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 45-WB 58 45 rpm record

ARTHUR HOWES presents
1962's TOP STARS ON TOUR

CLIFF RICHARD
 TOUR
 (by arrangement with LESLIE GRADE)



CLIFF RICHARD

DERBY	Gaumont	Sun., Jan. 28	6.0 & 8.30
CHESTERFIELD	A.B.C.	Mon., Jan. 29	6.10 & 8.25
HUDDERSFIELD	A.B.C.	Tues., Jan. 30	6.15 & 8.30
CARLISLE	Lonsdale	Wed., Jan. 31	6.15 & 8.30
GLASGOW	Odeon	Thur., Feb. 1	6.40 & 9.0
EDINBURGH	Usher Hall	Sat., Feb. 3	6.15 & 8.30
LEEDS	Odeon	Sun., Feb. 4	5.30 & 8.0
BRIGHTON	Essoldo	Tues., Feb. 6	6.20 & 8.30
BOURNEMOUTH	Gaumont	Wed., Feb. 7	6.15 & 8.30
EXETER	A.B.C.	Thur., Feb. 8	6.15 & 8.30
PLYMOUTH	A.B.C.	Fri., Feb. 9	6.15 & 8.30
LEWISHAM	Gaumont	Sat., Feb. 10	6.0 & 8.30
SOUTHAMPTON	Gaumont	Sun., Feb. 11	6.0 & 8.30
LINCOLN	A.B.C.	Tues., Feb. 13	6.15 & 8.30
CLEETHORPES	A.B.C.	Wed., Feb. 14	6.15 & 8.30
SHEFFIELD	City Hall	Thur., Feb. 15	6.30 & 8.50

CLIFF RICHARD
THE SHADOWS
DALLAS BOYS

TWO TONES ★ PATTI BROOKS
 TREBLETONES ★ TONY MARSH



THE SHADOWS

MANCHESTER	Apollo Ardwick	Fri., Feb. 16	6.15 & 8.30
NEWCASTLE	City Hall	Sat., Feb. 17	6.30 & 8.40
HULL	A.B.C.	Sun., Feb. 18	5.30 & 7.45
CARDIFF	Sophia Gardens	Tues., Feb. 20	6.30 & 8.45
TAUNTON	Gaumont	Wed., Feb. 21	6.25 & 8.40
WOLVERHAMPTON	Gaumont	Thur., Feb. 22	6.30 & 8.40
SOUTHEND	Odeon	Fri., Feb. 23	6.15 & 8.30
IPSWICH	Gaumont	Sat., Feb. 24	6.15 & 8.30
COVENTRY	Coventry Theatre	Sun., Feb. 25	6.15 & 8.30
CAMBRIDGE	Regal	Tues., Feb. 27	6.15 & 8.30
NORTHAMPTON	A.B.C.	Wed., Feb. 28	6.15 & 8.30
CHELLENHAM	Gaumont	Thur., Mar. 1	6.30 & 8.45
HASTINGS	Ritz	Fri., Mar. 2	Two Perfs.
PORTSMOUTH	Guildhall	Sat., Mar. 3	6.20 & 8.45
CROYDON	A.B.C.	Sun., Mar. 4	5.15 & 7.45
SOUTHALL	Dominion	Tues., Mar. 6	6.15 & 8.30
KINGSTON	A.B.C.	Wed., Mar. 7	6.15 & 9.0
LEICESTER	De Montford Hall	Thur., Mar. 8	6.30 & 8.50
STOCKTON	Globe	Fri., Mar. 9	6.15 & 8.30
WORCESTER	Gaumont	Sat., Mar. 10	5.30 & 8.0
BRISTOL	Colston Hall	Sun., Mar. 11	Two Perfs.



ADAM FAITH

ADAM FAITH
 TOUR

ADAM FAITH
JOHN BARRY SEVEN
DESMOND LANE ★ **DAVE REID**
BRAD NEWMAN ★ **JOHNNY LE ROY**

SLOUGH	Adelphi	Sat., Feb. 3	6.15 & 8.30
IPSWICH	Gaumont	Sun., Feb. 4	6.0 & 8.30
CAMBRIDGE	Regal	Mon., Feb. 5	6.15 & 8.30
AYLESBURY	Granada	Tues., Feb. 6	7.0 & 9.10
BEDFORD	Granada	Wed., Feb. 7	7.0 & 9.10
SUTTON	Granada	Thur., Feb. 8	6.45 & 8.0
RUGBY	Granada	Sat., Feb. 10	6.0 & 8.15
DERBY	Gaumont	Sun., Feb. 11	6.0 & 8.30
MAIDSTONE	Granada	Wed., Feb. 14	6.20 & 8.30
KETERING	Granada	Thur., Feb. 15	7.0 & 9.10
GRANTHAM	Granada	Fri., Feb. 16	6.20 & 8.30
MANSFIELD	Granada	Sat., Feb. 17	6.0 & 8.15
WOOLWICH	Granada	Sun., Feb. 18	6.0 & 8.30
TUNBRIDGE WELLS	Essoldo	Mon., Feb. 19	6.20 & 8.30
CARLISLE	Lonsdale	Tues., Feb. 20	6.15 & 8.30
PRESTON	Public Hall	Wed., Feb. 21	Two Perfs.
BRADFORD	Gaumont	Thur., Feb. 22	6.15 & 8.40
ROMFORD	Ritz	Fri., Feb. 23	6.30 & 8.45
GUILDFORD	Odeon	Sat., Feb. 24	5.30 & 8.0
EXETER	A.B.C.	Sun., Feb. 25	5.15 & 7.45

HELEN SHAPIRO
 TOUR

HELEN SHAPIRO
BROOK BROS.
THE FOUR JAYS ★ **DALE SISTERS**
COLIN DAY ★ **RED PRICE BAND**
DAVE ALLEN

PORTSMOUTH	Guildhall	Sat., Jan. 13	6.25 & 8.45
COLCHESTER	Odeon	Sun., Jan. 14	5.30 & 8.0
EAST HAM	Granada	Mon., Jan. 15	7.0 & 9.10
HARROW	Granada	Tues., Jan. 16	6.45 & 9.0
NORTHAMPTON	A.B.C.	Wed., Jan. 17	6.15 & 8.30
LINCOLN	A.B.C.	Thur., Jan. 18	6.15 & 8.30
SHEFFIELD	City Hall	Fri., Jan. 19	6.30 & 8.50
BRADFORD	Gaumont	Sat., Jan. 20	6.0 & 8.30
PETERBOROUGH	Embassy	Sun., Jan. 21	5.30 & 8.0
SOUTHALL	Dominion	Wed., Jan. 24	6.15 & 8.30
DARTFORD	Granada	Thur., Jan. 25	6.40 & 8.50
SOUTHEND	Odeon	Fri., Jan. 26	6.15 & 8.30
GUILDFORD	Odeon	Sat., Jan. 27	5.30 & 8.0
LEICESTER	De Montford Hall	Sun., Jan. 28	5.40 & 8.0
DOVER	A.B.C.	Tues., Jan. 30	6.15 & 8.30
WOLVERHAMPTON	Gaumont	Wed., Jan. 31	6.30 & 8.40
CHELLENHAM	Gaumont	Thur., Feb. 1	6.30 & 8.45
BRISTOL	Colston Hall	Fri., Feb. 2	Two Perfs.
WORCESTER	Gaumont	Sat., Feb. 3	6.15 & 8.45
BIRMINGHAM	Hippodrome	Sun., Feb. 4	5.30 & 8.0
NORWICH	Theatre Royal	Sat., Feb. 10	6.20 & 8.30
COVENTRY	Coventry Theatre	Sun., Feb. 11	6.15 & 8.30



HELEN SHAPIRO



BOBBY VEE

BOBBY VEE
 TOUR

(by arrangement with TITO BURNS)

BOBBY VEE ★ **TONY ORLANDO**
CLARENCE "FROGMAN" HENRY
 (by arrangement with General Artistes Ltd.)

THE SPRINGFIELDS ★ **JIMMY CRAWFORD**
SUZY COPE ★ **BILLY BURDEN** ★ **THE RAVENS**

DONCASTER	Gaumont	Fri., Feb. 9	6.15 & 8.30
TOOTING	Granada	Sat., Feb. 10	6.45 & 9.0
LIVERPOOL	Empire	Sun., Feb. 11	5.40 & 8.0
SHREWSBURY	Granada	Mon., Feb. 12	7.0 & 9.10
PORTSMOUTH	Guildhall	Tues., Feb. 13	6.20 & 8.45
HARROW	Granada	Wed., Feb. 14	6.45 & 9.0
KINGSTON	Granada	Thur., Feb. 15	7.0 & 9.10
BRISTOL	Colston Hall	Fri., Feb. 16	6.30 & 8.45
LEICESTER	De Montford Hall	Sat., Feb. 17	5.40 & 8.0
PETERBOROUGH	Embassy	Sun., Feb. 18	5.30 & 8.0
BLACKBURN	King George's Hall	Wed., Feb. 21	Two Perfs.
BELFAST	Kings Hall	Thur., Feb. 22	Two Perfs.
BIRMINGHAM	Town Hall	Fri., Feb. 23	6.30 & 8.45
WALTHAMSTOW	Granada	Sat., Feb. 24	6.30 & 8.45
BOURNEMOUTH	Winter Gardens	Sun., Feb. 25	5.40 & 8.0



CLARENCE 'FROGMAN' HENRY



TONY ORLANDO



BROOK BROTHERS

KEEP THIS PAGE — FOR DETAILS OF BRITAIN'S BIGGEST SHOWS

BRUCE CHARLTON sticks his neck out—

IT'S about two years since we first raised the extremely controversial issue of whether Bobby Darin is better than Frank Sinatra. At the time it seemed almost sacrilegious to suggest such a possibility—although it was generally agreed that young Bobby was heading in the right direction.

Now, in this new year of 1962, let's pause and take stock. I still wouldn't like to come down heavily in favour of either artist being the better singer, as I feel that the degree of comparison differs from record to record.

But one thing is very certain and wholly undeniable—Bobby has attained a remarkable maturity in the past couple of years and I'm convinced that he is now on a par with Sinatra so far as sheer versatility is concerned.

This point of view is also shared by the film world—not only amongst the moguls who make the movies, but also by the fans who swarm into the cinemas to see his pictures. In recent weeks, Bobby has had two major showcases doing the rounds on general release—"Come September" and "Too Late Blues." These two films are as different as chalk and cheese, and they give a clear indication of his personality, score and range.

But this is only the beginning. In an amazingly short period of time Bobby has developed sought-after properties in Hollywood—and his list of commitments for the coming months is impressive in the extreme. Having had a taste of what Bobby can do on the silver screen, stand by for a string of Darin movies which I'm sure will keep the box-offices happy throughout this year.

Next month, for instance, we can expect the opening of the new version of "State Fair," which was completed in the autumn in Dallas.

Several readers have commented that it's got to be good in order to surpass the 1945 production, which starred Jeanne Crain, Dick Haymes and Dana Andrews. And one of our older correspondents has reminded us that there was, in fact, a star-studded original way back in 1933, which featured Janet Gaynor, Will Rogers and Lew Ayres.

For my money, the new "State Fair" will be one of the movie highlights of the year. Just consider the cast! For in addition to Bobby, there's also Pat Boone, that sensational rock 'n' roller Ann-

DARIN ON PAR WITH SINATRA FOR VERSATILITY!



BOBBY DARIN does a repair job on a truck in Paramount's "Hell Is For Heroes," a forthcoming picture.

Margret, Frankie Laine, Tom Ewell and Alice Faye.

During the filming of the picture, much of which was shot in Dallas, Bobby was able to keep his hand in before live audiences. He made personal appearances at the local Majestic Theatre in a disc-jockeying capacity—and always managed to fill all 2,400 seats in the house.

Then when Hurricane Carla struck, he got together with Frankie Laine and Alice Faye to put on a special charity concert for the victims, which raised 65,000 dollars.

Strong score

There's obviously going to be some tremendous musical material included in the film, and the soundtrack LP is likely to prove one of the year's top sellers. Only problem at the moment centres on who is going to release the album, bearing in mind that the three stars all record for different labels—Bobby for Atco, Pat for Dot, and

Ann-Margret for RCA.

I hear that Dot is the most likely outlet—though whichever label finally secures the LP, it is bound to be released in this country by the Decca group.

"State Fair," of course, spotlights Bobby in lighthearted vein—as he is also seen in "Come September." But we've already seen Bobby in deeper and more sombre mood in "Too Late Blues," and there are several pictures coming up which enable him to pursue this facet of his talents.

Not long after the advent of "State Fair," we can expect to see another Darin vehicle "Hell Is For Heroes"—and here, the title alone is more than sufficient to indicate its contrasting nature. Currently Bobby is in the process of filming "Point Blank," in which he plays the role of a psychotic patient to Sidney Poitier's psychiatrist.

Lined up for the immediate future is "If A Man Answers," in which Bobby will be reunited on the screen with his wife,

Sandra Dee (you'll recall that he first met Sandy on the set of "Come September").

This is another romantic comedy, and it's tentatively set to go before the cameras towards the end of February—but it all depends on whether Sandy has settled down after the birth of her baby.

At any rate, Bobby intends to give himself a few weeks away from the movie studios after "Point Blank" is completed. He's scheduled to play a short season at the Deauville Hotel in Miami Beach at the beginning of next month, and then he moves over to the Flamingo in Las Vegas for a further spell. A sensible move, for an artist of Bobby's talents needs to keep abreast of every aspect of the entertainment world, and not confine himself solely to one medium.

But it's obvious that Hollywood is going to play a major part in Bobby Darin's future career. Another venture lined up for the near future is the making, by Bobby's own company—Sandar Productions, of "Tomorrow The Rainbow." Originally a novel by Earl Fenton, it tells the story of a young musician who becomes a priest—and guess who plays the lead role!

Bobby's company has also bought the screen rights to the play "Invitation To A March." He is

expecting to figure more in a behind-the-scenes role in this production, though he will play a supporting part—he's hoping to secure Ingrid Bergman for the lead, however, and this would certainly be a feather in his cap.

There are two other exciting possibilities for Bobby in 1962. He is a strong candidate for a star role in the film version of "Bye Bye Birdie"—though apparently Fabian, Tommy Sands and TV's Dick Van Dyke are also being considered (I imagine it's pretty safe to assume that Bobby is the number one choice, but it's largely a question of whether his heavy commitments would enable him to undertake this engagement).

Frank's role?

The other possibility concerns the intriguing forthcoming production of "The Execution Of Private Slovik." Bobby has been strongly tipped for the lead in this picture—this was the part for which Frank Sinatra was all set, until he recently contracted out of his obligation.

You'll see from all this that young Mr. Darin certainly has plenty on his plate. Furthermore, it's work of such importance and magnitude that it

could either make or break him. Personally, I have such confidence in his ability that I'm sure he will progress from strength to strength.

With so many varying activities taking place, there's no doubt that Bobby has developed into another Sinatra, if you see what I mean—though I'm sure that he will hate me for making the comparison!

Despite his rapid graduation to the top flight in show business, it's pleasing to note that Bobby has not deserted the teenage fans—neither has he any intention of doing so. His latest hit, "Multiplication," is a clear indication of his feelings for the teenage market—and its position in the charts reflects the esteem in which he is held by disc fans in this country.

When I last heard from Bobby, he indicated in his letter that he was hoping to pay us another visit as soon as possible—but that it was proving mighty difficult in view of his heavy commitments. However, it seems as though we shall have plenty of opportunity of seeing him on the cinema screen in the coming months.

For Bobby Darin's engagements are multiplying thick and fast. And deservedly so—for the versatility with which he is blessed is confined to an elite few.

SI WARONKER, HOLLYWOOD DISC CHIEF, TALKS ABOUT —

Eddie Cochran, Bobby Vee, Gene McDaniels at work

DID you know that there are still about 20 unreleased titles by Eddie Cochran, which have yet to be issued over here? Or that Bobby Vee is invariably "frightened to death of anything he does" in the recording studio? Or that all the sessions by the Chipmunks are conducted in strictest secrecy, with doors locked even against non-essential members of the disc company?

These are just some of the interesting snippets I gleaned from Si Waronker, the Chairman of Liberty Records, when I met him in his London hotel recently. And I was particularly interested in what he could tell me about Eddie Cochran, whose disc career he guided from the outset.

"I suppose it was about five years ago that Eddie wandered into the company's offices," Si recalled. "To this day, I still don't know how he found his way into my office—but I suppose one of the secretaries smuggled him in, for he was such a likeable lad."

"Anyway, I listened to him sing, and I soon realised that there was something pretty native about his work. Anyway, a few days later—when I had a potential hit on my hands called 'Sittin' In A Balcony,' and nobody in mind to record it—I decided to give young Eddie a chance."

"That very same night, we started to record at about eight o'clock—and we eventually finished at five the following morning. Seems a long time, I know—but you must remember that this was the first time that Eddie had ever undertaken anything of this nature."

Impromptu

I asked Si if he had anything to do with Eddie's recent release, "Jeannie, Jeannie, Jeannie."

"Yes, indeed I did," he told me. "I should explain that, with Eddie Cochran, we never went into the studio simply to record one tune—we always did as many as we could. We seldom had any pre-conceived arrangements—Eddie just gathered together a bunch of musicians he liked, and we'd take it from there. This way we would sometimes get as many as eight tunes in four hours—but on other occasions things didn't work out, and we'd forget the whole session."

"Now, in the case of 'Jeannie,' the song wasn't planned at all. I had no idea, when we first went into the studio, that Eddie would be doing it. But when he did start working on it, there was no time wasted—it happened real fast. Just a couple of takes, and it was in the can!"

I asked Si for a final assessment of Eddie Cochran, and there was a noticeable tremor in his voice when he told me what a terrible shock it had been to everyone at Liberty, when the news of his death came through.

"Unfortunately, Eddie hadn't really begun to live," he said. "You know, he didn't make a great deal of money—and much of what he did earn was spent in taking care of his parents. But what a nice fellow he was!"

A new picture of **EDDIE COCHRAN**, teaching his then fiancée, **SHARON SHEELEY**, how to play the guitar. Sharon is, of course, a prolific songwriter today.



There seemed little to add to Si's final remark, so I switched the conversation to Bobby Vee, who also comes under the Liberty banner.

"Yes, I signed Bobby," Si agreed. "And then I assigned him to one of my five a-and-r managers, Tommy 'Snuffy' Garrett. Now, Snuffy is only 22—yet he looks after Bobby Vee, Johnny Burnette and Gene McDaniels. And I think you will admit that he's found the perfect formula for making successful commercial discs."

Si told me it was Snuffy's idea to introduce the now-famous dual-track singing of Bobby Vee—though apparently it happened by accident in the first place. It seems that on Bobby's first disc, Snuffy inadvertently waxed it monaurally, instead of in stereo. So in order to try and compensate for this deficiency, he decided to add another track. And he's been doing it ever since!

But of course, as Si pointed out, we have also to take into consideration what he described as "Bobby Vee's very believable delivery."

Unfair?

I suggested that probably Gene McDaniels felt very strongly on the subject of cover versions. For whereas his "100 Pounds Of Clay" and "Tower Of Strength" had both proved big hits in America, he has been beaten on both titles in this country by local British cover versions.

"Well, I would be perfectly happy to see a law introduced, which would copyright arrangements—but I think it would be impracticable," Si commented. "All things considered, there's very little we can do about this sort of

thing. It goes on throughout the world—and, let's face it, we've been guilty of it ourselves.

"One thing that puzzles me, though. I wonder why it is that, since 'Rubber Ball,' no one has tried to do a cover job on a Bobby Vee disc."

Campaign

Si revealed that he is planning a big exploitation campaign on Gene McDaniels in this country next year, with the intention of establishing him convincingly over here. He would also like to achieve the same effect with Timi Yuro, who secured American best-selling status with "Hurt."

Among other artists on the Liberty label with whom Si Waronker is associated are Julie London and Martin Denny, both of whom he regards as essentially album entertainers. He did, in fact, record Julie in London when he was visiting Britain three years ago. Julie's work is, of course, familiar to British fans, while Martin Denny remains something of an unknown quantity over here. "We hope to rectify this situation shortly," Si assured me.

Si's best friend in the recording business is David Seville—who even went to the extent of naming one of his celebrated Chipmunks "Simon" after the Liberty Chairman!

"One of the most brilliant talents in the industry today," is how Si rates his friend.

And for Si's summing up of the disc business? "Let's not kid ourselves—there's an awful lot of luck in it," he said. "Things just happen, or slot into place unexpectedly, and before you know it you've got a hit on your hands. But that's what makes it so exciting."

DEREK JOHNSON

CONGRATULATIONS!



Number 1
in the Charts!

OVER HALF-A-MILLION
records sold by day of issue!

CLIFF RICHARD

is the first artist in Great Britain ever to secure advance orders of

OVER HALF-A-MILLION COPIES BY DAY OF RELEASE

for his fabulous new single from his latest film

The Young Ones

c/w 'WE SAY YEAH' COLUMBIA 45-DB4761

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CLIFF joins ELVIS and LONNIE with a No. 1 first-time chart entry!

AND then there were three! Prior to this week, only Elvis Presley and Lonnie Donegan had achieved the fantastic distinction of coming straight into the best-selling lists at the coveted No. 1 position. Now they have been joined by Cliff Richard, who explodes out of the blue to take top spot with "The Young Ones"—a number which was originally planned as the "B" side of the record!

When I talked last week to Norrie Paramor, Cliff's recording manager, he forecast that the disc would make its initial appearance in the No. 1 spot. But Norrie was basing his prophecy on much more than mere optimism. He knew full well that, even before the record was officially released, its orders were fast approaching the half-million mark.

And when I phoned Norrie earlier this week to congratulate him on the amazing success of the record, he told me that the latest sales figures as of Monday evening was 634,500!

So Cliff is certainly well on the way towards winning another Gold Disc!

It could well be that he will secure the rare honour of passing the million mark on the strength of British sales alone. Of course, he is also bound to increase this through handsome sales on the Continent and in the Commonwealth—and, we hope, in the States.

As yet no plans have been made for the release of this disc in America. The record companies are holding fire to assess the position with regard to the film—and I understand that negotiations are currently in hand with an important company in the States for the release of the picture there.

If and when this transpires, as seems highly probable, it's pretty certain that Cliff's recording—and perhaps also the soundtrack LP—will be issued there to coincide with the movie.

All this excitement about Cliff's new record prompts one to reflect upon what might have happened, if this song had been released as the "B" side. Indeed, in the first place it was not even scheduled for release as a single!



THE AMAZING STORY BEHIND 'YOUNG ONES'

Cliff himself was somewhat dubious about its chances, but he eventually—though rather reluctantly—agreed to its issue, provided that it went out as the "B" side. But after the premiere of the film, at which he was completely bowled over by the overwhelming reaction, he changed his mind and gave his blessing to it being switched to the "A" side.

The song originally planned for January release has now been kept on the shelf to see the light of day at some future date.

One of the most fascinating features of "The Young Ones" single is the unusual effect created by the strings. Norrie Paramor let me into the secret of how this was done—apparently Cliff waxed the song with his usual backing by the Shadows,

and the strings were dubbed on to the record afterwards.

"I cribbed this idea from the film," admitted Norrie. "So I must give full credit to Stanley Black, who orchestrated the film score."

But you know, while we are only too ready to congratulate artist and recording manager when they score a triumph of this nature, there's one person who is frequently overlooked—the music publisher. And in this case, I feel that we should pay him special tribute—for without Cyril Simons, of Leeds Music, there wouldn't be a song called "The Young Ones" in existence today!

The story

Here briefly is the story: the basic music score for Cliff's new film was practically complete, though the picture still lacked a title. Cyril, whose company was handling the music, thereupon suggested that he should commission the celebrated American song team of Topper and Bennett to write a couple of numbers for the movie—including a title song.

His idea was readily accepted and without further ado he flew off to New York to see the duo in question. You will doubtless recall that Topper and Bennett have previously written a few numbers for Cliff, including his smash hit "Travellin' Light," besides penning songs for such stars as Elvis Presley and Perry Como.

The writers were waiting for Cyril on his arrival in New York. They perused the script together and Cyril left them mulling over it, while he boarded a plane to California for

discussions with Norrie Paramor (who was holiday-making there at the time).

Cyril stopped in Los Angeles for a few hours, then whizzed straight back to New York—where he found that Topper and Bennett had not only conceived the idea of "The Young Ones," but had already written the song!

In point of fact, they wrote it in a matter of a couple of hours.

So Cyril flew back to London with "The Young Ones" in his pocket. Needless to say, it was eagerly accepted by the film company, who had at last found a suitable title for their ambitious new production.

I mentioned just now that Cyril had commissioned Topper and Bennett to write two songs for the film. Strangely enough, the other one—which was titled "Sawdust Dolly"—wasn't used!

Nevertheless there is a second Topper and Bennett composition in the movie, the haunting "When The Girl In Your Arms." But this wasn't written specifically for the film.

Indeed, some six months before Cyril's flying visit to the States, they had submitted this song to him through the normal channels, in the belief that Cliff might like to record it. Cliff, in fact, was most impressed—and a decision was taken to wax it for release at some future date.

Then, at one of the policy meetings held before the film went into production, it was decided (primarily as a result of Cliff's suggestion) to incorporate it in the picture.

This is just another reason why not only the title song but the entire score of the film is meeting with such

favourable response. And for this we have also to thank Peter Myers and Ronnie Cass, who were responsible for all the scintillating production music in the movie—as well as Norrie Paramor, who wrote the two instrumental items.

Little wonder, therefore, that the soundtrack album is also selling like hot cakes. Latest figure I had from Norrie was "well in excess of 60,000"—which, for an LP in Britain, is really some going!

He's on air

How does Cliff feel about the success of his new record? When I talked to him this week he was walking on air.

He was just facing a lengthy session at the dentist, but even this didn't shake his enthusiasm.

"When we saw the effect of the film, we realised that this disc was going to be a big one," he told me. "But this is ridiculous! I just can't believe it. I'm sure the bubble must burst before long."

Cliff mentioned how much he was looking forward to his lengthy six-week tour of one-nighters which begins on January 21. Next week, he's off to Hull, where the Shadows are currently appearing in pantomime, to rehearse some new stage material with them.

Last week, in my survey of 1961, I pointed out what a marvellous year it had been for British recording artists. Now, with Cliff as their champion and in unbeatable mood, it looks as though they are stepping into 1962 on the right foot.

'Acker's the greatest!'

HELEN SHAPIRO sings Acker Bilk! No, it isn't the title of a new Shapiro LP—but it would be if Helen had her way! After her recent stint at Shepperton studios, she admits to being trad mad, especially over the smallest giant on the jazz scene—Mr. Acker Bilk!

"Acker's the greatest!" she enthused. "I really enjoyed myself when he was down on the set. Most of the time we were frozen stiff working on the scenes, but one morning while Acker and his boys were warming up, I asked if I could join in."

"St. Louis Blues was the number and we really swung it. You know I've always wanted to be a great blues singer and singing with Acker's jazz band really made my day!"

Helen was far from finished about her new found friend and soon had me on her drinka pinta Bilka day diet!

"He's got such a marvellous sense of humour. Do you know that they took two hours dressing him up as a cowboy for his 'Frankie and Johnny' number in the picture.

Finally, he staggered on to the set in all his western glory looking rather like an undersized Cheyenne needing a good shave.

"Where do you want o'?" says Acker to our producer Milton Subotsky.

"Milton looked Acker and all his western trappings up and down and said calmly, 'You're dead—go out and lay down in a field.'"

"And believe me that's what he had to do and in about 6 degrees of frost at 10 in the morning while they took stills for the film. Luckily he saw the funny side of the whole business and came back gurgling like a cider barrel on the boil."

"He taught me to play the clarinet—well, a little anyway. I didn't get much farther than the key in A," Helen grinned and then added, "Very 'aaard' in best Bilk manner."

declares Helen Shapiro

in an interview with RON KING

I asked Helen if she was looking forward to her forthcoming trip to the States.

"Naturally," she replied, "and I'm dying to meet Brenda Lee. I've read in NME that she has particularly asked to see me. I admire her tremendously but I do wish people



Sweet music makes Helen's ears happy!

would stop comparing us vocally. "The only similarity I can see is that we are both teenagers. Brenda sings an up-tempo bouncy style and I lean more heavily towards the blues."

When I last saw Helen she was just starting a record collection, after buying a record player from her proceeds of "Please Don't Treat Me Like a Child."

"How is your personal disc department faring?" I enquired.

"Fine! My collection consists mainly of big band albums—Count Basie and Glenn Miller are two of my favourites and Ella of course, who has always been my idol. My best album is still the first one I ever bought—High Society! Sinatra, Crosby and Armstrong—what a combination they make."

With her first full-length film over, what I asked would Helen like to make next?

"I'd like to make a teenage

STAR QUOTE

DORIS DAY complained to reporter Jon Whitcomb: "People are always writing about me, saying, 'She likes to be happy,' in a kind of strange way, making it sound as though I'm floating up in the clouds (which I'm not). As if I didn't face life or reality, just up in the clouds, running around and smiling all the time."

"That's not true. I'm not always smiling. Like anybody else, I have my moments. Making pictures isn't always a picnic; every day there's some hurdle, some new challenge."

musical, something like Cliff's 'The Young Ones.' Bags of sun and sea though! I've had enough of freezing in the cold on 'It's Trad Dad.'"

"I tell you what—I'd like Elvis for my co-star! Think that can be arranged? Gosh, what a dream

that would be. Oh well, no harm in hoping," she added coyly.

No harm at all, Helen! Who would have dreamt that a 15-year-old school girl sitting for an end of term exam in East London would be top of Britain's hit parade. Dreams can come true. You have proved it.



NEW POPS



DICKIE VALENTINE
"SHALOM"

7N 15381

THE BROOK BROTHERS
"HE'S OLD ENOUGH TO KNOW BETTER"

7N 15409

"HAPPY JOE"
RON GRAINER
AND HIS GROUP

7N 15411

"GHOST SQUAD"
THE TONY HATCH
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SHIRLEY BASSEY

★★★★ SHIRLEY BASSEY (Columbia). This album must set a new standard for British song LPs. Britain's finest all-round artist excels in a set of dramatically sung top standards. Her sheer enthusiasm makes us overlook occasional faults in diction and sudden uncontrolled increases in volume (as in *Lovely Way To Spend An Evening*). Her dynamic force and natural vocal power enthralls the listener. Side One is almost faultless with



HARRY BELAFONTE

★★★★ BELAFONTE: JUMP UP CALYPSO (RCA). An almost forgotten man here, the king of calypso is back, singing the songs he performs best—lively West Indian folk tunes. He makes every one of the 12 tracks a thing of beauty, specially the terrifically rhythmic romp of *Jump In The Line*, and the soft, sentimental

BASSEY, BELAFONTE, VEE HAVE TOP ALBUMS says Allen Evans

the long *Nearness Of You* and *Who Are We as Standouts*, and the finale of side two, *Climb Every Mountain*, is an almost unbearably thrilling experience. Never have I heard Geoff Love rise to such heights as accompanist—and the Rita Williams Singers are excellent, too. A great triumph for Shirley and producer Norman Newell.

Kingston Market song. He's backed by a large choir, the Trinidad Steel Band, and his own musicians headed by guitarist Millard Thomas. Title comes from the *Jump Up Carnival*, which is a calypso contest that goes on non-stop for a week during the West Indian Mardi Gras. Five years after Belafonte's first calypso album, this one should revive interest in one of the most rhythmic forms of modern music.

slow beat version of *Lavender Blue*. Album cover shows young Bobby in old-fashioned rocking chair—but that's the only old thing about this disc.

called *He's Goin' Away*—plus a special introductory song to a happy album that includes their own hit medley.

All Right, and his swingy *Cecilia*. Backing is solid throughout.

★★★★ DANCE 'TIL QUARTER TO THREE WITH U.S. BONDS (Top Rank) is reminiscent of Little Richard, with Bonds belting out his rockers shouting ad libs during the hottin' sax-predominated backing, and generally living it up. Interesting is revival of Cab Calloway's hit of the 40s, *Minnie The Moocher*, revived in the 50s by Danny Kaye. This new version follows the usual pattern of chorus singing phrases after Bonds sings them. On one or two tracks, the sound is muzzy, but that could be intentional—*Trip To The Moon* comes over as if it was recorded en route, with poor weather conditions making communications difficult! Better is Bonds' shouting in *That's*

★★★★ TIMI YURO (London) is a real belter who makes every word heard. If you can imagine it, she's a cross between Johnnie Ray and Sophie Tucker (and like Sophie, started singing in her parents' restaurant). A 21-year-old Italian-American (not Japanese as so many think), she gets right into her singing and spares your ears nothing. Her voice is high—sometimes shrieky, sometimes a bit off tune, but it grows on you and her better tracks become more acceptable second time round—*I Should Care*, *Hurt*, *Just Say I Love Him* are three examples. Liberty, for whom she waxes in her hometown of Los Angeles, has high hopes and has given her top drawer accompaniment and Clyde Otis as producer.

Brook Bros. look set for another hit

says KEITH FORDYCE who reviews the latest Singles

I CAN'T help noticing how very entertaining as well as commercial the songs recorded by the Brook Brothers are. Their latest on Pye again has that certain extra, making "He's Old Enough To Know Better" a good buy.

Fast and bursting with energy and with a near-frantic accompaniment directed by Tony Hatch. Lyric takes the angle of "she's mine, not yours, and don't you forget it, or else."

The brothers themselves had a big hand in writing "Win Or Lose." Quite a good, beat number, but strictly the "B" side.

ROBERT EARL

With just the right voice for a strong emotional ballad of this sort, Robert Earl has done a great job on "Shalom," sympathetically backed by Wally Stott's orchestra and chorus.

As with most of Bob's records it would be impossible to find a better version. Given a spot of TV exposure, this could be a big seller for Mr. E.

Flip of this Philips release is titled "When You're In Love" and it's a revival of a hit from the nineteen forties, based on a semi-classical piece, "La Golondrina." Lovely melody, good lyric.

TONY OSBORNE

Just about the top pop instrumental composer in this country is Tony Osborne (below) with many successful melodies to his credit.

The latest from his pen, and from his piano and orchestra, is "Turkish Coffee," a catchy novelty suggestive of the Middle East—dusky maidens come to mind in particular. But maybe that's just my mind and not the music!

Round on the other side there's "Tony's Tune," very simple in a "Third Man" sort of way, but casually cheerful instead of sinister.



BROOK BROTHERS

LETTERMEN

Do you remember the waxing by the Lettermen of "The Way You Look Tonight"?—came out about last September. I wasn't the only one who was disappointed when it didn't become a hit.

Well the same outfit has now given the same treatment to "When I Fall In Love." It makes delightful listening, too.

Dreamy chorus arrangement, smooth as satin. Flipside is Chaplin's "Smile." Pleasant. Label is Capitol.

PETER ELLIOTT

With a new arrangement and new words our old friend "What Shall We Do With A Drunken Sailor" comes up as "The Swingin' Sailor" sung by Peter Elliott on Fontana.

Certainly a swingin' performance, this, full of fun and pointed nautical humour.

Peter really gives—but then he pretty well always hits the target with his singing, and deserves greater success.

"Tread Softly Stranger" is in sharp contrast; a quiet, reflective ballad with an appealing above-average lyric and a pleasing melody.

PETER GORDENO

A girl-friend of mine who heard Parlophone's Peter Gordeno sing "You're Following Me" flipped her sweet blonde lid in a big way and declared that Messrs. Como and Breedlove "just aren't in it."

And if Mr. Gordeno gets the fairer sex thataway, I ain't gonna argue!

Flip is "I Got Eyes," a beat-cum-swing ditty that left my blonde pal relatively unimpressed. So there's still some hope for the rest of us men!

MELODY TOPS WITH TEDDY AND PEARL

ADD a backing by Geoff Love and his orchestra to the voices of Teddy Johnson and Pearl Carr and you can bet that you're in for something melodious.

On Columbia Mr. and Mrs. Music sing "Be Mine" and they give the well-loved melody a new lease of life just as they did with "How Wonderful To Know."

Dreamy and romantic—100 per cent. recommended.

Coupling comes from Ivor Novello's greatest show "The Dancing Years," and it's the ever-appealing ballad "I Can Give You The Starlight."

DON FOX

Johnny Gregory was obviously in top form when he did the arrangement for "If You Go," waxed on Oriole by Don Fox.

Exciting, powerful and unusual, this is a ballad that commands the attention from start to finish and Don gives an imaginative performance.

Coupling is a song he wrote himself called "Don't Fool With Love."

Staccato sound in the backing is a catchy novelty and the tune is good, too. Mood is light-hearted.



TEDDY JOHNSON and PEARL CARR

KAYE SISTERS

A revival with a very big chance of hit honours comes from the Kaye Sisters—the well-tried but ever-popular "Mistakes."

An ideal song for this trio, aided by a 1962 backing from Wally Stott who adds a spot of beat to the ballad.

"If Only Tomorrow" is undistinguished, a slow ballad with a nondescript melody that Wally has brightened up as well as he could.

First class, Marty

LATEST Philips release from L Marty Wilde features two songs that he wrote himself, top-side being "Come Running."

A strong beat number with a particularly good melody. Presentation is first-class, the duetting most effective.

High marks for Marty. "Ev'ryone" is a quiet and very attractive song, relaxed and warm.

A big change for M.W., but a most successful switch.

JIMMY JONES

On MGM, the vocal acrobat Jimmy Jones, sings in characteristic style, but he seems to have lost his early "go." It's still there on the surface, but it no longer sounds joyfully spontaneous.

Still, if you're looking for a good rocker, fast and lively, this will do nicely.

"Holler Hey" sounds like one of the old riverboat numbers—catchy toe-tapping tune with banjos and chorus, plus a spot of janglebox piano. Good entertainment value.

POTTED POPS

TONY HATCH ORCHESTRA (Pye) plays the TV theme, "Ghost Squad." The whistled melody is suitably haunting, the overall effect is excellent. Full approval. "What's All That About" sounds like a repetitive guitar instrumental that has been scored for full orchestra and would have been better left in short pants.

BRAD NEWMAN (Fontana) offers an exciting beat number called "Somebody To Love." Tearaway backing directed by Johnny Keating. Well worth a listen. "This Time It's Love" is a beat ballad in which Brad displays a strong and attractive voice.

BROOK BENTON

I reckon that a few of the Brook Benton enthusiasts overrate the ability of their idol. No doubt he's very good, but beyond that, I have my reservations.

His latest on Mercury is "Revenge," a medium-pace beat number, semi-ballad, with a strong backing from strings and brass.

Worth a listen but far from memorable.

"Really Really," a slow bluesy number, is more effective. Good lyric and sensitive interpretation.

BEVERLEY SISTERS

On Columbia, Geoff Love's orchestra again, plus the Rita Williams Singers, this time backing the Beverley Sisters who sing "The Water Or The Wine."

A Greek song with English lyrics by Norman Newell, it compares the merits of a rich man and a poor man as a prospective husband, and decides that love is the key to it all, anyhow.

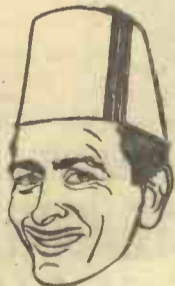
Most attractive melody, very well presented. The Bevs have a good chance for chart honours. Flip is called "Oh Wishing Star." Sweet and slow, a bit overloaded with the sugar.

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NEW POPS

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REVENGE

MERCURY 45-AMT1168



**THE ALLISONS
LESSONS IN LOVE**

(From "THE YOUNG ONES")

Oh my love



H362

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, January 10, 1962)

Last Week	This Week	Artist	Label
—	1	THE YOUNG ONES Cliff Richard (Columbia)	Columbia
1	2	STRANGER ON THE SHORE Acker Bilk (Columbia)	Columbia
4	3	LET THERE BE DRUMS Sandy Nelson (London)	London
8	4	I'D NEVER FIND ANOTHER YOU Billy Fury (Decca)	Decca
9	5	MULTIPLICATION Bobby Darin (London)	London
2	6	MOON RIVER Danny Williams (HMV)	HMV
15	7	LET'S TWIST AGAIN Chubby Checker (Columbia)	Columbia
7	8	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka (RCA)	RCA
5	9	JOHNNY WILL Pat Boone (London)	London
6	9	MIDNIGHT IN MOSCOW Kenny Ball (Pye)	Pye
22	11	THE TWIST Chubby Checker (Columbia)	Columbia
17	12	RUN TO HIM Bobby Vee (London)	London
27	13	LANGUAGE OF LOVE John D. Loudermilk (RCA)	RCA
3	14	TOWER OF STRENGTH Frankie Vaughan (Phillips)	Phillips
10	15	SO LONG BABY Del Shannon (London)	London
—	16	THE LION SLEEPS TONIGHT The Tokens (RCA)	RCA
11	17	TOY BALLOONS Russ Conway (Columbia)	Columbia
12	18	TAKE GOOD CARE OF MY BABY Bobby Vee (London)	London
25	18	SON THIS IS SHE John Leyton (HMV)	HMV
14	20	ONLY GOOD THING THAT'S HAPPENED TO ME Jim Reeves (RCA)	RCA
13	21	DON'T BRING LULU Dorothy Provine (Warner Bros.)	Warner Bros.
16	22	I UNDERSTAND G-Clefs (London)	London
21	23	TAKE FIVE Dave Brubeck (Fontana)	Fontana
18	24	MY FRIEND THE SEA Petula Clark (Pye)	Pye
19	25	WALKIN' BACK TO HAPPINESS Helen Shapiro (Columbia)	Columbia
26	26	GOODBYE CRUEL WORLD Jimmy Darren (Pye Int.)	Pye Int.
23	27	I CRIED FOR YOU Ricky Stevens (Columbia)	Columbia
—	28	PEPPERMINT TWIST Danny Peppermint & The Jumping Jacks (London)	London
—	29	WALK ON BY Leroy Van Dyke (Mercury)	Mercury
—	30	SEPTEMBER IN THE RAIN Dinah Washington (Mercury)	Mercury

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, January 9, 1962)

Last Week	This Week	Artist	Label
1	1	MOON RIVER (Chappell)	Chappell
3	2	TOY BALLOONS (Jewel)	Jewel
5	3	STRANGER ON THE SHORE (Sherwin)	Sherwin
7	4	JOHNNY WILL (Blossom)	Blossom
9	5	MIDNIGHT IN MOSCOW (Tyler)	Tyler
2	6	TOWER OF STRENGTH (Chappell)	Chappell
6	7	WHEN THE GIRL IN YOUR ARMS (Leeds)	Leeds
4	8	MY FRIEND THE SEA (Bron)	Bron
20	8	THE YOUNG ONES (Harms-Witmark)	Harms-Witmark
10	10	TAKE GOOD CARE OF MY BABY (Nevins-Kirshner)	Nevins-Kirshner
10	11	SUCU-SUCU (Peter Maurice)	Peter Maurice
8	12	BAMBINO (Chappell)	Chappell
13	13	TAKE FIVE (Burlington)	Burlington
16	14	HEY LOOK ME OVER (Morris)	Morris
22	14	I'D NEVER FIND ANOTHER YOU (Nevins-Kirshner)	Nevins-Kirshner
12	16	WALKIN' BACK TO HAPPINESS (Filmusic)	Filmusic
19	17	THE SAVAGE (Harms-Witmark)	Harms-Witmark
17	18	TALL DARK STRANGER (Flamingo)	Flamingo
15	18	THE TIME HAS COME (Essex)	Essex
24	20	HAPPY BIRTHDAY SWEET SIXTEEN (Roger)	Roger
18	21	I'LL GET BY (F.D. & H.)	F.D. & H.
14	22	LITTLE DONKEY (Chappell)	Chappell
30	23	LET'S GET TOGETHER (Disney)	Disney
—	24	THE TWIST (Lois)	Lois
29	24	CLIMB EV'RY MOUNTAIN (Williamson)	Williamson
22	26	BIG BAD JOHN (Acuff-Rose)	Acuff-Rose
—	27	HIT THE ROAD JACK (Leeds)	Leeds
26	28	DON'T BRING LULU (F.D. & H.)	F.D. & H.
21	29	HIS LATEST FLAME (Aberbach)	Aberbach
—	30	SCOTTISH SOLDIER (James Kerr)	James Kerr

BEST SELLING POP RECORDS IN U.S.

(Tuesday, January 9, 1962)

Last Week	This Week	Artist	Label
2	1	THE TWIST Chubby Checker	Checker
1	2	THE LION SLEEPS TONIGHT Tokens	Mercury
4	3	PEPPERMINT TWIST Joey Dee & The Starliners	Mercury
5	4	CAN'T HELP FALLING IN LOVE Elvis Presley	RCA
15	5	I KNOW Barbara George	Mercury
6	6	HAPPY BIRTHDAY SWEET SIXTEEN Neil Sedaka	RCA
8	7	WALK ON BY Leroy Van Dyke	Mercury
3	8	RUN TO HIM Bobby Vee	Mercury
10	9	UNCHAIN MY HEART Ray Charles	Mercury
11	10	WHEN THE BOY IN YOUR ARMS Connie Francis	Mercury
7	11	GOODBYE CRUEL WORLD James Darren	Mercury
9	12	WHEN I FALL IN LOVE Lettermen	Mercury
13	13	PLEASE MR. POSTMAN Marvelettes	Mercury
17	14	LET THERE BE DRUMS Sandy Nelson	Mercury
18	15	REVENGE Brook Benton	Mercury
—	16	BABY IT'S YOU Shirley	Mercury
—	17	NORMAN Sue Thompson	Mercury
—	18	A LITTLE BITTY TEAR Burl Ives	Mercury
—	19	COTTON FIELDS Highwaymen	Mercury
—	20	THE WANDERER Dion	Mercury

The American chart is published by courtesy of "Billboard"

NEW HITS

ANTHONY NEWLEY

D-DARLING

45-F 11419 Decca

FUNNY HOW TIME SLIPS AWAY

JIMMY ELLEDGE

45/RCA-1274 RCA

ELVIS PRESLEY

ROCK-A-HULA BABY

45/RCA-1270 RCA

THE CRICKETS

HE'S OLD ENOUGH TO KNOW BETTER

45-HLG 9488 London

I CRIED MY LAST TEAR

ERNIE K-DOE

45-HLP 9487 London

RAINCOAT IN THE RIVER

SAMMY TURNER

45-HLX 9488 London

RAY PETERSON

I COULD HAVE LOVED YOU SO WELL

45-HLX 9489 London

ROCKIN' TWIST

THE FLIPS

45-HLU 9490 London

BURL IVES

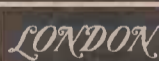
A LITTLE BITTY TEAR

45-05963 Brunswick

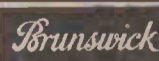


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THE BEVERLEY SISTERS
The water or the wine

COLUMBIA 45-DB4762

COLUMBIA 45-DB4765

EDDIE CALVERT
Berlin Melody
(From AR-TV Series "Here & Now")

ADAM FAITH
Lonesome

PARLOPHONE 45-R4864

H.M.V. 45-POP963

EDDIE FISHER
Shalom
(From Musical "Milk and Honey")

ROBERT HOLLIDAY AND HIS ORCHESTRA
Bachelor in Paradise
(from the film)

H.M.V. 45-POP964

CAPITOL 45-CL15234

WANDA JACKSON
In the middle of a heartache

TOP RANK JAR597

PHIL McLEAN
Small sad Sam

H.M.V. 45-POP968

DANNY WILLIAMS
Jeannie



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Neil Sedaka Palladium TV star this Sunday

NEIL SEDAKA, one of the world's outstanding singer-composers, makes his British debut on Sunday! In a dramatic last-minute booking he flies to Britain from Puerto Rico to star in ATV's "Sunday Night At The London Palladium."

Sedaka, RCA hit recorder of "Happy Birthday Sweet Sixteen," was booked at midnight on Wednesday. This week he was appearing in San Juan, the Puerto Rican capital. Today (Friday) he flies to New York and then adds the 3,000-mile transatlantic flight to arrive in London tomorrow.

Negotiations for Sedaka to visit in Britain have been going on for some time. This week when it seemed possible for him to come to this country, they were stepped up. In the closing minutes of Wednesday, his agents, MCA, were able to confirm that Sedaka could make the trip for this Sunday's ATV show case.

Also on the bill with him will be one of Britain's top trad groups—Kenny Ball's Jazzmen. Sedaka's first British hit was "I Go Ape" in 1959. His other best-sellers have included "Oh Carol," "Stairway To Heaven" and "Calendar Girl." He has written many hits for other stars—among them Connie Francis' "Stupid Cupid," "Fallin'," and "Where The Boys Are." He also penned many of his own hits.

MATT MONRO IN PALLADIUM VARIETY AND JERI SOUTHERN'S BRITISH TOUR

MATT MONRO will head the supporting cast in the second London Palladium variety bill in May—his stage debut at the theatre. Another major backing is for the ten-day British tour of Jeri Southern and the Four Freshmen in March. Both fall swiftly on the heels of his outstanding U.S. disc-jockey poll success.

Matt's Palladium engagement begins on Monday, May 14, in the second two-week variety bill, which is headed by Helen Shapiro.

The first bill, as already announced, is topped by Shirley Bassey and the Temperance Seven, and begins on Monday, April 30.

The Southern-Freshmen tour dates begin at Kilburn's Gaumont State on Friday, March 16. Promoter Vic Lewis has booked Kenny Baker to form an orchestra specially for the dates.

Danny Williams, whose "Moon River" topped the charts recently, is also set for the tour.

DATES

Other venues will be Finbury Park Astoria (17th), Liverpool Empire (18th), Glasgow St. Andrew's (19th), Newcastle City Hall (20th), Sheffield City Hall (22nd), Birmingham Town Hall (23rd), Manchester Free Trade (24th) and Hammersmith Gaumont (25th).

Between the Newcastle and Sheffield dates Jeri and the Freshmen tele-record a BBC show. A booking has yet to be arranged for March 23.

Jeri comes to Britain from Germany and the Freshmen go there after the tour.

● Matt is discussing a lengthy summer season for Bernard Delfont. He is expected to decide on a venue within the next few days. Last year he travelled to Blackpool each week for a series of Sunday Delfont concerts at the North Pier theatre.

● Matt is discussing a lengthy summer season for Bernard Delfont. He is expected to decide on a venue within the next few days. Last year he travelled to Blackpool each week for a series of Sunday Delfont concerts at the North Pier theatre.

EDEN FOR IRELAND

Eden Kane visits Ireland next month. He undertakes an 11-day tour, including Ulster and Eire. It begins on February 6.

With his mother (Mrs. Coral Sarstedt) and two younger brothers, Eden attended a party for more than 150 of his fan club members at London's Mandeville hotel last Saturday.

U.K. twist for U.S.

Screamin' Lord Sutch and his Savages, together with Jackie Lynton, are to take part in a film featuring the twist for American television. It will be made in Soho this weekend by NBC cameramen.

JUDY GARLAND CONCERT LPs

CAPITOL next month release Judy Garland's "Judy At Carnegie Hall" album set. It consists of two LPs which cannot be bought separately. They are packaged in a special sleeve.

The discs consist of her performance at the famous New York concert hall on April 23 last year. Extracts were broadcast in the Light Programme in an hour-long show on Boxing Day.

Capitol are issuing the monaural and stereo versions here simultaneously. They were issued in America last June and have been in "Billboard's" LP chart's Top Ten continuously since July.

Leyton may make Australian tour

JOHN LEYTON may visit Australia later this year. His manager, Robert Sidgwick, has just returned from Sydney with offers of two major TV appearances—in "The Johnny O'Keefe Show" and "Bandstand."

He hopes to supplement these with concert dates to allow Leyton to undertake a tour of Australia, where currently John has two new releases on rival labels—"Wild Wind" on the Rank outlet and "Son This Is She" on HMV.

Stigwood is also hoping to bring to England one of Australia's top singers, Bryan Davies, who records for EMI there.

Newcomers Shane Fenton and Ricky Stevens will join Leyton in Larry Parnes' Sunday shows at Great Yarmouth's Britannia Pier this summer, beginning on July 8.

EP of Helen's hits

Helen Shapiro's three hits—two of them reached the No. 1 spot in the NME Chart—are issued on an EP titled "Helen's Hit Parade" next month.

The Columbia disc features "Don't Treat Me Like A Child," "You Don't Know" and "Walking Back To Happiness," with "When I'm With You."



LONG TERM FILM DEAL FOR WILDE

MARTY WILDE this week signed a long-term contract with Warwick Films—the same company who last year cast him in "The Hellions."

The seven-year contract calls for him to make one film a year, taking effect immediately. He is expected to begin discussions for his first film under the new contract in the spring.

A clause in the contract could mean that Marty will double his film quota if he develops into a screen star.

"Bye Bye Birdie," the American musical currently at Her Majesty's theatre, which stars Marty in the title role of Conrad Birdie, comes off on Saturday, February 3.

Alma Cogan off to Spain next

ALMA COGAN, who returned from a long visit to Africa on Christmas Day, flies south again on January 22. She has been booked for a major TV show in Barcelona, Spain, the following day.

She spends February 23 and 24 in Holland for major radio and TV appearances. Janie Marden also goes to Holland for appearances in the same series a week earlier.

PAT BOONE LIKELY STAR IN PALLADIUM TV

PAT BOONE, who arrives in this country on Thursday to make his first film in Britain, is now likely to star in ATV's Palladium TV show during February.

He had previously been expected to top the bill on January 21, but it is unlikely that he will be available on this date.

The BBC will invite Boone to appear on the "Juke Box Jury" panel during his stay.

ANKA WORLD TOUR: HERE NEXT MONTH

PAUL ANKA arrives in London on Thursday, February 22, as part of his world-wide tour to promote his release under the RCA banner. And his visit coincides with the re-titling of the label to RCA-Victor, cables Nat Hentoff.

The next day he plans to tele-record an ITV show. He will also make one or two personal appearances.

On February 25, Paul flies from London to Paris. His first disc on the new label—following his switch from ABC-Paramount—is scheduled for release at the same time as his arrival here. And it may be the first issue under the RCA-Victor title.

In the past all American releases by the company have been on RCA-Victor labels. Now the title is being extended to cover all the company's outlets throughout the world.

Faith, Nina and Frederik in summer concerts

ADAM FAITH, Nina and Frederik figure in summer Sunday concert plans of impresario Richard Stone this year. They will be among a host of top-line pop artists who are being negotiated for appearances at three major coastal resorts.

The Danish singing duo is signed for four Sunday concerts—on July 22, August 5 and 19 and September 2, at either Scarborough Floral Hall or Bridlington Spa. No venues have been arranged for the dates yet.

Faith is almost set for a concert at each of these theatres, with an additional appearance at Stone's third theatre, Great Yarmouth's Wellington Pier.

Pop artists to headline and support these and other bills are currently being discussed.

Stone has set a lengthy season for the Avons at Worthing Pier Pavilion, where they are featured in a bill headed by Jon Pertwee and Sally Barnes. The show opens at Whitsun after two weeks at Sunderland Civic from May 21.

Danny Williams 'flu victim

THE 'flu epidemic has hit several artists in the past few days.

Danny Williams, taken ill on Monday night, had to cancel his appearance on AR-TV's "Tuesday Rendezvous." He was also unable to travel to Cardiff for a TWW show on Wednesday.

Peter Elliott cancelled cabaret dates in Manchester after developing 'flu and laryngitis this week.

MARDEN LIVERPOOL DATE CONFIRMED

JANIE MARDEN has been confirmed for the Liverpool Empire spring revue, which stars Russ Conway and features the Springfields.

Opening date has been put back two days to Wednesday, March 7. It runs until April 14.

Russ arrived back in London on Sunday from his Middle East Services tour.

Back on 'Easy Beat'

The King Brothers and Danny Williams have been booked for guest appearances on Light Programme's "Easy Beat" series. Danny returns to the show on February 4, when he is joined by Jackie Lee of the Raindrops, and folk singers Gill and Terry.

The Kings make their debut on the programme the following week (11th). As Craig Douglas is not now available, Peter Elliott replaces him on the January 28 show.

'Jane Eyre' musical

"Jane," a musical based on Charlotte Brontë's "Jane Eyre," with a score by publishers Hal Shaper and Monty Stevens, is due to be produced in London in April.

FIVE TELE-APPEARANCES SET FOR BOBBY VEE

BOBBY VEE will televise at least five times during his forthcoming British visit. Tony Orlando, one of his American co-stars, will be featured on almost as many.

Vee arrives in Europe on January 22. He will visit Helsinki, Stockholm, Copenhagen and Amsterdam before reaching London on Sunday, January 28.

His visit coincides with the launching of Liberty, his label, under its own name in Europe under EMI auspices. First British engagement will be a London party in connection with Liberty's debut here.

This takes place on January 29 and two days later Bobby is the featured star in Tyne-Tees-TV's "Young At Heart."

Dates may then be arranged for him in Belgium and Paris, but he will be back in Britain on February 4 to tele-record an appearance in ABC's "Thank Your Lucky Stars" for transmission the following Saturday.

On February 7, Bobby tele-records appearances for the Light Programme's "Easy Beat" (to be heard the following Sunday) and "Saturday Club" for February 17 airing.

His concert tour with Orlando and Clarence "Frogman" Henry begins on February 9. As well as appearing at Portsmouth on February 13, he will take part in Southern-TV's "Day By Day."

WITH DAVID JACOBS

Next day he will be one of David Jacobs' guests in BBC-TV's "Wednesday Magazine." Tony Orlando will also be featured on this programme.

Both U.S. stars will make BBC-TV "Juke Box Jury" appearances as panelists—on February 24. One of them will be live and the other tele-recorded for the following week.

Orlando is due here on January 27. Next day, he tele-records ABC's "Thank Your Lucky Stars" for February 3 viewing. He is tentatively booked for AR-TV's "Tuesday Rendezvous" on January 30 and set for a Southern-TV appearance on February 6, as well as a guest spot in

"Young At Heart" (7th). Travelling with Vee will be his recording MD, Snuff Garrett and manager Arnie Mills. Garrett will join Liberty chiefs Si Waronker and Al Bennett, who will be in Europe for the label's launching.

With Orlando will be his uncle, Tony Estaneslau, who will act as his road manager.

Two more dates have been set for the Vee-Orlando-Henry one-night tour

—it starts at Doncaster Gaumont on February 9.

They appear at Blackburn King George's on Wednesday, February 21, and the next day at Belfast King's.

Also on the bill are the Springfields, Jimmy Crawford, Suzy Cope and rock group the Ravens—replacing the Checkmates who were originally named to undertake the tour.

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DOROTHY (PINKY) PROVINE TAKES YOU BACK THIRTY YEARS

THE decade between 1920 and 1930 is generally accepted as being a period of instability and insecurity, of frenzied reaction following the end of the Great War. This was the era that led to Prohibition and the Wall Street Crash in America. In other words, not a very healthy period from the historians' point of view.

But if the world was already in the process of tumbling towards another disaster, humanity wasn't aware of it at the time. And maybe it wasn't surprising, when one considers the distractions prevalent just then. The music, for instance, was loud, raucous, jazzy—everyone was doing the Black Bottom or the Charleston. And at least if the 1920's have left nothing else to posterity, they have certainly bequeathed us their music. It was a raw, almost undisciplined music, but infectious in its immaturity—and one can understand how it caught on so effectively. In music, as in many other artistic forms, trends have a habit of turning cycles. So perhaps it was only to be expected that interest in the music of the 'twenties should be revived 40 years later—somewhat more polished and sophisticated now, it's true, but still possessing the same basic ingredients.

In this country, stalwarts such as the Temperance Seven are championing the cause of the music from this epoch.

In the States, the spotlight falls principally upon that effervescent personality, Dorothy Provine—who a few months ago was best-known for her portrayal of "Pinky" in the "Roaring Twenties" television series, but who is now a best-selling recording artist in her own right.

There's no doubt that Dorothy has taken the disc fans by storm with her authentic interpretation of the oldie, "Don't Bring Lulu," which

She's going to star in 'Perils of Pauline' next



By DEREK JOHNSON

interesting in that it provides an insight into Dorothy's ability as a straight ballad singer. Listen, for example, to her rendition of the Gershwin oldie "The Man I Love," and I think you'll agree that she can handle the romantic songs as effectively as the quickies.

So if you enjoy listening to Dorothy's "Don't Bring Lulu," take a tip from me and invest your pennies on this disc. You won't regret it!

As I said, this talented young lady first came into prominence through the medium of the TV series in which she is featured. But unlike many artists, who become irrevocably associated with the shows in which they star, Dorothy has risen above "The Roaring Twenties."

The series created and established her as an entertainer in the 'twenties style. But if the show were to end tomorrow, Dorothy would still be able to cling to a tremendous following. For in America, she is affectionately known as "The Vamp"—and she can now virtually command her own terms in the pursuance of this revitalised musical style.

Series ends

In point of fact, "The Roaring Twenties" is coming to an end. The series completes shooting next month, after having been going strong since 1959—with Dorothy in the featured role of "Pinky" throughout that time.

But this certainly isn't the last televisioners will see of her in this guise.

For Warner Brothers have re-signed her to star in a new series of TV films dating back to the same period—and this time, rather than being a feature artist, she is to be a star in her own right.

The new series is based upon the cinematic box-office hits of the 1920's titled "The Perils Of Pauline," which originally starred the queen of the silent screen,

Pearl White. She was the lass who was always in danger of being sawn in half by a circular saw, or run over by a train while tied to the track—just as the "Continued Next Week" sign flashed on to the screen!

In the new series, Dorothy plays the part of a film stunt girl, who is for ever taking all the knocks—but never succeeds in getting the hero! Should be a lot of fun, and it is only to be hoped that we in this country will be afforded the opportunity of seeing it.

Movies are also beckoning this irrepressible personality. For she is in the running to play the part of June Havoc in a musical called "Marathon." The film would be directed by Gower Champion, and adapted from the autobiography of the former star, "Early Havoc."

Here again, Dorothy would find herself somewhat dated. But she isn't worried!

Stock-in-trade

For this is now her stock-in-trade. And in any case, she has now grown so fond of the decade with which she is so closely associated, that she says she wishes she had actually been born then!

The Warner Brothers' film set hasn't confined Dorothy to Hollywood all the time, for a while back she undertook an extensive tour of the Far East (embracing Australia, Hong Kong, Singapore and Japan) with Frank Sinatra. And more recently she went along with Bob Hope on his Christmas tour of American Forces bases in Greenland and Alaska—this was the tour on which Britain's "Miss World" was also featured.

So "Pinky" is certainly being kept exceptionally busy right now. But good luck to her! For she has created originality from a style long considered dead and buried. And she has enabled us to see that, though the music of the 'twenties may well be "corny" to our ears, it boasted an indefinable magical quality that well deserves to be revived.

And as for me, I'll go right along with Dorothy Provine when she implores me not to bring Lulu. I'll just settle for Pinky!

From YOU to US

BASIL DRING of Hillingdon, Middlesex, writes: The other day I had the good fortune to hear the latest EP by Cliff Richard, entitled "Dream." To my mind it's the best British EP I have ever heard. The backing provided by the Shadows isn't just great—it's superb!

Although I usually buy records by people like Brubeck and Sinatra, if my sister hadn't bought this Cliff EP I'd have got it myself.

May I, through your paper, congratulate Cliff and the Shadows on a really fine record?

BRUCE JURY, of Torrington, N. Devon, writes: Now that 1962 is well underway, I hope to see Frankie Avalon become as popular here as he is in America.

Young, talented and handsome, he is the most underrated actor and singer today. His films show that he is as good as any—so why isn't he in the charts?

DAVID RICHARDS of Old Windsor, Berks, writes: Surely it is high time RCA issued an EP of "Wild In The Country"? With the great songs Elvis sang in the film, it would certainly be a big seller.

Otherwise, why don't RCA issue "I Slipped, I Stumbled, I Fell" on a single, instead of just enclosing it in a little yellow rectangle on the "Something For Everybody" EP?

HOWARD FLITTER of Basingstoke, Hants, writes: I would like to express my congratulations to Acker Bilk for his wonderful rendering of "Stranger On The Shore." This is a truly marvellous record and well deserves the great achievement of reaching the No. 1 spot.

If Acker continues to cut such top class records, I can see his name heading 1962's NME Poll's British Instrumentalist section, so watch out Bert Weedon, your title is in danger!

JOAN SMALE of Leicester, writes: I have just heard a record called "I Believe," sung by Johnnie Ray and Timi Yuro, and if anything could bring Johnnie back into the Top Thirty, this is it!

It is by far the best record I have heard recently, and although I have not been particularly impressed with

Mike Hellicar discovers THE IMPORTANCE OF PATIENCE TO CRAIG DOUGLAS



AN old saying rules that patience is a virtue of the gods—and if this is so, Craig Douglas is way up there, for patience plays a big part in his life, as I found when I called on him recently.

Craig was engrossed in a game of Patience in his dressing room on the set of "It's Trad Dad" recently, in between finishing shots on the film. He explained to me: "This is a great way of passing the time."

But when you review Craig's career over the past three years, you will find that patience has paid off handsomely, for he rates as one of our more consistent artists through keeping a very careful eye on his capabilities.

From songs like "Only Sixteen" and "The Heart Of A Teenage Girl," Craig has progressed steadily to his big 1961 hit "A Hundred Pounds Of Clay," which, critics agreed, was certainly a switch from his normal material.

The big question facing Craig after he had waxed this number and it began showing signs of chart success, was an awkward one.

Should he stay on the tough, rootin' tootin' line he had now begun, or should he play his cards more carefully?

As the weeks have shown, Craig moved his cards very skilfully indeed, and the gamble paid off. "Time," his follow-up had a long chart spell—and he had gone back to his old material!

His latest record, "No Greater Love," written by his agent-manager Bunny Lewis, is again different from the rest of his 1961 output—and while it hasn't reached the charts yet, it shows every sign of making some impact in the best-sellers, as the NME's Alley Cat pointed out recently.

Craig told me: "I have high hopes for this record, as, like 'Clay,' it is something I can get my teeth into. I want to sing songs with a definite message and am keen to establish myself as a versatile singer in this respect."

Recording executives are of the general opinion that Craig will be of lasting interest to pop fans, for quite apart from the sustained interest in him over the last three years, he is furthering his career in many ways.

Don't be surprised if next year sees him signed to a lucrative film contract that will push him to the fore of Britain's actor-singers.

But here again, patience has been the biggest asset he has, for "It's Trad Dad" is his first major role.

True, Craig has made appearances in a couple of other films, but he hasn't set out to prove to one and all that he is a singer who has been hiding his acting talents so far.

Learning

"I feel that filming is much more demanding and exacting than many people believe, and so I am keen to serve a full apprenticeship before tackling anything that saps my acting ability," said Craig (still playing Patience, by the way).

"My role in 'It's Trad, Dad,' is a light one that calls for a great deal of singing rather than acting, so I am content not to worry about what people will think of me. To be quite frank, I take the view that I am appearing in a pop music vehicle with pop artists who haven't much filming experience either—so I can't really be compared unfavourably with anyone else's acting performance."

Craig's words show that he puts a great deal of thought into offers before coming to any firm decision. The brilliant guidance of Bunny Lewis plays a major part, too, but Craig now has enough show business experience to stand on his own final word.

"It's Trad Dad" will give the Americans a big glimpse of Craig, along with all the other British artists who are in the film—so if his current disc doesn't hit big there, he still has other chances of getting Stateside exposure!

Currently he is in "Mother Goose" at Sunderland Empire, which opened on Boxing Day for a four-week run. A summer season at a major resort is being discussed, but as there are other offers from rival promoters, this is not expected to be finalised yet.

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New to the Charts

By Mike Hellicar

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LEROY VAN DYKE.

PEPPERMINT FLAVOURED TWIST

I'VE heard of toffee twists—they were a great delicacy some years ago—but now, it seems, there is a "Peppermint Twist," but I don't think it's the edible variety!

An American gentleman with the intriguing name of Danny Peppermint has made his bow in the charts this week, backed by his group the Jumping Jacks (which reminds me that liquorice jacks were once a great favourite of mine!)—but you'll have to look hard to see them on stage.

For Danny and his group are a bunch of musicians who gathered together in Carlton Record's New York studios and decided to do something about cashing in on the Twist craze.

Because of this, nothing is known about them and in music circles they are being compared to the Piltown Men, another group of studio musicians with no intention of launching out on a career as a rock unit!

With Danny Peppermint's record entering the charts and establishing itself as the third of the Twist discs to do so, this new dance craze is enjoying the "sweet" smell of success!

Stars shine at 10-pin bowling

FRANKIE VAUGHAN is one of many stars being bowled over by Britain's newest sport — tenpin bowling.

The handsome singer is often to be found in the Regal Bowling Centre, Golders Green, London, enjoying a game.

It's no surprise to his friends because Frankie has always been keen on sport. When he was a student at Leeds University he trained with the local rugby league team to keep fit.

Manager Eric Pawson, a 29-year-old man who's host to all the stars, said: "Frankie's good because he played a lot at Las Vegas when he was appearing there."

But he wasn't as good as "Sunday Night At The London Palladium" compere, Bruce Forsyth, one of the centre's cranks. When they played, Bruce won half-a-crown.

Vocalist Ronnie Carroll and his wife Millicent Martin play in one of the centre's teams. Millicent is so keen that one evening she hurried in for a game with her stage make-up still on.

Pop singer Adam Faith tries his hand and disc-jockeys Jammy Young and Ray Orchard are often to be found there.

Stars visiting Britain are often brought along by friends. One was glamorous Kim Novak who goes bowling in the United States where it is a national sport.

"I played her," Mr. Pawson said. "But she beat me. I couldn't concentrate on the game."



They are natives of Brooklyn, New York, and range in age from 13 to 21.

Mitchell Margo, the youngest member, is still in his eighth grade at school. He sings first tenor and plays piano and drums.

His older brother Philip also plays piano and drums, but is a competent guitarist, too. By way of contrast, he is the baritone voice. Siegal is the group's lead singer

and guitar player, and Medress, a full-time student at Brooklyn College, is second tenor and also a piano-and-drums man.

Both Siegal and Philip Margo work during the day and attend evening school three times a week!

As if their studies and work do not keep them busy enough, the Tokens write their own material and work up their own arrangements.

FARMING seems to be the favourite second occupation for many American singers. Like Jerry Lee Lewis, Gene Vincent and several others, when newcomer Leroy Van Dyke (a descendant of the famous artist) isn't singing, he's working on the land!

Leroy, who makes his chart bow on Mercury with "Walk On By," which is already a Top Ten entry in the States, was born and raised on a farm in Spring Fork, Missouri. He often played midwife to sheep and has brought many lambs into the world.

The only time he ever strayed from farm life was one summer, when he took a job as a policeman at the Missouri State Fair. It was here that he got a glimpse of many top singers at work.

Apart from singing in small country church quartets and school concerts, Leroy had no musical experience at all.

Duane Eddy promoted to lead in his next film

DUANE EDDY is definitely set for the leading role in "Password Is Courage." Richard Boone, the veteran Hollywood actor and director, says of Duane Eddy: "This boy has everything the law allows. He's very personable, handsome, and is endowed with a natural actor's instinct."

Steve Blauner, who manages Bobby Darin, has had a great deal to do with rehabilitating Dick Haymes' career. His new client Haymes is once again headlining shows at major clubs around the country.

Liberace is introducing a Twist routine into his new nightclub act. He'll do it wearing "a dazzling dinner jacket."

The Weavers were banned from Jack Paar's show because they would not sign a loyalty to the U.S. oath. Fred Hellerman, speaking for the group, commented: "We resent the indignity that such a request implies. Moreover, we feel very strongly that no private business establishment such as NBC has the power or the right to require proof of any citizen's patriotism."

Comparisons are odious

ELLA FITZGERALD bristled when an interviewer asked her to compare one of her performances with a version of the same song by Billie Holiday.

"I just sing the way I feel it. I love music," she replied. "I don't compare people. After all, we're all here and we do the best we can with what we have."

Until manager George Scheck reads and approves the script for the projected Connie Francis movie starring her, no final plans can be made for her British television engagements.

In "Jumbo," Steve Boyd will sing for the first time.

Judy Garland is now interested in buying the movie rights to "The Unsinkable Molly Brown," as well as to "Laurette," the life story of the late actress.

Although he can't read or write music, Atlantic's pop star Ben E. King "writes" tunes and has recorded five of his own originals.

Count Basie is far from appalled at the constant changes in modern jazz styles: "There's no reason why they should go back to an old style. Nothing remains the same and that's good. If it did, we'd still be playing old ragtime."



New picture of BRENDA LEE in action. She's never happier than when she's singing—as audiences in Britain will see when she plays concerts in April.

Says Steve Trott a member of the Highwaymen: "If a song says something, we'll do it, but we never pick a song with the audience in mind."

Bobby Darin will have five starring pictures in release during 1962.

Mel Torme is signing with Atlantic Records.

Andy Williams' accompanist, Dave Grusin, an exceptionally skilful jazz pianist, has signed a long-term contract with Columbia Records.

Joe Glaser says Louis Armstrong will definitely play England some time in 1962, but he is not ready to reveal any details.

There will be a musical version of "Roman Holiday" in which Audrey Hepburn originally starred. The new film will probably be headed by Anna Marie Alberghetti.

Nat Hentoff's American Airmail

Instead of having a band in the pit, the new Richard Rodgers' "No Strings" musical will have six musicians wandering on stage. Among the songs to watch for are: "Love Makes The World Go," "The Sweetest Sounds" and "Lovely Love."

Audrey Hepburn is after the Julie Andrews role in the film version of "My Fair Lady."

Shortage of lyricists

JIMMY McHUGH, one of the most durable of pop song writers complains: "We have an abundance of good melody writers today, but there is a great need for good, intelligent lyric writers. To write a good lyric calls for education—an intimate knowledge of words, and the ability to effervesce with them."

Patti Page hopes that her career will follow the pattern of Doris Day. "It's heresy to say it," says Patti, "but you don't think of Doris' wonderful singing voice as much as you now think of her for her emotional talent. I admire her."

Bobby Darin has signed for his seventh movie in fifteen months. It's called "The Last Westerner," and it satisfied Darin's long-term desire to play in a western.

Says Jack Benny about Sammy Davis, Jr.: "He's the greatest talent in the world. I'd hate him if he and I weren't of the same race."

The "Twist" is proving to be a possible menace to public welfare. A surgeon is quoted in the "New York Times" as warning of knee injuries due to doing the dance. Several cases have already occurred.

Fabian did so well in his short scenes for Darryl Zanuck's ambitious picture, "The Longest Day," his part has been expanded.

In Eartha Kitt's new nationwide string of dance studios, African dances will be taught along with the more conventional forms.

Life-lines of BOB WALLIS

Real name: Robert Charles Wallis. Birth date: June 3, 1934. Birthplace: Bridlington, East Yorkshire.

Height: 5 ft. 10 in. Weight: 9 st. 6 lb. Colour of eyes: Blue. Colour of hair: Fair.

Parents' names: Norman Leslie and Anne Elizabeth.

Brothers and sisters: Two brothers, one sister.

Wife's name: Joyce.

Children: One boy, Jay.

Present home: East Ham, London.

Instrument played: Trumpet.

Where educated: St. George's School, Bridlington.

Musical education: Excelsior Silver Prize Band, Bridlington, and Laurie Binns (trombone with Ceres Harper).

Age entered show business: 19.

First public appearance: Blue Bell Inn, Hull, in 1952.

Biggest break in career: Being signed to first recording contract with Top Rank.

TV debut: John Elliot's BBC play "Roundabout."

Radio debut: BBC's "Jazz Club."

Latest release: "Come Along, Please."

Albums: "Everybody Loves Saturday Night," "Ole Man River," "Travellin' Blues," "Acker's Early Days" (with Acker Bilk).

EPs: "Ole Man River," "Bob Wallis Meets Acker Bilk."

Present disc label: Pye.

Past labels: Top Rank, Dobell 77.

Personal manager: John Bateman.

Poll honours: Voted sixth Trad Band in 1961 NME Poll.

Title of debut film: "It's Trad Dad."

Biggest influence on career: The London jazz scene.

Former occupation before show business: Marine engineer.

Hobbies: Shooting, cooking and resting.

Favourite colour: Red.

Favourite singers: Ella Fitzgerald, Louis Armstrong, Red Allen, Leadbelly, Mama Yancey.

Favourite actress: Audrey Hepburn.

Favourite actor: Alec Guinness.

Favourite foods: Stew, dabs, Yorkshire pudding.

Favourite drink: Guinness.

Favourite clothes: American-styled casuals.

Favourite bands: Red Allen, Louis Armstrong, George Lewis.

Favourite composer: George Gershwin.



BOB WALLIS plays while comedian DAVID KOSOFF sings.

Likes: Nights off with the family, appreciative crowds.

Dislikes: Phonies.

Best friend: Avo Avison.

Most thrilling experience: "A four-nail hit on 'Juke Box Jury'."

Tastes in music: Varied.

Personal and professional ambition: "To get the band to the top—and stay there!"

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They plan to make PAT BOONE a beatnik!

reveals MIKE HELLICAR

in this

WELCOME

article

PAT BOONE, that freshly-scrubbed all-American boy-next-door type, will undergo a surprising change in his next film, which is being made in Britain next month. He is being cast as a scruffy singer in a sleazy circus and his initial briefing for the role has told him to "be like a beatnik—act as if you are down on life and down on love."

This will present Mr. Boone currently enjoying a long run of disc success with "Johnny Will," in a very different light from the one in which we are accustomed to seeing him—but as everything will work out all right in the end, it's a part Pat doesn't mind playing.

Pat arrives in Britain early next week to begin preliminary work on the film, the title of which has been changed for the second time to "The Main Attraction." This will be his fifth visit—and it's true to say that Pat just couldn't be more welcome in view of his recent disc triumph.

Last summer, you may recall, he had a Top Twenty entry with "Moody River" at just about the same time as he was being tipped as a possible for one of ATV's Jo Stafford showcases, although this did not materialise.

His follow-up, "Big Cold Wind" failed to register anything like the

same degree of success as "Moody River," but "Johnny Will" was a cert for the top placings, as several d-js had no hesitation in saying.

Pat expects to be in Britain for little more than three months. Shooting starts at Shepperton on Monday, February 12, a week later than MGM originally planned, and will go on for ten weeks. There is a plan to shoot the last stages on location in Sicily, although this is still being discussed.

With his co-star, Nancy Kwan, Pat will sing several songs, some of which may be standards, although this week I was told that the prolific songwriting team of Sammy Cahn and Jimmy Van Heusen is being called in to pen some brand new numbers.

Pat has, of course, approved the script in principle. But as is the way of film makers, the story has been changed around so much that, with a month to go before the movie is due before the cameras, Pat has seen only the first fifty-nine pages of the script!

Horse-riding

His briefing to be like a beatnik still applies. Director Dan Petrie has said the same goes for Miss Kwan, who plays a member of horse riding act in the same circus.

Pat's film career to date has been well guided. "Bernadine," "April Love" and "Mardi Gras" confirmed his early promise as a screen star and in "Journey To The Centre Of The Earth," he proved that he can tackle more demanding roles, just as "All Hands On Deck" showed that he can hold his own in a weak plot.

He recently completed work on the much-heralded "State Fair" musical, with Bobby Darin and a star-studded cast and we look forward to seeing this.

AND HE CERTAINLY HAS CHANGED IN 'STATE FAIR', TOO



Remember when PAT BOONE wouldn't even kiss a girl on the screen? Look at him now! After fighting over ANN-MARGRET in "State Fair," she invites him back to her hotel, where, stripped to the waist, he woos her and they sing one of the new songs written for the film, "Willing And Eager."

There have also been American reports that he has already undertaken his first "nasty" role, which although not as down-to-earth as the character he will portray in "The Main Attraction," is still a new idea for him. A check around the film companies yields no further clues,

however, so I expect this is a film he will undertake at another stage in his career.

Record-wise, Pat Boone's history in this country has been one of ups and downs. From a quick succession of hits like "I'll Be Home," "Ain't That A Shame," "I Almost Lost My Mind," "Friendly Persuasion," "April Love," "Love Letters In The Sand" and "Wonderful Time Up There," his public seemed to cool off a bit and his became infrequent.

Prior to "Johnny Will" and "Moody River," his last British disc success was in July, 1960, with "Walkin' The Floor Over You," which enjoyed a two-week spell in the charts.

Last trip

In 1959, he was represented by "Beyond The Sunset," "Welcome New Lovers" and "Fools Hall Of Fame"—none of which meant a great deal.

Pat's last trip to Britain was in February, 1960, when he made a whistle-stop visit in which he saw Leyton Orient play Aston Villa and headlined ATV's "Sunday Night At The London Palladium".

In addition to his film commitments on his forthcoming visit Pat is a strong tip for the Palladium TV top booking again, as well as some weekend concerts, although these depend largely on the free time he has from shooting.

As recent developments have shown, Pat is a star of lasting quality; he can stay away from the public eye for months at a time without being harmed, and can make a come-back at will.

It would be more true to say, though, that Pat will never need to "come back"—his following is such that he will never go away.

NO BORN IN A TRUNK BUSINESS FOR MY BABY

—says Pet Clark

A VETERAN show business columnist, noted for his phenomenal memory, was holding court in a West End bar the other day. He was recalling the time a seven-year-old girl confidently stepped before a microphone to begin her first professional singing engagement.

"Gosh, how time flies," he mused. "It seems like only a few years ago that that girl wowed us all. Now I've woken up with a start and realised how old I am because that girl's married with a baby."

Of course, he was talking about Petula Clark! Her life has been crammed with excitement and achievement ever since she was first paid to sing.

But this week, when I asked Pet if her new baby would be encouraged to start a singing career as early as she did (in fact Pet started entertaining at the age of three) she was quite firmly against it.

"My baby is going to have as normal a childhood, upbringing and education as possible," she vowed. "None of this 'born in a trunk' business for her."

Pet's baby, to be christened Barbara Michele, will receive every help from her mother and father once she reaches school leaving age and decides on a career—"if she chooses to go into show business, I'll be pleased," said Pet. "But Barbara must have every chance to grow up properly first!"

Being a show business mother to a brand new baby can be rather trying and that's why many female artists retire from the scene until their children are old enough to know what's going on around them. Singer Valerie Masters, for example, whose

baby is expected this spring, is cutting right down on her engagements and in fact has closed her fan club as she will not be active for some time after the baby is born.

Not everyone does this, though. Nina and Frederik, for instance, carried on as normal with their tour of Britain shortly after their baby was born last summer.

Pet admitted to me that the baby was gradually changing her and her husband's way of life.

"I am being very careful about the engagements I accept now," she said, "although there are some contracts I am committed to that were signed even before I was married."

Money and living and working conditions do not come into her business negotiations so much now—

she is more anxious to find out if she can change and feed the baby in comfort before she accepts an engagement.

"As an example, I am currently recording two LPs in London—one in English, the other in French," she said. "I can hardly take Barbara with me to the recording studio, so I have to tear myself away from her for a couple of hours."

"Believe me, this is quite a wrench! My husband, Claude, and I want to be with the baby just as much as we can."

This means that her 1962 plans are being formulated with extra care. Pet must take into consideration the effect certain bookings will have on young Barbara Michele.

She is set for a trip to Paris next

month to start a tour of France, taking her right into March. In April she works in Brussels and afterwards may come back to Britain for engagements, although details are still being discussed.

Towards the end of May, or early June, she visits Spain, with possible trips to Scandinavia and Germany to follow. The summer months she will spend touring the French holiday centres.

Much later this year she plans a visit to eastern Canada, where she has had a couple of hits in French.

Trip to U.S. ?

Needless to say, she is being booked as a French artist. There is also a possibility of Pet working in America, too, which she looks forward to with a great deal of excitement, although she has recorded there in the past.

"Unfortunately, I won't be able to take Barbara with me to all these places," sighed Pet, "and I shall just have leaving her with a nanny, but I intend to take her with me on almost everything but my big tours."

"After all, tours are bad enough for a fully-grown artist. What the rough and tumble of the dash from concert to concert would be like for a baby, I hate to think!"

TONY BROMLEY

STAR QUOTES

ASKED about censorship, Elvis Presley said recently: "Censorship is a joke, although I have obeyed it. The movement I did (that everyone who is supposed to know what's right objected to) was eliminated from my early movies. Now everyone is doing it, only more exaggeratedly; and they call it the Twist. Some of the people I have seen doing it should not be doing it, and are vulgar."

PLAYING a Negro model in Paris, Diahann Carroll will co-star with Richard Kiley in the new Richard Rodgers' musical, "No Strings." Says Rodgers: "We are not dealing with race relations. One of the reasons the setting is France is because such a situation is completely acceptable there."

"In our show the point never comes up. The role could be played by a white girl without a line being changed. We chose Miss Carroll because we've wished for a long time to see her in something on the stage."

SAYS Sammy Davis: "Sure I'm a changed man. Whenever a fellow has knocked around like I have and he becomes happily married, it's bound to show up in all his relationships—in his performance, his attitude towards people, everything."



PETULA with her lovely daughter BARBARA MICHELE.



A fine study of star and manager—ELVIS PRESLEY listens to the wisdom of COLONEL TOM PARKER during a break in the "Kid Galahad" filming. Ever since Elvis started to make a name for himself round Nashville, Parker has been his manager and Elvis does nothing until the Colonel okays it. Together they've become one of the richest show business teams ever.

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TAIL-PIECES BY THE ALLEY CAT



Scottish trad leader **FORRIE CAIRNS**, now touring England with his Clansmen, doesn't seem to appreciate **MARK WYNTER'S** clarinet playing. The couple met in Mark's dressing room at the Glasgow Empire, where he is starring in "Aladdin."

BELOW: Happy on his opening night (Monday) at the Lyceum Ballroom, London, is **CYRIL STAPLETON**.

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MORE LPs By ALLEN EVANS

*** **PETE FOUNTAIN**: I LOVE PARIS (Coral). The sad, wistful clarinet sound of America's Acker Bilk (he even has the same chin beard!) is quite hypnotising as he drifts through favourite French tunes at his New Orleans Bourbon Street restaurant, where he's become the king of modern trad jazz, since leaving Lawrence Welk. As well as his rhythm group, he has a full orchestra backing his dreamy solos.

*** **FREDDY CANNON FAVOURITES** (Top Rank) is a three-year survey of Freddy's lesser-known recordings, six of 1959 vintage, five from 1960, and one from 1961. All beaty, energetically sung numbers with the Frank Slay accompaniment moving fast behind. Good disc to get the party going with a zing.

*** **BABES IN TOYLAND** (Decca). A disappointment. The duetting of Tommy Sands and Annette Funicello sounds insipid. The hearty vocalising of Ray Bolger and a large chorus is much better. But without seeing the film, it makes little sense.

Reunion in New York for Matt and Sammy

WHILE in New York for U.S. TV shows, **Matt Monro** had reunion with **Sammy Davis Jr.**, and also met **Louis Armstrong**, **Perry Como** and **Adam Wade**. . . . **Pat Boone** won Golden Apple award from Hollywood press for co-operation—**Marlon Brando** won Sour Apple, with **Bobby Darin** runner-up. . . . "La Paloma" new version by **Geoff Love** and **Norman Newell** recorded by **Pearl Carr** and **Teddy Johnson** as "Be Mine".

New Kensington home for **David Jacobs**, moving from Angmering, Sussex. . . . "Cruel World" hitmaker **Jimmy Darren** and **Janet Leigh** signed for "Bye Bye Birdie" pic. . . . Audio Entorprise's **Joan Miller** represented firm on **Eden Kane's** trip to Scandinavia. . . .

HMV newcomer **Carol Deene's** disc "Norman" written by **John D. Loudermilk**. . . . Sought by **Frank Sinatra** for Reprise—**Gene Barry**. . . . On recent "Saturday Club" **Brian Matthew** announced **Alma Cogan** as "bird with bubbles in her voice". . . . "D-Darling," latest **Anthony Newley** single, written by **Leslie Bricusse**.

for star's BBC-TV "Johnny Darling Show". . . . **Neal Hefti** penning scores for Broadway musical about Catholic priest in Las Vegas. . . . **Glen Mason** took part in Stirlingshire "shoot" with **Dave King**. . . .

New member of **Lloyds**, **Robert Luff** who presents **Black and White Minstrels**. . . . **Nat "King" Cole** plays four weeks in U.S. tent-theatre next August-September. . . . Now MD of "Easy Beat"—**Ken Jones**. . . .

Composer-orchestra leader **Tony Osborne** mailing packets of Turkish coffee to d-ys (and NME)—his latest release? "Turkish Coffee". . . .

Second son for **Shirley Jones** and **Jack Cassidy** in Hollywood—and for publisher **Fred Jackson** in London. . . . **Eddie Fisher** denies **Liz Taylor** expecting. . . .

Holiday in New York for **Hayley Mills**—father **John** is on Broadway in **Terence Rattigan** play "Ross". . . .

Veteran c-and-w singer **Gene Austin** now owns Dallas, Texas, niterie. . . . U.S. TV hour spectacular in May, starring **Andy Williams**, assembled by his **Barnaby Productions**. . . .



three more pics—in 1962, '63, '64—for 20th Century-Fox, **Pat Boone** freed from exclusive contract. . . .

New Year present to mother from **Eden Kane**—weekend in Paris. . . .

Aldham, Herts, vicar, the **Rev. Alan Colthurst** aims for more young people in congregation, so **Steve Arlen** (from "Do Re Mi" musical) sang three pop songs at Sunday's service. . . . **Judy Garland** starts filming "Lonely Stage" in London, April 15. . . .

On Sunday's Palladium-TV, **Tommy Steele** featured next release "Wishing Star"; new ballad by **Jackie Rae** and **Ronnie Carroll**. . . . Las Vegas Sahara opening for **Connie Francis**, February 6. . . . **Hayley Mills** to re-leave—for six months at Swiss boarding school!

For **Liz Taylor** and husband **Eddie Fisher**, British actor **Richard Burton** found villa at Celigny, near Geneva—cost over £100,000. . . . **Granada TV** published book "Josh White Sings," based on Negro folk singer's 1961 series. . . . **Ray Anthony** has new Twist band. . . .

Another title mix-up? **Anthony Newley's** "Once In A Lifetime" (from "Stop The World") and current Broadway "Subways Are For Sleeping" hit "Comes Once In A Lifetime". . . . **Robert Stigwood** now representing Chinese painter **Cheon-Soo-Pieng**. . . . Provided he makes

D-j **Jack Jackson** prerecorded radio shows before leaving for Canary Islands holiday today. . . . "West Side Story" star **George Chakiris** signed Capitol disc contract, waxes album in Los Angeles with **Jack Marshall** backing. . . . Name of bandleader on **Granada TV** this week—**Bert Noisi**! . . .

Comedian **Shelley Berman** owns new Rori Records; first title "I'm Off Her List 'Cause I Can't Twist" by film actor **David Winters**. . . . A cold hindered **Shirley Bassey's** LP sessions last week. . . . **Bobby Darin** replaces **Peggy Lee**, recovering from

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EDEN KANE (right) kisses bride **JO WARING** at her wedding to **GORDON MILLS** of the **VISCOUNTS**, who is also seen kissing her! Marriage was in London on Saturday.

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