortcomings, by no means perfect. But a story of a man of humility, warmth, generosity and an uncanny understanding of human relationships that ensures a place and welcome for him in any country in the world.

Frank Sinatra is aware of his unique position in the world today. This, then, in vivid terms, is the man—the genius—as seen through the observant eyes of Robin Douglas-Home.

Are you with us?

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THE CHOICE OF STUDENTS AND PROFESSIONALS

Bruce Charlton cheers—

IT SEEMS as though Duane Eddy has really come back with a bang. For a time, it began to look as though his big twangy guitar sound was on the way out, and that the fans were seeking a change from his highly distinctive style. But now they've rallied back to his support—and with three consecutive hits, it looks as though Duane is as firmly established as ever.

During the second half of 1961 and the early part of this year, Duane went for close on a year without a single hit—unless you count the merest touch last autumn with "Drivin' Home." The death-knell of the Eddy sound was already tolling, in the estimation of some critics.

But the man who, two years ago, was voted the world's outstanding music personality by NME readers, had other ideas. He slipped into the currently popular twist idiom, and came up with a completely topical interpretation of the catchy oldie "Deep In The Heart Of Texas." The fans found it totally irresistible, and restored him to the charts on the strength of it.

Then, carrying his enterprise and initiative a stage further, Duane decided to cash in on the present-day craze for TV themes. He realised that he had already enjoyed one past success in this category, namely "Peter Gunn"—and that the significance and power of the TV theme has increased considerably since those days.

So he waxed a beaty, foot-tapping rendition of "Ballad Of Paladin," the music which introduces the "Have Gun—Will Travel" series, and again his judgment was proved correct.

Now came the problem of trying to make it a hat-trick of top table entries. Should he try something totally different from anything he had recorded previously, or should he revert to his tried-and-trusted formula of driving, forceful, rock 'n' roll?

Well, in a sense he has achieved a happy combination of the two. For his new RCA release, "Guitar Man," marks a complete departure from previous policy—in that, for the first time, Duane is featured with a girl vocal group. On the other hand, he has come up with a number which is right back in the jiving, pulsating rock groove long associated with the guitar king. It is significant that this

PIANO EPs
RUSS CONWAY (Columbia) produces the "Tops In Party Pops"—six easy-to-sing-to piano solos, including "Ma, Red Sails In The Sunset," and "It's A Sin To Tell A Lie."
MRS. MILLS (Parlophone) plays "The Roaring Twenties"—Broken Doll, I Wonder Where My Baby Is Tonight, Birth Of The Blues, and I Can't Give You Anything But Love. She plays as she looks—jolly!

marks the return of the songwriting partnership between himself and Lee Hazelwood.

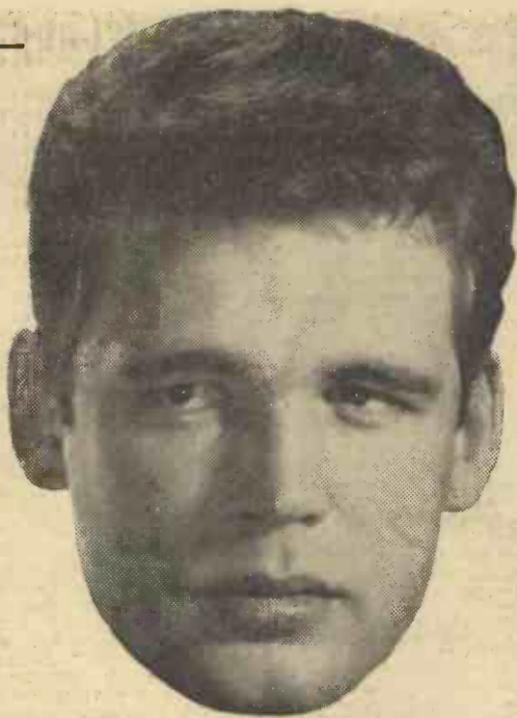
The group on the disc, known as the Rebelettes, warble the effective instructions to "Dance with the Guitar Man"—while Duane twangs out an insistent, repetitive riff which few dancers will be able to ignore. It's a record, in fact, which had "hit" written all over it—and I can't say I was surprised to see it come shooting into the top table.

The panel of "Juke Box Jury" went for it unanimously—the only time they showed real enthusiasm throughout the particular show in which it was featured. And NME disc critic Keith Fordyce pointed out

that this record is just what the doctor ordered for the juke boxes.

The other side of the disc, "Stretchin' Out," shows that Duane is determined to continue to ring the changes—for on this track, he reverts to a slow-paced beat offering, minus vocal group.

There's no doubt about it—the guitar does have its limitations. And if he is to retain his regular hit parade placing, Duane will need to continue experimenting, embellishing, and concocting new gimmicks and novelties. Clearly he has realised the necessity for this. And I think it's pretty obvious that, now he's back in the reckoning, he intends to stay there.



MR. TWANG'S BIG COMEBACK AFTER HIT-LESS YEAR

MIKE HELLICAR invites you to meet— JOE MEEK, the man behind 'Telstar' and other hits

THE most unusual Gold Disc winner of all time—that's my nomination for "Telstar," which has topped the million sales figure after a few weeks at No. 1 here, hitting the U.S. Top Twenty, and charts all over the world.

For this disc was made by five young men crammed into a tiny room over a leather goods shop in North London, playing into recording equipment built on a shoestring!

Not for the Tornados, the luxury of a super-modern studio built and equipped by a major record company. Not for them every scientific device built into consoles worth many thousands of pounds.

For the entire set-up in Meek's second-floor studio high above Holloway Road costs less than £4,000—and that's a very generous estimate, taking into account every minor item.

It costs at least five times that figure to equip the average recording unit!

"We make records on a shoestring—but now there is firm proof that you don't have to record in a plush ultra-modern studio to get the biggest hits," said a jubilant Meek this week. At 28, he is a brilliant and accomplished young engineer, with a fascinating background.

A prolific songwriter, too, one of his first major successes was Tommy Steele's "Put A Ring On Her Finger." He thought up "Telstar" while watching TV in his bed-sitter beneath the studio one night.

"I was impressed by the tremendous scientific achievement the Americans had made—and translated my thoughts into terms of the tune," explained Meek. The next day he telephoned the Tornados at Great Yarmouth, where they were appearing with Billy Fury, and arranged for them to record it a few days later.

Few people credit Meek with actually having brought the Tornados together, but he did. The story began earlier this year when Meek brought bass guitarist Heinz Burt to London from his job in Southampton to join up with the Outlaws. Something went wrong—and Heinz was still in need of a job. So Joe advertised in the NME for musicians to form a group with Heinz.



JOE MEEK

From over 100 replies, Meek began auditioning the most likely applicants. They formed the nucleus of the Tornados and became Billy Fury's backing group.

The studio set-up in Meek's home is quite straightforward. You walk up a flight of steps from the street and you are in a passage leading to his bed-sitter (crammed with record players, records and congratulatory telegrams), and his office. Up another flight and you find Meek's control room and the studio.

Complicated

The control room has complicated equipment all round the walls—and yards and yards of edited tape on the floor.

The studio is draped and sound-proofed, but you can still hear heavy traffic moving along the main road.

This sometimes halts recordings. A piano, with several chairs, music stands and microphones, with a screen for the vocalist in one corner, almost fill the room. I wondered how the group got in there, too.

Supremely confident, Meek recorded "Telstar," blowing into a microphone and using a tape-delay

effect to give you the in-orbit sound, and told the Tornados: "This will get to No. 4 in the British charts, and No. 1 in America." They, of course, didn't believe him.

Why was he so sure? Joe is a shy, retiring person who can count modestly as a quality. Yet he openly forecast success for the record.

"I just had a funny feeling about it. I can't explain how I knew—but I did," he told me. In fact, the number reached the top here, making Joe's estimate rather conservative. Whether his forecast for the U.S. chart is accurate, remains to be seen.

A vocal version of "Telstar," written by Meek before the instrumental was recorded, has been waxed by 15-year-old Kenny Hollywood. "He is a boy with a tremendous future, and will do well," said Meek, no doubt acting on another of his unexplainable hunches.

Decca has postponed release of the Tornados follow-up, "Globetrotter" until early next year—a situation which does not please Meek, but nevertheless exists.

He penned this number too, and he tells me, already has a vocal version down on paper!

An EP, "Sounds Of The Tornados," is released this weekend, and there are all sorts of plans for further EPs, LPs for Britain and America, and, of course, still more singles. All will be produced in his tiny studio.

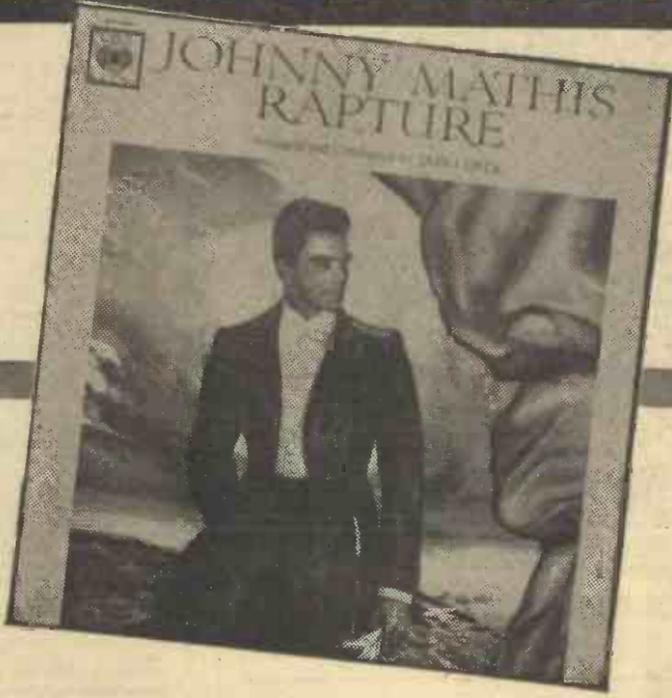
Many other hit recordings, among them three John Leyton hits—"Johnny Remember Me," "Wild Wind" and "Son This Is She"—have been put on tape in Meek's front room in the past—and with his current success in mind, it's a pretty safe bet that his neighbours in Holloway Road are going to get previews of a few more big selling numbers, too!

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- | | | |
|-----------------------|--|-----------------------------|
| Rapture | Love me as though there were no tomorrow | I was telling her about you |
| Moments like this | You've come home | Lament |
| Here I'll stay | My darling, my darling | The love nest |
| Stars fell on Alabama | | Lost in loveliness |
| | | Stella by starlight |

BPG 62106(m) SBPG 62106(s)

ELVIS SONG BELOW HIS STANDARD BUT IT'LL GO UP THE CHARTS JUST THE SAME

says KEITH FORDYCE

"RETURN To Sender" is currently No. 2 in the American charts. It will probably do as well here. It's the latest Presley platter, a strong commercial composition with a neat lyric.

While I've no specific complaint to make, I just feel that this song is not quite up to the very high standard that Elvis sets himself. Listen, for example, to "King Of The Whole Wide World" and this new one doesn't match up to it for that special Elvis sparkle. "Where Do You Come From" is a slow romantic ballad. Both sides of this RCA release are from the film "Girls! Girls! Girls!"

NEIL CHRISTIAN

"The Road To Love." Make a note of that title. "The Road To Love." And make a note of Neil Christian. Because I'm predicting that you'll see both song and singer in the charts very soon. Disc is a Joe Meek production and Ivor Raymond has provided a great twist backing. Tune is extremely catchy and the lyric way above average. "The Big Beat Drum" does just that—the drum beats big. Label is Columbia.

BURL IVES

Steadily climbing the charts in the U.S.A. is "Mary Ann Regrets," sung by Burl Ives on Brunswick. Pleasant easy-going tune with a story about a poor boy in love with a rich girl. A sad tale but Mr Ives has the ability to put over such a song without making it the least bit dreary. Charm and tunefulness are the keynotes of this waxing. "How Do You Fall Out Of Love" is a slow ballad, not in the folksy category. Beautiful melody.

SPOTNICKS

On Oriole a new one from the Spotnicks with Bob Lander taking care of the vocal. "Midnight Special" opens slowly then moves into a steady rhythm.

Plenty of echo on guitars and voice making a good commercial sound but I don't reckon the song has enough to make it a hit.

"My Old Kentucky Home" is the oldie in a modern twangy guitar setting. It's good.

NORMAN VAUGHAN

Holding the baton is Tony Hatch and the Corona Children help out with the vocal as Norman Vaughan sings "Happiness Tree" on the Pye label.

As the title suggests the mood is one of happiness and who better to create and distribute such a mood than Norman?

Tune is pleasant and catchy, the disc is just right for the kids at Christmas.

"Wrap Your Troubles In Dreams" gets the straight treatment.

GARY JONES

"It's Over" is the debut song of Gary Jones on Piccadilly, a song which he part wrote himself. I hasten to add that it's in English, because Gary holds a degree in modern languages!

A punchy medium-pace twist with a fair chance of chart success.

"Little Miss Nose In The Air" is also aimed straight at the teenage market. A quietish song about love gone wrong.



ADAM FAITH

"Baby Take A Bow" is the new one on Parlophone from Adam Faith.

A most appealing song—pretty tune, warm relaxed mood and a smooth-flowing accompaniment from Johnny Keating.

Not the sort of number for the dance floor, but perfect for fireside listening.

"I'm Knocking On Wood," by contrast, is a toe-tapper. A steady beat number about superstitions.

MIKE SARNE

The big problem for a singer like Mike Sarne who makes his first impression with a gimmick or novelty song, is just how long the gimmick can be made to last.

Mike's new one on Parlophone is "Just For Kicks," a yarn about a motor-bike enthusiast who likes "a bird on my bike."

It's entertaining for one spin, but not the sort of disc that I would rush out to buy.

"Don't You Phone Me I'll Phone You" is a country-and-western number that Mike deals with most competently and it might be a good idea to make this the A-side of the disc.

MAISIE MCDANIEL

A newcomer on Fontana is Maisie McDaniel, who debuts with "Christmas Candles."

Pretty and sentimental, but if things can't be pretty and sentimental at Christmas time, when can they be? Maisie sings with unsophisticated girlish charm.

"Sweetheart Or Friend" is slow and smooth-flowing, will remind you of Ruby Murray.

KEN DODD

"Remember I Love You" is a leisurely ballad with an attractive romantic melody, recorded on Columbia by Ken Dodd.

Ken seems to be the only singer who can put this sort of material in the charts and I reckon there's

every chance of him doing it again with this one.

"The Key" is a composition that has been on record for some time, but Ken gets lots of requests for it in his stage act so very sensibly he has put it on wax.

A big-style ballad that tempts the singer to overdo the emotion—a temptation that Ken wisely resists.

TIM CONNOR

Ex-Shadow Tony Meehan conducts the orchestra and the Michael Sammes Singers help out on the vocal with "Take This Message," written by Jerry Lordan and recorded on HMV by Tim Connor.

A medium pace, steady beat number of average entertainment value, well sung by Tim.

"Maybe" is an unusual and extremely attractive ditty in which Tim both sings to himself and self-duels.

Melody is good, the arrangement first class. pity it has to be the B-side because it's one of the best recordings of the week.

BOBBY ALLEN

"Your Cheatin' Heart," one of the good old ones by Hank Williams, is revived on Fontana by Bobby Allen to a slow twist rhythm.

Girls' chorus helps to make this a thoroughly commercial teenage proposition.

"I'll Forget About You" is another teenage ditty with Buddy Holly influence in the vocalising, but it's very run-of-the-mill.

POTTED POPS

JOE HENDERSON (Parlophone) has written and recorded "Jamie," similar in style to "Trudie," but not so feminine. Catchy and entertaining. "Game Of Chance" is a quick waltz, corny but pleasing.

EDMUND HOCKRIDGE (Pye) with the aid of the Peter Knight Orchestra and Singers, has recorded two famous show songs. "Almost Like Being In Love" is given a bright and jubilant treatment, while "I've Grown Accustomed To Her Face" is reflectively romantic. Ted may not have much luck where the hit parade is concerned—but, by golly, he can sing.

TALMY STONE BAND (Decca) has recorded "Madison Time" on both sides of the disc, but the top side has the benefit of d-j Alan Freeman as the caller. I'd buy a disc by Alan any time (two if you twist my arm), but I still don't think the Madison's going to catch on big.

TONY OSBORNE, His Piano and Orchestra (Decca) play "Night River." A simple and straightforward tune but not one that evokes a definite mood. "Bermuda" is a pretty Latin number, good for dancing.

DAVID LISBON (Philips) is at the piano for a two-sided medley called "Party Time—Southern Style." You can dance to and sing along with numbers like "Camptown Races," "Waiting For The Robert E. Lee," "I Used To Sigh For The Silvery Moon," "My Old Kentucky Home" and "Poor Old Joe."

LOTS OF CHRISTMAS PRESENT IDEAS HERE

★★★★ BOBBY VINTON: ROSES ARE RED (Columbia). Country-and-western singing that hits along, and parents as well as teenagers will like this disc, because there are quite a few "oldies" they used to sing on it—like If I Give My Heart To You, True Love, and Have I Told You Lately That I Love You. Bobby also adds Roy Orbison's Crying and Don Gibson's I Can't Stop Loving You, plus his noted title tune. And on occasion, Bobby has a touch of the ifields (although this LP was recorded before I Remember You). Big vocal and orchestral backing.

★★★★ DINAH (WASHINGTON) '62 (Columbia). Once this wonderful singer had a limited following as a jazz/pure-blues singer. But since she's taken to more "poppy" numbers, her following is immense, and rightly so, because she makes old songs very exciting. Indeed, she's getting into the Fitzgerald class fast. Here's another winning LP of ten tunes, including a fascinating Where Are You, an amusing Take Your Shoes Off Baby, a dramatic Drinking Again, and a swinging Is You Is Or Is You Ain't My Baby. Fred Norman's backing combines vocal and instrumental excitement, specially that swing organist.

★★★★ ELLA SWINGS BRIGHTLY WITH NELSON (Verve). So many Fitzgerald LPs, you wonder where new songs come from for her to sing. But then it matters not what Ella sings, really—she always makes it sound good! On this first album to be issued in Britain on the Verve label (she has hitherto been on HMV here), Ella combines with the swinging conductor, Nelson Riddle. The combination is good, specially when they tackle Gentleman Is A Dope, I'm Gonna Go Fishing, and Love Me Or Leave Me.

★★★★ DANCING PARTY: JOE LOSS ORCHESTRA (HMV). The rich, toe-tapping dance music on this album is guaranteed to get everyone on the floor, and the 40 tunes are picked so you can sing along if you want to. Three quick-step medleys, and one each of waltz, fox-trot and twist. Gs; with it, with Joe!

★★★★ MATT MONRO SINGS HOAGY CARMICHAEL (Parlophone). Very good idea, this, Carmichael's compositions suit Monro's wonderful singing superbly. And a third top performance comes from arranger Johnny Spence's orchestral backing. One Morning In May, Rocking Chair, Stardust, Small Fry, Nearness Of You are five of the wonders of this extra-special LP. Once they said Matt sang like Sinatra. Now they can say he sings as well as Frank.

★★★★ CHUBBY CHECKER: ALL THE HITS (Cameo Parkway). Mister Twist (right) himself provides a party record that will get the joint jumping. Here are twelve torrid, hysterical vocal-instrumental tunes to keep our hips swivelling through the night! Gravy, Mashed Potato Time, Dancin' Party, Twist And Shout... are just four titles.

★★★★ FRANK SINATRA: ALL THE WAY (Capitol). Some single hits mixed with evergreen standards on this exciting Sinatra LP. Among the former are High Hopes, French Foreign Legion, and Ol' MacDonald, and of the latter I liked Witchcraft, To Love And Be Loved, and All My Tomorrows. Nelson Riddle accompanies.

★★★★ LONNIE DONEGAN: SING HALLELUJAH (Pye). The fast, slick vocalising of Lonnie (left) is ideally suited to spirituals, and on this album he sings a dozen of the best, aided by his own group, plus the Kestrels and Mike Sammes Singers—directed by Tony Hatch. Lonnie's This Train, Joshua Fit The Battle Of Jericho, and title tune are really joyous examples of free expression.

★★★★ JOHNNY MATHIS: RAPTURE (CBS). These cold days a bit of warmth is very welcome, specially the warmth of this singer's artistry as he charms you with such tunes as Stella By Starlight, Stars Fell On Alabama, Moments Like This, and the title tune. This is Johnny's 18th album, and one of his best. Don Costa has arranged and conducted the lush backing.



LPs by Allen Evans

★★★★ ON STAGE WITH THE BLACK AND WHITE MINSTRELS (HMV). Six medleys—songs about States (Yellow Rose Of Texas, etc.), Tramps, Requests, Birdies, Memory Lane, and Long Long Ago—keep the well-known tunes coming non-stop, the George Mitchell Minstrels putting them over with a swinging gusto, led by deep-voiced Tony Mercer, Dal Francis and John Boulter. As a bonus, there are special treatments of Widdicombe Fair and The Frog And The Mouse. No wonder this Black And White LP series is a top success.

★★★★ THE VENTURES' TWIST PARTY, Vol. 2 (Liberty). Here we go again! Guitarists Bob Bogle, Don Wilson twang out some torrid twisters—and a new one, by Wilson, called The Twomp (a twist-stomp, with a good vocal). More familiar tunes—Besame Mucho, Swanee River and My Bonnie among them—get the new rhythms, as well—all meant to keep your hips moving.

★★★★ EARL GRANT AT BASIN STREET EAST (Brunswick). Another supercharged album waxed in a New York niterie. And what a versatile performance this vocal instrumentalist delivers. In Because Of Rain he sings out and plays the catchy organ backing, too. His version of Fever is terrific (including a verse in French). He

plays cool piano and organ during Ray Charles' Sweet Sixteen Bars, and sings out Ray's Hallelujah I Love Her So. His dramatic piano-vocal of Moon River contrasts with his swiny Sugar Walks Down The Street, and he ends with the faster-and-faster Hava Nagillah—vocally and on organ, working it up to a terrific climax. What a show! Get him to London quick.

★★★★ IN THE BEGINNING: NAT "KING" COLE TRIO (Ace Of Hearts). Recorded in 1940-41, Nat is heard singing as he plays piano, with guitarist Oscar Moore and bassist Wesley Prince, who often joined in the vocals as well. Lovely to listen to, most titles written by Nat himself. He sings and plays piano hauntingly in This Will Make You Laugh.

★★★★ RUSS CONWAY'S TRAD PARTY (Columbia). A set of honky-tonk piano tunes—including Midnight In Moscow, Samantha, Wait Till The Sun Shines Nelly—by Russ, backed by a five-piece trad group (including George Chisholm and Jack Parnell). Swinging, dad!

★★★★ DANNY WILLIAMS AND NELSON RIDDLE SWINGING FOR YOU (HMV). Well, seven of the twelve songs swing—the other five are slow, sentimental tunes, which I feel Danny does better. On the faster numbers, he sounds okay,

but a little tensed up, and to sing a swinger properly, you should let yourself go. As for Riddle's backing—it's nothing out of the ordinary. I liked best Portrait Of My Love, Ev'ry Time We Say Goodbye, and I'm Beginning To See The Light.

★★★★ SATIN AFFAIR (Capitol). Soft music by the GEORGE SHEARING Quintet, plus a soothing string choir, conducted by Billy May. A real relaxed disc with a charm. Among the tunes are The Party's Over, Bolero No. 3, and Baubles Bangles And Beads.

★★★★ VINCENT EDWARDS SINGS (Brunswick). Not too good. It's a rather dreary album, and although Edwards tries hard (perhaps too hard), his singing isn't too sound—songs like Unchained Melody catch him out. To bolster this TV star's debut LP there's a big vocal group and top instrumental backing by Dick Jacobs and Charles Bud Dant orchestras.

★★★★ BING CROSBY: HOLIDAY IN EUROPE (Brunswick). At times the "Old Groaner" sounds a little tired on this disc, but for the most part he's still the rhythmic, relaxed singer we know so well. Tunes cover Europe, including Never On Sunday, Pigalle, Morgen, etc. Very big support from vocal and instrumental backing by Bob Thompson.

INSTRUMENTAL: Two fine squeeze box albums are ★★★★★ ACCORDION ITALY (Time Oriole), featuring the crisp playing of Dombie Cortese; and ★★★★★ GIACOMO BOGLIHO (Oriole), who features more classical selections... Wild Bill Davis puts plenty of rhythm into his swinging organ playing in ★★★★★ ONE MORE TIME (Coral), specially his Midnight In Moscow and African Waltz.

BEST SELLING LPs IN BRITAIN

- (Wednesday, November 21, 1962) Last This Week 1 ON STAGE WITH THE GEORGE MITCHELL MINSTRELS (HMV) 2 WEST SIDE STORY Soundtrack (CBS) 3 OUT OF THE SHADOWS Shadows (Columbia) 4 BEST OF BALL, BARBER AND BLK (Pye Golden Guinea) 5 BLACK & WHITE MINSTREL SHOW George Mitchell (HMV) 6 GOLDEN AGE OF DONEGAN (Pye Golden Guinea) 7 POT LUCK Elvis Presley (RCA) 8 PICTURE OF YOU Joe Brown (Pye Golden Guinea) 9 SOUTH PACIFIC Soundtrack (RCA) BOBBY VEE MEETS THE CRICKETS (Liberty)



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COLUMBIA 45-DB4936

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NME TOP THIRTY

(Wednesday, November 21, 1962)

Last This Week	Rank	Title	Artist	Label
1	1	LOVESICK BLUES	Frank Ifield (Columbia)	
2	2	LET'S DANCE	Chris Montez (London)	
3	3	SWISS MAID	Del Shannon (London)	
6	4	BOBBY'S GIRL	Susan Maughan (Philips)	
3	5	TELSTAR	Tornados (Decca)	
9	6	DEVIL WOMAN	Marty Robbins (CBS)	
5	7	VENUS IN BLUE JEANS	Mark Wynter (Pye)	
7	8	SHERRY	Four Seasons (Stateside)	
11	9	NO ONE CAN MAKE MY SUNSHINE SMILE	Everly Bros. (Warner Bros.)	
8	10	THE LOCO-MOTION	Little Eva (London)	
14	11	GUITAR MAN	Duane Eddy (RCA)	
10	12	RAMBLIN' ROSE	Nat Cole (Capitol)	
19	13	SUN ARISE	Rolf Harris (Columbia)	
15	14	OH LONESOME ME	Craig Douglas (Decca)	
16	15	LOVE ME TENDER	Richard Chamberlain (MGM)	
—	16	FOREVER KIND OF LOVE	Bobby Vee (Liberty)	
13	17	SHEILA	Tommy Roe (HMV)	
12	18	RAIN UNTIL SEPTEMBER	Carole King (London)	
23	19	BECAUSE OF LOVE	Billy Fury (Decca)	
18	20	MUST BE MADISON	Joe Loss (HMV)	
22	21	SHE TAUGHT ME HOW TO YODEL	Frank Ifield (Columbia)	
27	22	DESAFINADO	Stan Getz-Charlie Byrd (HMV)	
20	23	THE JAMES BOND THEME	John Barry (Columbia)	
—	24	NEXT DOOR TO AN ANGEL	Neil Sedaka (RCA)	
29	25	IT ONLY TOOK A MINUTE	Joe Brown (Piccadilly)	
17	26	KID GALAHAD (EP)	Elvis Presley (RCA)	
21	27	MAIN ATTRACTION	Pat Boone (London)	
29	28	CAN CAN '62	Peter Jay and the Jaywalkers (Decca)	
—	29	SUSIE DARLIN'	Tommy Roe (HMV)	
—	30	JAMES	Carol Deene (HMV)	

BEST SELLING POP RECORDS IN U.S.

(Tuesday, November 20, 1962)
(Courtesy of "Billboard")

Last This Week	Rank	Title	Artist	Label
1	1	BIG GIRLS DON'T CRY	Four Seasons	
2	2	RETURN TO SENDER	Elvis Presley	
4	3	ALL ALONE AM I	Brenda Lee	
7	4	BOBBY'S GIRL	Marcelle Blane	
5	5	NEXT DOOR TO AN ANGEL	Neil Sedaka	
9	6	LIMBO ROCK	Chubby Checker	
8	7	DON'T HANG UP	Orlons	
3	8	HE'S A REBEL	Crystals	
6	9	GINA	Johnny Mathis	
13	10	RIDE!	Dee Dee Sharp	
19	11	THE LONELY BULL	Tijuana Brass	
10	12	THE CHA-CHA-CHA	Bobby Rydell	
11	13	ONLY LOVE CAN BREAK A HEART	Gene Pitney	
12	14	NOTHING CAN CHANGE THIS LOVE	Sam Cooke	
18	15	DESAFINADO	Stan Getz/Charlie Byrd	
15	16	CLOSE TO CATHY	Mike Clifford	
—	17	RELEASE ME	"Little Esther"	
—	18	TELSTAR	Tornados	
—	19	MY OWN TRUE LOVE	Duprees	
—	20	I'VE GOT A WOMAN	Jimmy McGriff	

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, November 20, 1962)

Last This Week	Rank	Title	Artist	Label
1	1	TELSTAR	(Ivy)	
5	2	LOVESICK BLUES	(Lawrence Wright)	
3	3	VENUS IN BLUE JEANS	(Farnes)	
2	4	RAIN UNTIL SEPTEMBER	(Aldon)	
9	5	LET'S DANCE	(Morris)	
7	6	BOBBY'S GIRL	(Kassner)	
6	7	THE LOCO-MOTION	(Aldon)	
3	8	RAMBLIN' ROSE	(Comet)	
15	9	DEVIL WOMAN	(Acuff-Rose)	
11	10	ROSES ARE RED	(Leeds)	
10	11	WHAT NOW MY LOVE	(Blossom)	
22	12	SWISS MAID	(Burlington)	
8	13	SHEILA	(Mellin)	
21	14	OH LONESOME ME	(Acuff-Rose)	
12	15	LONELY	(Filmusic)	
24	16	MUST BE MADISON	(Baton)	
14	17	I REMEMBER YOU	(Chappell)	
15	18	SHE TAUGHT ME HOW TO YODEL	(Leeds)	
13	19	STRANGER ON THE SHORE	(Sherwin)	
27	20	MY LOVE AND DEVOTION	(John Fields)	
—	20	THE MADISON	(West One)	
17	22	SEND ME THE PILLOW	(Grosvenor)	
25	23	THE BOYS	(Shadows)	
20	24	SPANISH HARLEM	(Progressive)	
19	25	SHE'S NOT YOU	(Ronnie)	
—	26	SHERRY	(Bobob)	
—	27	IF ONLY TOMORROW	(Duchess)	
22	28	SO DO I	(World-Wide)	
—	29	YOU DON'T KNOW ME	(Aberbach)	
27	30	REMINISCING	(Petford)	

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Ben E. King
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Tony Osborne
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Patrick O'Hagan
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- STRANGE ENCHANTMENT Vic Damone ● Capitol ST1691 (stereo) T1691 (mono)
- HOW ABOUT LOVE? Alma Cogan ● Columbia SCX3459 (stereo) 33SX1469 (mono)
- *HOW THE WEST WAS WON Original Soundtrack ● MGM-CS-6061 (stereo) MGM-C-915 (mono)
- A BOBBY VEE RECORDING SESSION ● Liberty SLBY1084 (stereo) LBY1084 (mono)
- SWINGING ALL THE WAY Frances Faye ● Verve VLP9007 (mono) *Already available

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BOOK TICKETS NOW FOR NME POLL CONCERT

THE thrilling news thousands of our readers have been waiting for! The next all-star NME Poll Winners Concert will be held at Wembley's Empire Pool on the afternoon of Sunday, April 21.

The 10,000 capacity arena will not be large enough to accommodate everyone wanting to attend. Each year a sell-out follows within a few weeks of our first announcement.

The fabulous line-up of poll winners and runners-up taking part in the concert will be revealed in next week's issue.

As usual, it will be the greatest glitter of stars at the lowest possible prices—£1; 17s. 6d.; 15s.; 12s. 6d.; 10s. 6d.; 7s. 6d. and 5s.

Starting at 2.30 pm, thrills and excitement will be continuous until 6 pm — including the presentation of special awards to poll winners and runners-up by a world famous personality.

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

Tickets are now being printed and will be sent during the early part of next month.

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

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

Adam warms 'em up!

THE Rialto, York, was without heat for the opening of Adam Faith's one-nighter tour on Wednesday, owing to a change-over in the heating system. But Adam was in a humorous mood and he leaned down from the stage to borrow a cigarette from a girl, saying he had done this to keep himself warm.

A shivering audience was warmed up by Adam's medley of rock favourites and his version of "Let's Twist Again." Highspots of the performance were a medley of his hit numbers and his tribute to Lonnie Donegan.

Gene Vincent, in a smart new leather suit, was as wild as ever, varying his antics from laying across the piano during the instrumental break on "Tutti Frutti," leaping over the mike on "I'm Moving On" and kneeling down with the Echoes around him for "Be Bop A Lula."

Faith's discovery, Chance Gordon, concentrated on a selection of recent chart successes by other artists, the best being "Lonesome Me." **GORDON SAMPSON.**

FREDDY CANNON BACK TOMORROW

Freddie Cannon, who arrives in Britain tomorrow (Saturday) to film "Vote For Me" and to televise in ABC's "Thank Your Lucky Stars," has television engagements in France, Holland, and Belgium before returning to America.

DAVID JACOBS COMPERES FOR SPASTICS

David Jacobs will introduce the cabaret at the Stars' Organisation for Spastics ball at London's Grosvenor House on Monday, December 3. The Cyril Stapleton band and the Centre 42 Jazzband will provide the music.

Alan Rose, a Leeds schoolteacher, won a trip to New Orleans as first prize in the National Jazz Piano Contest held at Kilburn State on Sunday. Judges were Acker Bilk, Lennie Felix and Gerald Lascelles.

POLL CONCERT TICKETS

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Please reserve for me.....tickets at..... each (prices in Concert story above) for the Poll Winners' Concert on April 21. I enclose remittance and stamped addressed envelope. (Cheques and postal orders should be made payable to "New Musical Express" Ltd.).

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(CAPITAL LETTERS)

PRESLEY STILL 'KING' • BALL BEATS BILK • LOSS DEFEATS HEATH

FRANK IFFIELD WINS POLL AWARDS

Bing and Satch on new album

THE famous disc partnership of Bing Crosby and Louis Armstrong is being renewed. They have recorded "Lazy River" for the special United Nations album, "All-Star Festival," in aid of refugees.

In addition to Anne Shelton, Nat Cole, Mahalia Jackson and Patti Page, previously reported, ten other acts will be featured. All have donated their services.

They include American stars Ella Fitzgerald ("All Of Me"), Nat Cole ("When You Belong To Me"), Patti Page ("The First Star I See Tonight"), Mahalia Jackson ("No One But You Lord") and Doris Day ("The Everlasting Arms") and the Trio Los Paraguayos.

European names are Maurice Chevalier, Nana Mouskouri, Yves Montand, Edith Piaf, and Caterina Valente, who will sing "I Could Have Danced All Night." Anne Shelton ("Greensleeves") is the only British performer.

New member for Springfields

SOON after joining the Springfields in place of Tim Feild, who is leaving because of his wife's health, newcomer Mike Pickworth (left) will travel to America with the poll winning vocal team.



Pickworth, a 21-year-old bachelor, makes his TV debut with them tomorrow (Saturday) on ABC's "Thank Your Lucky Stars." He helped make their new disc, "Island Of Dreams," which they will mime.

He will also contribute to "Just For Fun," which will be filmed on December 4. Two days later, they will travel to America. He is currently rehearsing with them in Coventry Theatre while Feild completes their "Birthday Show" season.

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SHAPIRO ON 'JUKE JURY'

HELEN SHAPIRO will make her third appearance on BBC-TV's "Juke Box Jury" on Saturday, December 1. Arthur Askey is the only other panellist so far confirmed.

BBC-TV has now decided to retain "Juke Box Jury" in its present form. Two weeks ago, the NME intimated that this would be the likely policy.

But a separate teenage series — based on the pilot show recorded at the beginning of this month, but omitting "Juke Box Jury"—is likely to be introduced in the new year.

Rosemary Squires has been booked for the last of the three "Ken Dodd Show" presentations on Saturday, December 8. The Mike Sammes Singers are also on the bill.

Subotsky pens film numbers

MILTON SUBOTSKY, producer of "Just For Fun," has collaborated in writing six numbers for the film. Among them are two songs for Joe Brown—"Let Her Go" and "What's The Name Of This Game."

In all, 25 numbers will be featured by 16 acts. Subotsky also wrote several of the songs for his previous film musical, "It's Trad Dad." Bobby Vee's number in the film—"The Night Has A Thousand Eyes"—was released in America this week and chosen as a likely hit by "Billboard." It is coupled with "Phone Calls," and will not be released in Britain until Easter.

"Just For Fun" has two more weeks shooting before production ends. General release is planned for next Easter.

New Fentones' drummer

Drummer Tony Hinchcliffe has left Shane Fenton's group, the Fentones. He has been replaced by George Rodder, who was with Jimmy Justice's backing group until recently.

HIGHLIGHTS of the 11th NME International Popularity Poll! . . .

Two No. 1 positions for Frank Ifield. . . First defeat of Ted Heath—achieved by Joe Loss. . . Brenda Lee clearly beats Connie Francis to become World's Top Female Singer. . . Kenny Ball turns the tables on Acker Bilk . . . No. 1 British Vocal Personality is Joe Brown. . . Two major World crowns retained by Elvis Presley.

Other artists who repeated last year's successes—Everly Brothers (World Vocal Group) and in the British sections: Cliff Richard (Male Singer), Helen Shapiro (Female Singer), Springfields (Vocal Group), David Jacobs (Disc-Jockey), Shadows (Small Group), and Billy Fury (Artist For Concert).

Great triumphs were achieved by Jet Harris (Solo Instrumentalist) and the Springfields, who gained third place in the World Vocal Group section. Most overwhelming victories, not surprisingly, were attained by the Shadows and the Everly Brothers.

Everlys re-unite early next year

DON and Phil Everly will be working together again early in January, their manager, Jack Rael, told Nat Hentoff in New York.

They will do a recording session, and soon after start a concert tour of the American West Coast.

Rael said he would like the brothers to go back to Britain as soon as possible, but nothing had been set.

Don Everly has recovered from his nervous exhaustion but is still having occasional treatment at a New York hospital.

BROWN TO MAKE FILM MUSICAL?

JOE BROWN'S Pleadilly disc, "What A Crazy World," may lead to him gaining a starring role in a British film musical.

Producer Michael Carreras plans to make a film of the stage show developed from the song. Talks have opened for Joe to take the lead.

Brown was originally sought for the stage production currently running at the Theatre Royal, Stratford, but was unavailable because of touring commitments. Filming is due to begin in March.

Fontana will issue Echoes' first disc

THE Echoes who are currently backing Gene Vincent on his tour with Adam Faith, have been signed by independent producer Mike Collier. They get their first release, "Cloak And Dagger," on Fontana next Friday (30th).

Collier has also signed 17-year-old Calcutta-born Wendy Walker. She will make her disc debut with "Except For You" on Decca early next year. Both numbers were written by Al Saxon.

Jackie Edwards, 23-year-old Jamaican r-and-b singer, formerly on Island Records, makes his Decca bow next week with "Lonely Game." He made the disc for a new firm, BPR, formed by MD Harry Robinson.

LEYTON MAY CUT DISC IN STATES

JOHN LEYTON may record for the U.S. label Laurie in America next week. The disc would be released to coincide with the premiere of his film "The Great Escape." His manager Robert Stigwood hopes to conclude negotiations this weekend.

Leyton was arriving in Hollywood today (Friday). He will be filming two final scenes for the picture, before returning to London about December 2.

Stigwood is also negotiating an American offer for the screen rights of Sarne's newly-completed novel, "The Three Lives Of Nigel Kelland." Sarne would be tested for the lead role.

Wynter rush-release

Mark Wynter records a new song by the Gerry Goffin-Carole King team tomorrow (Saturday) for probable rush release on December 4. Title is "Go Away Little Girl," a current U.S. Hot 100 entry for Steve Lawrence.

Mark returns to the Light Programme's lunch-time "Parade Of The Pops" show on Wednesday, December 5. He will be joined by Decca newcomer Cloda Rogers.

Mudlarks on 'Beat Show'

The Mudlarks will guest with the Northern Dance Orchestra in the Light Programme's "Beat Show" on December 20. The Decca group also has two provincial TV bookings.

During their Bristol Hippodrome date next week, the Mudds film a segment for TWV's "Disc A Gogo." They are also in Westward's "Spin Along on December 18.

ROE AND DUE

TOMMY ROE and Chris MONTZ

They will co-star in a theatre and radio appearances.

Both are tentatively set to arrive in London about Saturday, March 2, and to spend a week guesting on radio and TV shows—such as "Saturday Club" and "Thank Your Lucky Stars"—before commencing their tour on March 8.

They are being brought to Britain by Evelyn Taylor, Adam Faith's manager, who visited New York last month. She stressed to the NME that Faith will not be involved in the Roe-Montez tour.

"I am still trying to arrange for a third American disc star to join them in the package," she said.

Both their first releases, "Sheila" and "Let's Dance" rose to No. 2 in the NME Chart. Roe's follow-up, "Susie Darlin'," makes its hit parade debut this week. Montez's second release, "Some Kinda Fun," will be issued in a few weeks.

In a cable to the NME this week,

Byrd flying in

Charlie Byrd, the guitarist with saxist Stan Getz on "Desafinado," visits London briefly on Monday.

Byrd has been playing in France. He will be in London only a matter of hours before flying back to America.

Singer off to Cologne

Susan Singer flies to Cologne on December 13, for two days of recording in German, and on December 28, to Stockholm for a month on her first overseas tour.

Susan starts an eight-day Northern tour at Macclesfield tomorrow, followed by a ten-day ballroom tour in Scotland, from December 2.

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KENNY BALL

ACKER BILK SERIES BROUGHT FORWARD

ACKER BILK'S new Monday evening Light Programme series has been brought forward a week and now starts on December 17. As already reported, Kenny Ball guests in the first show.

There will not now be a Bilk show on Christmas Eve. The series resumes on December 31, when Diz Disley guests. Beryl Bryden has been booked for the January 14 show. Acker and the Paramount Jazz Band return to "Jazz Club" on Thursday, December 20.

AND MONTEZ IN MARCH

Montez are to visit Britain for the first time early next year. Three-week concert tour throughout the country and make TV

Chris Montez said how much he is looking forward to the tour. News of other U.S. visitors this week involves the Tokens, whose "Lion Sleeps Tonight" disc was a best-seller at the beginning of the year. They will arrive in London on Sunday, December 16, for a few days. RCA is trying to line up radio and TV appearances for them.

Lonnie judge at 'talent' final

LONNIE DONEGAN will be one of the judges at Sunday's London final of the big talent contest organised by Pye and Quaker Oats. Three finalists from seven regions will compete. The winner will get a seven-year Pye recording contract. Among other judges will be Pye executives Alan Freeman and Leslie Cocks, Radio Luxembourg general manager Geoffrey Everitt and NME managing director Maurice Kinn. Pye chief Louis Benjamin will produce the show at the Victoria Palace.

America's Limericks folk singing group will appear in a concert at London's Royal Festival Hall on February 7, after dates in Italy.

The group, which will be making its British debut, may also appear on BBC-TV. A Pye Golden Guinea album will be released to coincide with its visit.

Sophie Tucker may return next year to play an eight-week season at London's Talk Of The Town theatre-restaurant, commencing August 10.

U.S. pianist Peter Nero has postponed his visit to Britain. He has other commitments in America next month and will now come in the spring.

STEELE FILM DELAY

Production of the all-star film musical, "It's All Happening"—starring Tommy Steele and 20 EMI recording artists—has been postponed until after Christmas. The reason for the delay is that preparations are being made for it to be filmed in colour.

Cliff, Shadows: Palladium TV, Blackpool show

CLIFF RICHARD and the Shadows signed this week to return to Blackpool for a lengthy summer season next year. They will star on the Palladium TV show this Sunday, when they introduce Cliff's new single, the first he has written. The premiere of "Summer Holiday" is now set, and "The Young Ones" soundtrack LP has been picked as a likely hit in the U.S.

The plan for Cliff and the Shadows to return to Blackpool for a lengthy summer season—first reported in the NME on July 20—has now been confirmed. They will open on Saturday, June 1, for sixteen weeks at the new ABC theatre which is now being built.

Stage routines based on high-lights from "The Young Ones" and "Summer Holiday" will probably be included in the show, their first summer residency since appearing at the Opera House in 1961.

Making their first appearance in ATV's Palladium Show for nearly a year this weekend, they are a late addition to the Dave Brubeck Quartet and Pat Suzuki bill.

As Brubeck had already been contracted as bill-topper, Cliff and his group have been booked as "special guest stars." Cliff had no other Sunday available until December 23.

Cliff will introduce his next single which is being rush-released by Columbia next Friday (30th), as forecast by the NME a fortnight ago. It comprises two titles from his "Summer Holiday" film—"The Next Time" and "Bachelor Boy."

The latter, recorded only on Mon-

day, was penned by Cliff and Bruce Welch—the first time Richard has been associated with writing one of his singles titles.

"The Next Time" is the only American composition in the movie. Written by Buddy Kaye, composer of "Speedy Gonzales," and Philip Springer, it was waxed by Cliff and the Shadows some months ago and also features Norrie Paramor playing organ and piano, with added strings.

The Shadows were recording in their own right on Wednesday evening. A new Columbia release from the group is expected early next month.

The West End premiere of their latest film has now been set for Thursday, January 10, at the Warner theatre.

The general release—February 24 on the ABC circuit—remains unchanged.

"The Young Ones" soundtrack LP—under the U.S. title "Wonderful To Be Young"—was named this week by "Billboard" as a likely American hit.

PARIS OLYMPIA FOR TORNADOS

THE TORNADOS, now confirmed as winners of a Gold Disc for "Telstar"—world sales are nearing 1,300,000—are set to open at Paris Olympia next year. It is the first foreign stage engagement for them.

They will open at the theatre—scene of the Shadows great success in September—on Wednesday, April 4. Their booking will last for two weeks.

"Telstar" rocketed into the U.S. Top Twenty this week, "Billboard"

placed it at No. 18, a rise of 21 places.

It is certain to be in the U.S. Top Ten next week, and many American music personalities expect it to reach No. 1 soon afterwards.

It is also in "orbit" elsewhere in the world—standing at No. 7 (Denmark) and No. 3 (Norway and Sweden).

Joe Meek's success as producer of "Telstar" has won him a contract with an American company.

He was signed by Dave Kapp, president of Kapp Records, who was in London last week, to produce discs for U.S. release in a deal set up by publisher Lee Pincus.

AMIS MEETS HARRIS

Rolf Harris, No. 13 in the NME Chart with "Sun Arise," will be the guest of Kingsley Amis in his AR-TV series on December 5. On January 25, Harris commences a nine-day tour of Scotland.

FIRST HYLAND DATES FIXED

FIRST dates for Brian Hyland's British tour in February have now been fixed. The show presented by impresario Dan Arden, opens at Brighton Hippodrome on Sunday, February 3.

It then visits Bristol Colston Hall (4th), Southampton Gaumont (5th), Sheffield City Hall (6th), Newcastle City Hall (7th), Liverpool Empire (10th), Doncaster Gaumont (11th), and Birmingham Town Hall (25th). The other venues will be on the Granada circuit.

Parlophone signs comedian's son

NICKY HENSON, 17-year-old son of the well-known comedian, the late Leslie Henson, has been signed by EMI. Until a few months ago, he was a student at the Royal Academy of Dramatic Art. His first disc, "Till I See You Cry," will be released on Parlophone next Friday.

Oriole has signed the London-based Alexander's Jazzmen, a trad band led by Alexander Barton. The label has also signed the Myrtilles, two sisters from Camberley, Surrey. They are Yvonne and Heather Wheatman.

Presley's disc on different labels

ELVIS PRESLEY'S new single release, "Return To Sender," has been released on two versions of the same label. It is available in the shops on both Decca's old RCA and the new RCA-Victor labels.

Decca introduced the redesigned RCA-Victor logo in September, as reported in the NME at the time. In future, all its releases will be on the new one.

Presley's album "Rock And Roll No. 2," which is being re-released on December 7 (as exclusively re-issued in the NME five weeks ago), is also being made available in stereo.

Titles have not been re-recorded, but have been specially processed to give a stereo effect.

Presley's Paramount film "Girls! Girls! Girls!"—from which "Return To Sender" is taken—will have a West End premiere in February.

DOUGLAS DOUBLE!

CRAIG DOUGLAS will appear in ABC-TV's "Thank Your Lucky Stars" on consecutive weeks next month. As well as the previously reported December 22 appearance, he has also been booked for the special end of the year edition the following Saturday.

This will be a review of the year's pop music. Others who may appear include Kenny Ball, Mark Wynter, Ronnie Carroll and Karl Denver. Norman Vaughan has been added to the December 22 show. Jet Harris is now out of the December 15 programme and will be replaced by Terry Scott and Joyce and Lionel Blair.

Pearl Carr and Teddy Johnson have withdrawn from the December 8 show. The Mudlarks and Julie Grant step in. Late bookings for December 1 are the Vernons Girls and Eddie Calvert.

Douglas spent last week in bed with glandular fever, and has now decided to have his tonsils operation in February. Dates in Ireland have been put back to March. A proposed tour of South Africa is now being discussed for April.

Eldon residency

Continuing the Light Programme's "Easy Beat" policy of band residencies, the Alan Eldon Band will be appearing on the show monthly, from January 20.

TEENAGE POP STARS IN GREAT YARMOUTH PLANS

A HOST of teenage stars at Great Yarmouth again next summer! The Tornados and Joe Brown and many others are in line to star in a season show. Billy Fury is set for a string of Sunday concerts. Bookings at two other Yarmouth theatres—headlining the Beverley Sisters and Edmund Hockridge—were also completed this week.

Brown and the Tornados are being set by promoter Larry Parnes to star in the resident show at the Windmill, opening on June 14. The Tornados were at the theatre this summer and return as a featured attraction.

Fury will star in eight Sunday concerts at the Britannia Pier between June 24 and September 15.

A series of Sunday concerts at another South Coast resort may headline Brown with other teenage stars.

The weekday show at the Britannia will be headlined by the Bevs and the Three Monarchs. At the Wellington Pier, the resident show will star Hockridge and comedian Harry Worth.

The star of the lengthy season at Blackpool's important North Pier venue may be Bruce Forsyth, who appeared at the resort in 1960. Impresario Bernard Delfont will present the show, which will open in May.

SINGLES TO COST MORE

MOST major record companies are to increase the price of their standard singles to 6s. 11d. Companies so far involved are EMI, Decca, Oriole and Philips. The increase—3d, in most cases—will take effect during the next fortnight.

The only major company which has not yet definitely decided to raise its prices is Pye, although a decision is expected soon.

Rising costs are blamed as the main cause of the increase. Album prices will be unaffected.

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Welcome to our latest U.S. visitor **JOHNNY TILLOTSON** and welcome back to our **LONNIE DONEGAN**

IN contrast to the clamour surrounding many American disc stars when they come to this country, the visit of Johnny Tillotson has so far gone unsung to a large extent—principally because he is not making any concert appearances on this occasion. But the arrival of a guest from the States, who has previously enjoyed a No. 1 hit in Britain, cannot go unheralded—particularly when it happens to be his first visit here.

Johnny arrives at a singularly appropriate time, for his waxing of "Send Me The Pillow You Dream On" has recently been faring extremely well, despite intense competition from two cover versions by British artists.

This disc also marked Johnny's comeback to the NME Chart, after an absence of more than 18 months—and doubtless, his return to favour was sparked off by the present notable increase in popularity of c-and-w music.

It was two years ago this week that Johnny made his hit parade debut in Britain, with his intriguing recording of "Poetry In Motion," a disc which was to climb to the top of the table, and stay in the charts for a pretty lengthy residency. Unfortunately, however, he wasn't able to consolidate the foothold which he had established.

Of course, the fact that he's only had three discs released in the past 18 months hasn't helped matters. "Jimmy's Girl" and "Without You" failed to register, but "It Keeps Right On A'Hurtin'" came mighty close to a Top Thirty placing.

This latter title also served him very well in America—so much so, that his new album release takes its name from this song.

The reason for the comparative lack of Tillotson releases? Well, the fact that only a couple of months ago he completed a six-month stint of army reserve service hasn't helped any. Since completing this commitment, he's been fulfilling one-nighter dates throughout the States, and has succeeded in whipping up much enthusiasm wherever he has performed.



By **DEREK JOHNSON**

Subotksy all-star film musical, "Just For Fun." During his stay, he will also be guesting in "Saturday Club" and "Thank Your Lucky Stars"—and possibly other programmes.

It will be most interesting to make Johnny's acquaintance while he is here for he is an extremely interesting personality. As a graduate of the University of Florida, he is the holder of two degrees.

He is also an exceptionally good-looking young man, so it would

never surprise me to see this 23-year-old singer crash into pictures—for this is one of his great ambitions.

Johnny is a discovery of Archie Bleyer, boss of America's Cadence label. He was spotted at a talent contest which, ironically enough, he didn't win—but his singing was sufficiently distinctive to impress Archie. He was signed to a contract and, in fact, enjoyed three hits in the States before "Poetry" gave him an international triumph.

It's a pity that Johnny won't be making any in-person appearances during his stay. I'm sure that, on the strength of his recent hit and the upsurge of c-and-w, he would have proved a big attraction. So, in welcoming him to this country, let's express the hope that he will return for a longer stay in the near future.

LONNIE DONEGAN'S four-week spell at New York's Village Gate jazz club brought some forthright comments on his own ability—and the abilities of British-made artists—when I spoke to him on his return at the weekend.

"We settled down all right after a shaky start," he said. Shaky? "Yes—that's how you get when you sing 'My Old Man's A Dustman' to Stan Getz fans," replied Lonnie.

"This was the situation. Greenwich Village, where our club was situated, is a tourist attraction. The club is a jazz club. As a result, during the week you get very severe jazz fans, very miserable just sitting wondering what on earth you are singing about.

"But comes the weekend—and in come the tourists. They don't want the blues, man. We had to bring out 'Chewing Gum,' the lot! They were even joining in the lyrics and demanding 'When Irish Eyes Are Smiling.' A completely different crowd."

By **MIKE HELLICAR**

Silvester's orchestra playing hot jazz—and then hearing the same band with Dizzy Gillespie sitting in. The result would be the same."

Had Lonnie's trip added to his experience? "Yes, it taught me a great deal," he asserted firmly.

But the biggest thing of all was that British artists are as good as the Americans. There is absolutely no doubt in my mind about that.

"I suppose there are about half a dozen really top names over there

Entertainer

NME's New York man, Nat Hentoff, reviewing Donegan's act cabled: "He is more of an entertainer than a musician and his broad tongue-in-cheek humour generally delighted a small but intrigued audience."

Said Lonnie: "We had to do a lot of switching about with our programme to cope with individual audiences."

The bossa-nova (genuine article) came under Lonnie's careful scrutiny in the States. "I was working at the club with Stan Getz," he said. "It's not real bossa-nova that he plays. One night a Brazilian guitarist came in, a pioneer of the music. He sat in with Getz and the difference was instantly apparent. "It was like listening to Victor



who can't be touched by any British artist. But generally speaking, we should not, by any means, count ourselves inferior."

Lonnie caught the hit musical soon to come to London, "Funny Thing Happened On The Way To The Forum," saw Eddie Fisher's one-man show and also watched Nat "King" Cole. He then flew off to Bermuda for a holiday—and compered a show in which Brook Benton sang.

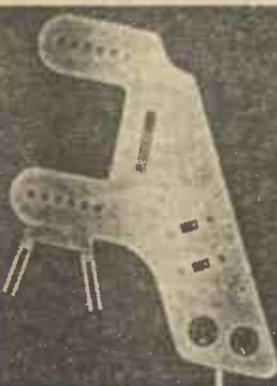
On the way home, Lonnie was sitting back in his airplane seat, looking over the Atlantic, when he spotted a ship on fire. He alerted the pilot, who flew the plane around over the scene of the fire, acting as a rescue marker for the Captain George freighter. "All in a day's work," he grinned.

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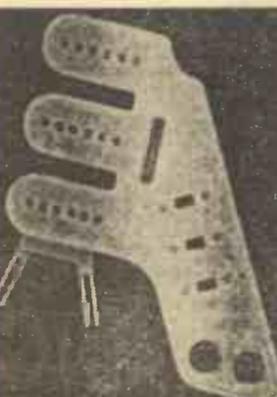
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From YOU to US

PAULINE and NORMA PAYNE of Stourbridge, Worcs., writes: In reply to the letter by Doreen Hayes of Norwich, we should like to say Richard Chamberlain is far from being a good singer!

True, his "Love Me Tender" is doing well in the charts, but we're sure that if Elvis hadn't recorded it before, there would have been little interest in the record when Richard Chamberlain made his version.

It strikes us as a rather sneaky way of cashing in on Elvis' popularity.

PETER CLIFFORD of Guildford, Surrey, writes: Stan Getz and Charlie Byrd in the Top Thirty! Incredible, but there it is. I had begun to think that Dave Brubeck is the only modern jazzman who could ever make it.

Then along came "Desafinado" and suddenly two of the most improbable candidates in the world are hit parade stars.

And the most exciting thing about it is that "Desafinado" really is modern jazz styled, not just commercial rubbish.

MICHAEL SCOTT of Balham, London, writes: I have a copy of Robin Luke's "Susie Darlin'" in my collection so it was with surprise that I heard Tommy Roe's new version of the song.

To me this artist not only borrows from Buddy Holly and Gene Vincent, but now he turns out a recording as near the original Robin Luke "Susie Darlin'" as he could possibly get.

It makes a poor follow-up to "Sheila" and I will be very surprised if it sells nearly as well.

JANET ROSELAN of Cardiff, writes: After hearing that great record "Let's Dance" so many times, I looked forward when I bought the record to hearing the other side, too.

But what a shock I got. It's called "You're The One," and on it Chris Montez sounds just like a girl.

He shuns every word and is way out of key most of the time. I think it is disgusting that we should pay good money for such poor flipside as this.

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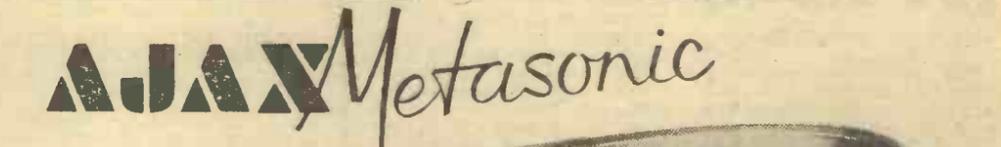
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How the JAYWALKERS became Can-Can-ners

"CAN CAN '62" hit makers Peter Jay and the Jaywalkers didn't feel too much like "showing a leg" at the weekend—it was too cold! "T-t-h-anks," shivered Peter when I phoned to congratulate him on getting the number into the charts, "but right now the boys and I would rather be well wrapped up!"

WHO'S WHERE

(Week commencing November 26, 1962)
DANNY WILLIAMS, CHAS. McDEVITT & SHIRLEY DOUGLAS, ROBB STORME & WHISPERS Brighton Hippodrome
MAX BYGRAVES Liverpool Empire
BRUCE FORSYTH, TEDDY JOHNSON & PEARL CARR, EVE BOSWELL London Palladium
BLACK & WHITE MISTRELS Victoria Palace
ADELE LEIGH, DALLAS BOYS Manchester Palace
HARRY SECOMBE Nottingham Theatre Royal
RUBY MURRAY Cardiff New Theatre

He was speaking from Cambridge, where the group had been appearing in the Billy Fury package. "It's all right in the theatre," he added. "It's just the thought of going outside into the snow! We're travelling by coach and it could be a tough journey if it comes down any harder."

"Touring doesn't bother us that much, mind. We've been doing it for two years and we've had a fabulous time. We find we all get bored if we stop in one place too long."

"In fact, we decided to become really experienced in touring shows before we even thought about a record. I suppose it's a bit like the old days of variety—getting to know the business before having a stab at stardom."

Care

"We take a lot of care over our stage act. We work out routines and give them plenty of rehearsal before we do them in public. That's how we came to make 'Can Can '62.'"

"One of the group suggested it for our act some time ago. We thought it would make a pretty good stage number, and we've been plugging it a lot in the shows; dancing to the number as well as playing it!"

"It went like a bomb, so we decided it was a natural for our first disc."

"I think our next effort will definitely be an original number. The boys and I do a bit of composing on the side, but whether it will be one of our own efforts I don't know."

"At the moment, all of us are busy learning different instruments like mad. I play the vibes as well as the drums, and there are several of us who already play more than one instrument in the show."

"We want to keep achieving a new sound with every disc, or at least as often as possible. There are seven



Pictured behind their leader, PETER JAY on drums, are Jaywalkers (l. to r.) LLOYD BAKER, PETER MILLER, JOHNNY LARKE, TONY WEBSTER, JEFF MOSS and MAC McINTYRE.

ALAN SMITH interviews PETER JAY

of us in the group, so I don't think this will be too difficult." He paused. "Some people think the size of the group may be a disadvantage. I don't. I think people will be interested because we're out of the ordinary."

"After all, I think we're the biggest rock group going the rounds at the moment."

"I don't think we could have got on so well without the help of my father. I've been very lucky to have his assistance. He owns several theatres in Great Yarmouth and he was able to bring us to the attention of Larry Parnes when Billy Fury did his summer season there."

"Meeting Larry was our biggest break. We've appeared in his package shows and we've been able to make ourselves known to the fans."

Thrill

Peter adds that he and the boys are not too certain what they will do after the Fury tour finishes. They've had a lot of offers, but they want to watch the progress of "Can Can '62" before committing themselves."

"This record business is new to us," Peter told me "We've got used to stage shows, but it's quite a thrill to see one of our records in the charts. Quite shortly we're going to have a chat with Joe Meek, who

produced 'Can Can '62,' to see if we can follow it up with another hit."

Incidentally, Peter points out that quite often he is confused with another Peter Jay, who recorded a number about two years ago on the Pye International label.

For the record, the "Can Can" Peter was a technical student before entering show business.

The rest of the group were all studying at the same college and they formed an amateur group to play during the lunch hours.

Peter was studying history and English, hoping to go to university, but he gave up plans for this when the group caught on in a big way. After a lot of rehearsal they decided to become professionals.

The line-up is Peter (drums), Buzz Miller (lead guitar), Johnny Larke (bass guitar), Jeff Moss (bass guitar and trombone), Mac McIntyre (tenor sax, clarinet), Tony Webster (rhythm guitar), and Lloyd Baker (piano and baritone sax).

Those who've seen the Jaywalkers on stage may have noticed that Peter doesn't take too much of the limelight himself, except for one solo item. I asked him why.

"There's so much action when we start to rock it up," he laughed, "I'd only get in the way. I prefer to stay at the back with my drums. It's safer!"

NAT HENTOFF'S American Airmail

QUALITY BEST GIMMICK

SAID Acker Bilk to a New York reporter: "You can wear a suit of armour, man, and blow a clarinet out of your left ear, and people will come to see you all right. But, mind you, they won't be comin' on back again unless the music you play is good."

According to Louella Parsons, Ben Lyon has already taken a London option on "Sophie," the Steve Allen musical about the early career of Sophie Tucker. The show opens in New York next April.

Roy Castle is due back in February to appear in several more Garry Moore shows. One will be telecast from Lake Tahoe, Nevada, and two from Los Angeles.



DORIS DAY

Why the switch?

Diahann Carroll called a press conference to protest that Seven Arts Productions had not used a Negro in their film version of "No Strings," the Richard Rodgers musical in which Diahann is currently starring on Broadway.

"If Seven Arts had signed another Negro actress," said Miss Carroll, "I would have been disappointed, heck, yes! But at least I would have understood."

"They sign a Eurasian girl, Nancy Kwan, who looks absolutely Caucasian. They say she's a contract player and that it will save them a bundle."

Nonsense, concluded Diahann. She would have agreed, she said, to play the role at whatever fee Miss Kwan is getting.

There's talk at CBS of a television spectacular co-starring Eddie Fisher and Judy Garland.

Steve Lawrence may soon finally make his first appearance in films.

Peggy Lee is writing a Broadway show in which she plans to star.

Dave Brubeck will write the score for "Summer Music," a screenplay by Richard Condon, who wrote the book, "The Manchurian Candidate."

Sidekick from columnist Sheila Graham: "Doris Day doesn't smoke and won't have ash trays in her house. A friend of mine, not quite knowing how to cope with the situation, burned his coat pocket with cigarette stubs."

Sophie Tucker says she has no intention of retiring. "I'll keep going," she emphasises, "as long as I can put it over."

Judy applauds Connie

When Connie Francis played the Sahara in Las Vegas, Judy Garland attended her closing show and led the applause after every number. When the show was over, Judy and Connie met for the first time.

Julie Andrews and Barbara Cook are competing for the lead in the Broadway musical, "The Shop Around The Corner."

There are casting problems in the film biography of singer Edith Piaf, currently titled "The Sparrow." Leslie Caron has turned down the leading role, and now Natalie Wood is being mentioned for the part.

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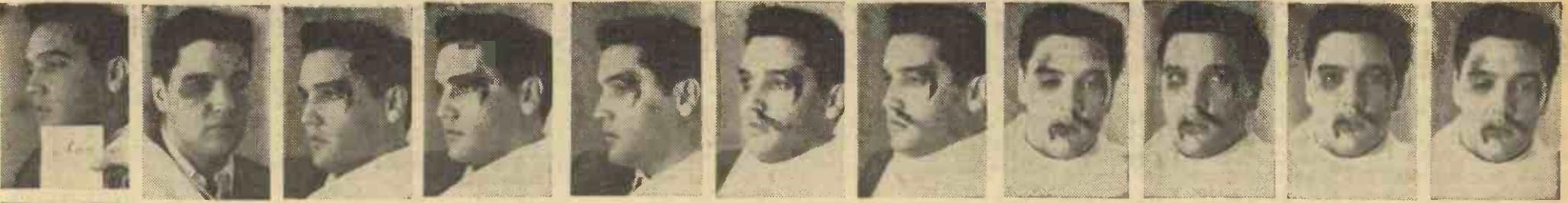
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ELVIS A KNOCKOUT AS 'KID GALAHAD'

On left and above—ELVIS is made-up for boxing scenes in "Kid Galahad," in which he gets battered about before landing a KO blow himself.

ELVIS twists with JOAN BLACKMAN, as he sings "I Got Lucky."



Above, ELVIS drives his manager (GIG YOUNG) and trainer (CHARLES BRONSON) to his first fight. He's singing a gay song, "Riding The Rainbow" as he drives, and Gig cracks: "I hope he feels as happy on his way back." Elvis does—he scores a surprise knock-out. Other songs in the film are "King Of The Whole Wide World," sung as Elvis hitches a ride on the back of a truck at the start of the picture; "This Is Living" with the other boxers after training is over; "Home Is Where Your Heart Is" and "A Whistling Tune" to Joan Blackman, during romantic moments in the film.



ELVIS makes friends with LOLA ALBRIGHT in an early scene (one of the best) in the film. She gives him breakfast and gets to like his polite ways. But no romance—she likes him like a brother! She's a one-man girl—and he is GIG YOUNG.

Startling confessions ease growing-up horrors of teenagers

CONNIE FRANCIS is the latest pop star to write a book for teenagers. "For Every Young Heart" (Prentice Hall, \$2.95) is addressed to girls and its object is to help them over the most worrying time of their lives—adolescence and just after.

Connie admits her own growing-up time was very unhappy—until she started a diary, in which she wrote all her problems. And so that she could keep them to herself—without hiding her diary—she learned shorthand, which her parents didn't understand.

Her heartaches started in earnest in May, 1951, at the age of 13, when she joined George Scheck's children's TV show, "Startime," after winning an Arthur Godfrey contest. Mr. Scheck is now Connie's manager, but at their first meeting, he was rejecting Connie until he was told by her father that she played accordion while singing.

That got her an audition and into the show. It also brought a most hurtful insult. The star of the series was a slim, good-looking boy called Jimmy Day. Connie admits she had a crush on him, but felt she had no chance, because all the other girls in "Startime" were high-heeled glamourettes.

But one day he said: "Con, you should always play the accordion." Connie's heart fluttered at the compliment and she murmured: "Oh really?" "Yeah," he continued casually, "it hides your figure from the TV cameras." She went home in tears and wrote:

Connie Franconero, aged 13.
Bad points: Too fat, too short, awful clothes, personality—always fighting with everybody at school, awful hair, ugly face. Total: 6 liabilities.
Good points: Smart at school. Good at music. Not a phony!! And ??? Total: 3 assets.

But she went to work on her bad points, slimmed, became more pleasant to others, studied beauty hints and how to dress—and soon became a very sought-after girl.

In happier mood, she recalls her first date with the editor of her

school newspaper, for which she was a hard working reporter and for this endeavour was asked out.

Telling her parents took courage and when they tried to dissuade her,

she remarked: "I won't die if I don't go, but I'll be very unhappy, moody and miserable for weeks if

CONNIE FRANCIS



For Every Young Heart

I can't." She took three hours to dress, waited at a window, spotted her date and rushed to meet him to keep him from her parents, who might start lecturing on looking after their "little girl."

They saw a double feature, ate pop corn (she still has some in a soggy bag as a souvenir).

But she admits the boy transformed from hero to villain when the Mickey Mouse cartoon came on. He laughed so loud and hideously people looked round. Connie was mortified. She took the pop corn from him, murmured something about the ladies room, got up and went home in a cab! End of romance!

But Connie had many more dates and puts her experiences on them to good account in the book, giving advice on "going with the gang," the "good night kiss," lending boys money ("never, never do it!"), pickups, and many other problems.

The whole, interesting book is full of good common sense, an ideal present for a teenage daughter from caring parents. Let's hope it is soon published in Britain.

ANDY GRAY.

STAR QUOTE

SAYS Frank Sinatra Jr.: "I remember one thing my father told me. He said that he would go along with any career I chose as long as I gave it my best effort. Never settle for second best."

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6.45 Musical Holiday; 7.05 Music In The Air; 8.05 Grand Ole Opry; 9.05 Steve Allen; 11.30 The Swinging Years

SUNDAY
6.45 Golden Record Gallery; 8.05 Sing Along With Mitch; 10.05 Johnny Green; 11.30 The Swinging Years
MONDAY
11.05 Crosby and Clooney; 2.05 Outpost Concert; 3.05 Jim Ameche Pop Concert; 4.05 C and W Request Show; 5.30 Afternoon Request Show; 7.05 Music In The Air; 10.30 American Music Hall; 11.30 Dancing On Two Continents; 12.05 Midnight In Europe
TUESDAY
11.05 Crosby and Clooney; 2.05 Outpost Concert; 3.05 Jim Ameche Pop Concert; 4.05 C and W Request Show; 5.30 Request Show; 7.05 Music In The Air; 10.30 American Music Hall; 11.30 Dancing On Two Continents; 12.15 Midnight In Europe
WEDNESDAY
11.05 Crosby and Clooney; 2.05 Outpost Concert; 3.05 Jim Ameche Pop

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TAIL-PIECES by THE ALLEY CAT

Presley's big gift

FIFTY Memphis charity organisations each received from Elvis Presley donation of \$1,000 (£350). Why didn't Acker Bilk's band close Palladium TV show instead of Carmen McRae on Sunday? Biggest Decca hit since Vera Lynn's "Auf Wiedersehen"—Tornados' "Telstar"

Hit Christmas seller for Brenda Lee forecast by your Alley Cat. With his wife Asa Maynor, night-club act planned by Edd Byrnes. Issued here on Tuesday, Frank Sinatra-Sammy Davis' "Me And My Shadow"

Penned by Ray Charles, "I've Got A Woman"—Jimmy McGriff's current U.S. hit—"Bobby's Girl" (sung by Susan Maughan) sounds like Kaye Sisters! American report says Don Everly still hospitalised there.

Decca chief Sir Edward Lewis delighted with quality of Joe Meek's recordings. Terry Melcher (son of Doris Day) produced first disc by Eddie Hodges for CBS. Film musical starring Richard Chamber-

lain planned by MGM. Next LP from Pat and Shirley Boone, "I Love You Truly". Sales manager Jay Lasker resigned from Frank Sinatra's Reprise company. Bossa nova concerts by Stan Getz and Charlie Byrd this week in Denmark.

Produced by Joe Meek, Decca issuing a Screaming Lord Sutch disc. New home for Marion Ryan at Wimbledon. Broadway musical for Judy Garland being written by Alan Jay Lerner.

Paramount preparing a Bobby Darin film co-starring James Cagney. Written and recorded by Cliff Richard, "Big News". Backed



ACKER BILK and FRANK IFIELD toasted each other at the BBC's Royal Albert Hall concert last week.

by Johnny Mann Singers, "Anonymous Phone Call" Bobby Vee's next single.

For Columbia, George Sidney producing a 20-minute Ann-Margret film short. Noted U.S. columnist Earl Wilson penned flipside of Carol Deene's current chart entry. Sue Raney returned to Capitol from Nat "King" Cole's independent label.



Next week, Sammy Davis co-stars with Frank Sinatra and Dean Martin at a Chicago club. Peter Sellers seeks divorce from Anne Hayes, his actress wife. Group member Tom O'Brien penned "Island Of Dreams," Springfields' next single.

A girl for Penny Calvert and Bruce Forsyth—their third. Babs Tino (on U.S. Kapp label) covers Helen Shapiro's "Keep Away From Other Girls". Russ Conway and Lionel Bart writing new single for Steve Perry.

New Orleans made Cliff Richard

an Honorary Citizen. Waxed by Eddie Gormé, "Where Is Love" from Lionel Bart's "Oliver!". Besides Frank Sinatra's interest, former manager Hank Samicola also purchased Ben Barton's shares in Barton Music.

James Darren has recorded Paul Anka's "I'll Be Loving You". Joe Brown moving to Chiswick block where Marty Wilde and Jack Good once resided. British group led by Bud Ashton have hit version of Tornados' "Telstar" in Israel.

Shirley Bassey (at Talk Of The Town) introduced Maurice Chevalier and Carmen McRae last week. Likely Top 30 entries: Bobby Darin's "Baby Face," Brenda Lee's "Christmas Tree" and return of Brian Hyland's "Warm Over Kisses". Last week-end, Hayley Mills and her father John Mills back from Far East.

New Bobby Vinton LP includes his versions of Nat "King" Cole's "Ramblin' Rose" and Frank Ifield's "I Remember You". Regards from Anthony Newley to British



TOP SPOT

BRUCE FORSYTH 'The Oh Be Joyfuls'

7N 35086

friends... Sharon Sheeley (fiancée of late Eddie Cochran) penned both sides of Jackie de Shannon's new Liberty single.

Next month, Verve issue Stan Getz-Charlie Byrd's "Jazz Samba" LP here. On Monday, Bobby Vee returns to Hollywood. Ten Alex North compositions in David Weisbart's "Fandango" film.

Lyrics for Anne Shelton's next release penned by Ronnie Carroll. Jeff Mudd secretly married this summer to Luton girl Hazel Dickson in Torquay. Noel Sherman (who wrote "Ramblin' Rose" for Nat Cole) in tune with Keely Smith.

Bossa nova LP for Tony Bennett, waxed in Rio. Are Shirley Bassey and husband Kenneth Hume readying an announcement? On Lonnie Donegan's next single, comedian Max Miller co-stars.

"He's Got Love"... Recent Sophie Tucker tour cost promoter Don Arden a small fortune.

For Gillian and Des O'Connor—a girl... Jim Reeves one of Frank Ifield's favourite singers. Recommended: Robin Douglas-Home's new book on Frank Sinatra.

Kermit Goell added lyrics to Acker Bilk-Norrie Paramor's "Lonely"—waxed by Robert Earl (Philips). Sales of current Nat "King" Cole hit almost quarter-million. Brenda Lee has poll-versed Connie Francis—to coin a phrase.



FRANKIE VAUGHAN and JOAN REGAN stir the giant Australian Christmas pudding at Cadby Hall, London.

Glamorous grandmother contest judged by Craig Douglas and manager Bunny Lewis last Tuesday at Manchester. Fast-rising Steve Lawrence U.S. hit penned by Carole King, "Go Away Little Girl". On Monday, Alma Cogan escorted by recording manager Norman Newell to "Mutiny On The Bounty" premiere. "Rumors" (Johnny Crawford) heading for U.S. Top 20, also Little Eva's "Keep Your Hands Off My Baby," Ray Charles' "You Are My Sunshine," Dion's "Love Came To Me" and Nat "King" Cole's "Dear Lonely Hearts". Manager Dan Whitman planning tour for Crickets in New Zealand. New title for Elvis Presley's film, "Meet Me At The World Fair".

Awaiting signature: new Vince Edwards three-year contract with Bing Crosby Productions. Written and recorded by Tommy Steele,



SHIRLEY BASSEY'S been selling discs for a few years now—but she's selling more than ever now! She owns a record shop in West End Lane, Hampstead, and at the opening last Saturday were (l to r) DANNY WILLIAMS, SHANE FENTON and JESS CONRAD.

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NO WORRY!

PAT BOONE'S hit "The Main Attraction" hasn't lived up to the promise it showed last week—it drops to No. 27 in this week's NME Chart, after bursting in at No. 21. But Pat would be the last to worry.

"It's just a breezy show number, I don't think it stands a chance in the hit parade," he told me while he was making the film "The Main Attraction" earlier this year.

As Pat added, the song's main job was to create the lively circus atmosphere around which the film is centered. Those who have seen the film will know that it does just that: quite a tribute, in fact, to Pat's abilities as a songwriter.

Originally the film was to have had a slow romantic number written by Jule Styne for its title theme. Pat was to have written the lyrics only.

Eventually, this idea was altered by the producers, who felt a more up-tempo song would fit the circus mood better. Pat was given only a couple of days to come up with both the tune and lyrics of a new number!

He has quite a bit of experience in this field. He wrote the title song of the film "Journey To The Centre Of The Earth," and also had considerable success when he added the words to the theme of "Exodus."

In fact, singing is only one of his many activities these days. He is also an actor, a businessman, and now an a-and-r man! One of his first efforts is Fabian's next disc.

ALAN SMITH.



PAT on the Palladium TV recently.

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