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IN SEARCH OF ELVIS

by VALERIE ESCRETT,
an English girl now living
in Memphis, Tennessee

WHEN any girl friends of mine come visiting me in Memphis, they invariably want to visit Gracelands, the home of Elvis Presley. So when a Jamaican girl I knew came to spend a few days, it gave me an ideal excuse to go out, on spec, to see Elvis.

It was a damp, cold day, and the mansion is eight miles by bus from the centre of Memphis. But it was worth the cold and the muddy shoes (the city still hasn't built a pavement on the Highway 51 South).

When we arrived at the main gate hut, we were told that Elvis, in the mansion nearby, was watching a football match on television and couldn't be disturbed. He is just crazy about the game and sponsors a team, the Elvis Presley Enterprises, for which he always plays when he's home, rain or shine!

A man in the hut, who said he was Elvis' uncle, a sweet and kind person, bade us come into the hut inside the huge Graceland gate which is decorated with musical notes.

There were no fans around, so this man had time to talk to us, telling us some interesting tid-bits about Elvis—such as, it seems, El has broken with his girl friend of six years, Anita Wood. He now dates a Bunny Bunkley, but was not serious about her.

He told us that Elvis rarely dates now, since his old girl friends in Memphis are mostly married or have moved away. And Elvis was worried about dating new girls because he never knew if they wanted to know him for himself or his money!

I was most surprised to learn that Elvis still corresponds with German starlet Vera Tschecanova, whom he dated while in the U.S. Army in Germany. It seems Elvis is rather keen on her, but I read that he has a rival, a German actor, to whom she got engaged.

The man in the hut went on to tell us how Elvis has to hire a cinema at 11.30 pm after it closes to the public, if he wants to see a movie. Or he has private showings in Gracelands, inviting a hundred or so friends, and any fans who happen to be at the gates at that time.

Elvis' birthday, January 8, is nearing, and he will then be 28. I was told that Elvis longed to settle down and hoped to marry at 30. But the main trouble is that Elvis finds it so difficult to judge a girl's real feelings.

But I told the man that I felt it would be more difficult for the girl he married than for Elvis. No normal girl is going to keep to his schedule,

At present Elvis never goes out alone on a date, always with the "boys" (his inseparable buddies like guitarist Scotty Moore) and is always on the "go." But I was assured

that settling down would change all that for him.

Elvis would get home to Memphis more often if he hadn't a great fear of flying. For the long journey

from California to Memphis, he travels by a special caravan-car, which he calls his "bus." It is fitted with a bathroom, bedroom, living room, luxurious carpets and curtains, and all the fittings and



ELVIS as he appears in "Kid Galahad."

who sends
this
personally
written
message
to you

*I want to wish a
Happy New Year to all
my friends in Europe
Many Thanks
Elvis Presley*

NOTE.—Seems in his hurry to sign his name he left out the "E" between "I" and "Y"!

NMExclusive

We also got a verbal message that Elvis wasn't feeling too good and would be going to bed. He asked us to come back on the Sunday and he would try to find time to see us.

We were disappointed but not annoyed at not seeing Elvis, because after all we had gone on spec, without any previous intimation that we would be calling.

But on the Sunday we were too busy to go back—and as the buses run only every hour on Sundays, which would have taken too much time.

But as I know Elvis will be here for his birthday, I'll try to get on on that day, to take greetings on behalf of NME readers.

As to the fact that he wasn't feeling too well, this is probably because the Sunday before our visit he was injured playing football for his team. His arm was crushed and has been troubling him so much a doctor has given him pain relieving injections.

I hope to see Elvis on his birthday and if I do I'll tell you all about it in the NME.

trimmings a millionaire would have. While we were waiting, a young, up-and-coming singer tried to get an interview with Elvis to boost his career. No luck, though. He was sent on his way!

The man in the hut showed me some letters that are sent to Elvis, but which he never sees—mostly begging for money to pay off debts.

Tapes are also sent and up to some time ago Elvis used to listen to them, but when a tape was misplaced (and later found) the sender tried to sue Elvis, so now he tells people with tapes to send them to his music company in New York and not to him.

We waited about two hours to see Elvis, and saw him drive out in a car, taking his date and a couple of hoys home. Ten minutes later he came back but we thought it was Elvis' cousin Gene, who looks so like him people can't tell them apart.

But it was Elvis, alone, and we didn't realise it until he had driven through the gates.

When a cousin of Elvis' relieved the uncle, we asked again if we could see Elvis, and he telephoned the house. Instead of permission, some one brought us autographs and a written message to fans in Europe (reproduced here).

TWO GIRL SINGERS OPEN IN WEST END

ANNIE ROSS, Britain's most unusual contemporary singer, gets an intriguing showcase in "3 At Nine" which opened last week at the Arts Theatre, London.

Really the show is an extended cabaret performance. Annie Ross' songs, varying from her own classic "Twisted" to a sensational "By Myself" are interspersed with the comedy of Rodger Price and the satire of Roddy Maud-Roxby.

The Tony Kinsey Quintet takes the show out of the ordinary, providing an admirable backcloth for Annie Ross and contributing its own modernistic specialities.



ANNIE ROSS

"TROPICAL PARADISE"—the show currently at the Pigalle theatre-restaurant, London, W.1—is an ideal tonic for the cold weather. And the show's new star, Glasgow-born singer Lena Martell, provides more than a drop of the "hard stuff."

For Miss Martell knows how to attack a song and put it over in a way that stills patrons who accompany her with knife and fork.

She has looks, appeal and vocal ability—all shown by her act that included impressions, specially written material, and a musical trip around the world.

It was not overlong, but quite long enough for Lena to show what she can do. With so many talents in her favour, Lena needs one thing—distinction. Something to set her apart.

My guess is that it won't be long before she has it. A worthy London debut.

DON WEDGE.

IAN DOVE.

- FRANKIE VAUGHAN, JOAN REGAN
London Palladium
- KARL DENVER TRIO, JACKIE RAE,
SHANI WALLIS, GARY MILLER
Manchester Palace
- NORMAN WISDOM
Birmingham Hippodrome
- ROY CASTLE
Brighton Hippodrome
- DANNY WILLIAMS, ANITA HARRIS,
MIKE SARNE
Southampton Gaumont

WHO'S WHERE

(Week commencing January 7, 1963)

- DAVID WHITEFIELD
Liverpool Empire
- BLACK AND WHITE MINSTRELS
Victoria Palace
- BRUCE FORSYTH
Bristol Hippodrome
- LONNIE DONEGAN
Leeds Grand
- MARK WYNTER
Worthing Connaught
- RUBY MURRAY
Chester Royalty
- FRANK FIELD, DALLAS BOYS
Birmingham Alexandra
- CRAIG DOUGLAS
Southend Westcliff Pavilion

- EDMUND HOCKRIDGE, MIKE AND
GRIFF
Wolverhampton Grand
- YANA
Newcastle Empire
- JOHN HANSON, DES O'CONNOR
Nottingham Theatre Royal
- DICKIE VALENTINE
Southsea Kings
- JOE BROWN
Stockton Globe
- KEN DODD, ROSEMARY SQUIRES
Manchester Opera House



Don't miss these!



MARTY ROBBINS

RUBY

ANN

Here's the tremendous follow up to the world beating "Devil Woman". "Ruby Ann" is already at the top of the U.S. charts. And it's destined to become a chart-topper on this side of the Atlantic too!

AAG 128

BRUBECK'S

BOSSA

NOVA U.S.A

Here it is—played by The Dave Brubeck Quartet. Here it is—the number that had ITV's switchboard jammed for hours after it was played on SUNDAY NIGHT AT THE LONDON PALLADIUM. Here it is—Bossa Nova USA. Don't miss this sensational disc!

AAG 129

2 BIG ONES FOR THE NEW YEAR

ROUTINE ROBBINS ON 'DEVIL WOMAN' FOLLOW-UP

IF you want to know all about "Ruby Ann," CBS is the label and Marty Robbins is the singer. Much more of a routine ditty than the unusual "Devil Woman," but the bright and lively beat and the simple tune are enjoyable.

The rhythm is great for twisting—there's a good chance of this one going places. Coupling is called "Won't You Forgive."

Slowish sad one, saved by the always pleasing vocal tone of Marty Robbins.

TORNADOS

Unquestionably the most fantastic record hit of last year was "Telstar" by the Tornados. Now, in the first week of the new year the same group comes out with a follow-up called "Globe Trotter."

Naturally and sensibly the sound, style and pattern are strongly in keeping with "Telstar," but this time the mood is a little less majestic and imposing—an air of restrained gaiety has crept in. One line of the attractive melody sounds so much like "Venus In Blue Jeans." Rate this as another big catchy winner that everyone will be humming. Coupling of this Decca release is "Locomotion With You." O.K. for the dance floor.

JOANIE SOMMERS

That songbird with a winning way, Joanie Sommers, comes up on Warner Bros. with a pleasing ditty called "Goodbye Joey." Chorus and strings in the background emphasise both the sparkle of the rhythm and the merit of the melody.

"Bobbie's Hobbies" turn out to be just the hobbies that a right-minded, full-blooded, two-timing feller should have! But that doesn't suit Miss Sommers who wants an exclusivity clause in the contract. Reckon she's the girl to get it, too.

TOMMY STEELE

"Butter Wouldn't Melt In Your Mouth" is a disc with which Tommy Steele once again aims straight at the teenage market. A twist-rhythm, solid and steady, a growling vocal group, and Tom really with it.

Those who thought that Tommy had forgotten how to do an out-and-out pop had better think again. I'm expecting to see this one in the hit parade.

Flipside is the folksy "Where Have All The Flowers Gone." I'll confess that I was most surprised at the delicacy and restraint from Tommy. That's one from Decca.

MEEHAN—HARRIS

In the instrumental department Tony Meehan and Jet Harris have joined forces once again. They've turned out a catchy, chunky opus called "Diamonds" that's sure to get plenty deejay spins.

Let's venture as a solo recording artist has not yet paid off properly—this may help to put things right for him.

"Footstomp" also has a vocal on it—solo, duet and group. There's a quiet chuckle to be had from the lyric.

ROG WHITTAKER

A few years back a song called "Butterfly" was a big hit for Andy Williams (his only hit in this country I believe) and now it has been revived by Rog Whittaker on Fontana.

Lively treatment from the rich-voiced Rog with lots of instrumental emphasis on the beat.

"Times Is Tough" has the mood and style of a work song, is attractive and interesting. I'd like to hear an LP from him of songs like this.



MARTY ROBBINS

chaser into what sounds like a tribal war-chant for Frankenstein and Co.

On the other side of the record Mr. Soxx brightens things up enormously with a fast-moving instrumental called "Flip And Nitty."

RICK NELSON

London is also the label for Rick Nelson who sings "It's Up To You." Not immediately a winner, but it kinda grows on you. With group support Rick sings easily and casually thro' a pretty tune and a very good commercial lyric. Light, steady beat will keep the toes tapping.

"I Need You" is a simple, honest country-western song with simple, honest words sung in a simple, honest way. What more could you ask?

EILEEN DUFFY

"There's Always Tomorrow" is the message of comfort that Eileen Duffy gives herself whenever the boy she favours just walks by with no more than "hello."

Song is pleasantly catchy, medium-paced, well presented with the aid of Wally Stott's orchestra and chorus.

On the other side of this Philips' disc is "Better Loved You'll Never Be." Light Latin rhythm, easily heard, easily forgotten.

POTTED POPS

The Tony Hatch Orchestra (Pye) first out with "The Theme From The Dick Powell Show," big-style, effective and enjoyable. "Sharon" is a Hatch original, bright and spritely, cheeky and cheerful.

Frank Weir and his Warewolves (Philips) play "Manhunt" in a sou that is midway between fairground and Rockingham. "Chant Of The Jungle" is midway between Rockingham and Tarzan.

BEST SELLING LPs IN BRITAIN

(Wednesday, January 2, 1963)

Last This Week	1	2	3	4	5	6	7	8	9	10
	1 ON STAGE WITH THE GEORGE MITCHELL MELODY STRIPS (HM)	2 WEST SIDE STORY Soundtrack (CB)	3 BLACK & WHITE MINSTREL SHOW George Mitchell (HM)	4 OUT OF THE SHADOWS (Columbia)	5 ROCK 'N' ROLL No. 2 Elvis Presley (RC)	6 BOBBY VEE MEETS THE CRICKETS (Libert)	7 ANOTHER BLACK & WHITE MINSTREL SHOW George Mitchell (HM)	8 SOUTH PACIFIC Soundtrack (RC)	9 BEST OF BALL, BARBE & HILK (Pye Golden Guinea)	10 SINATRA & SWINGING BRAS Frank Sinatra (Reprise)

Singles by Keith Fordyce

DAVE BRUBECK

"Bossa Nova U.S.A." brings together on one disc this fascinating, smouldering new rhythm and the talents of the Dave Brubeck Quartet. A good 'un—colourful, imaginative and compelling.

At best when the piano plays; a saxophone usually leaves me several degrees below zeroville, but the one here, Paul Desmond, warms the air plenty.

Flip of this CBS disc is "This Can't Be Love." A couple of guys called Rodgers and Hart had some idea how it went. Brubeck makes it "went" differently, but it still sounds great.

"Paris Is A Lonely Town." And when Judy says it, I believe it. For me this is undeniably the top side of the disc.

DOUG SHELDON

"I Saw Linda Yesterday" is the hot news from Doug Sheldon on Decca and this time I reckon he can make it to a place in the charts.

Steady-moving but energetic rhythm is reminiscent of "Runaround Sue" and Doug is just the right guy to supply the muscle-ripping vitality.

"My Billy" turns out after an enigmatic opening to be about a girl of that name. Listen hard to the first two bars and see if you agree that you could mistake the voice for Cliff Richard.

BOB B. SOXX

A big hit in the States, now to be heard here on the London label, is a revival of a very old oldie called "Zip-A-Dee-Do-Dah" by Bob B. Soxx and the Blue Jeans.

Mr. Soxx and his accomplices turn what was once a really cheerful blues-

JUDY GARLAND

"Little Drops Of Rain" is the title on a very rare disc—a new single from Judy Garland. Song comes from the production "Gay Pur-ee" and is a slow, lingering ballad.

A song where each word matters—and tho' the words and idea are anything but new, they gain in meaning and impact.

On the other side of this Warner Bros. release Judy will tell you that



ALLAN SHERMAN

Folk song burlesque is best of the bunch

says ALLEN EVANS reviewing LAUGHTER ALBUMS

Streets Of Larado become Miami. Nine items and every one a jewel of clever comedy, specially Sarah Jackman, a rhyming phone conversation between Sherman and Miss Nelson. A welcome "guest" at any party.

Big disappointment is "The First Family" (London), which Vaughan Meader vocally impersonates President Kennedy. It's really too American, and even the parts I understood weren't all that funny.

Much better is "Hello Dere" (HMV), featuring gagster Marty Allen and straight man-singer Steve Rossi, in their act at the Sands, Las Vegas. Slick, punchy humour, with a laugh a line, you'll like this disc, which includes their "Famous People," "Wine Taster," "Man On The Moon" and other routines.

Bernard Cribbins shows a relaxed versatility on his "Combination Of Cribbins" (Parlophone), singing his hit parader, "Gossip Calypso" and other comedy tracks alongside straight (and pleasant) vocals of "My Resistance Is Low" and "I Go A Bundle," among other ballads. Move over, Tony Newley!

How can one man be so versatile? That's what I felt about Ron Moody in "Move Along Sideways" (Fontana), who packs all the sounds of all the TV characters for the past decade into one throat!

CONGRATULATIONS
MIKE BERRY & JOE MEEK
on the success of your record
DON'T YOU THINK IT'S TIME?
on H.M.V. POP 1105
THIS WEEK No. 24 IN THE CHARTS!
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STILL GOING UP
"UP ON THE ROOF"
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The SHADOWS
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THE ORLONS
'DON'T HANG UP' C 231

CHUBBY CHECKER
'LIMBO ROCK' P 849

EMI

NEW POPS

This week's TOP single!

MIKE BERRY

Don't
you think
it's time



H.M.V. 45-POP1105

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THE LONELY BULL
(EL SOLO TORRO)
STATESIDE 45-SS138

Bernard Cribbins
GOSSIP CALYPSO
PARLOPHONE 45-R4961

Ken Dodd
REMEMBER I LOVE YOU
COLUMBIA 45-DB4937

The Duprees
MY OWN TRUE LOVE
(TARA'S THEME FROM 'GONE WITH THE WIND')
STATESIDE 45-SS143

The Highwaymen
WELL, WELL, WELL
UNITED ARTISTS 45-UP1009

Gene McDaniels
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From "The Dick Powell Show"
THE DICK POWELL THEME

ROBERT FARNON
and his Orchestra
PHILIPS 326 563 BF

NME TOP THIRTY

(Wednesday, January 2, 1963)

- Last This Week
- 3 1 DANCE ON Shadows (Columbia)
 - 2 2 RETURN TO SENDER Elvis Presley (RCA)
 - 1 3 THE NEXT TIME Cliff Richard (Columbia)
 - 4 4 SUN ARISE Rolf Harris (Columbia)
 - 9 5 BACHELOR BOY Cliff Richard (Columbia)
 - 6 5 GUITAR MAN Duane Eddy (RCA)
 - 5 7 LOVESICK BLUES Frank Ifield (Columbia)
 - 10 8 BOBBY'S GIRL Susan Maughan (Philips)
 - 11 9 IT ONLY TOOK A MINUTE Joe Brown (Piccadilly)
 - 12 9 TELSTAR Tornados (Decca)
 - 8 11 LET'S DANCE Chris Montez (London)
 - 20 12 DESAFINADO Stan Getz-Charlie Byrd (HMV)
 - 17 13 GO AWAY LITTLE GIRL Mark Wynter (Pye)
 - 20 14 LIKE I DO Maureen Evans (Orion)
 - 14 14 YOUR CHEATIN' HEART Ray Charles (HMV)
 - 13 16 UP ON THE ROOF Kenny Lynch (HMV)
 - 16 17 SWISS MAID Del Shannon (London)
 - 23 18 FOREVER KIND OF LOVE Bobby Vee (Liberty)
 - 19 19 ME AND MY SHADOW Frank Sinatra-Sammy Davis (Reprise)
 - 29 20 UP ON THE ROOF Julie Grant (Pye)
 - 26 21 BABY TAKE A BOW Adam Faith (Parlophone)
 - 6 22 ROCKIN' AROUND THE CHRISTMAS TREE Brenda Lee (Brunswick)
 - 14 23 MAIN ATTRACTION Pat Boone (London)
 - 27 24 DON'T YOU THINK IT'S TIME Mike Berry (HMV)
 - 18 25 MUST BE MADISON Joe Loss (HMV)
 - 26 COMIN' HOME BABY Mel Torme (London)
 - 27 JUST FOR KICKS Mike Sarne (Parlophone)
 - 22 28 DEVIL WOMAN Marty Robbins (CBS)
 - 29 HE'S A REBEL Crystals (London)
 - 30 GONNA GO FISHIN' Hank Locklin (RCA)

BEST SELLING POP RECORDS IN U.S.

(Tuesday, January 1, 1963)
(Courtesy of "Billboard")

- Last This Week
- 1 1 TELSTAR Tornados
 - 4 2 GO AWAY LITTLE GIRL Steve Lawrence
 - 2 3 LIMBO ROCK Chubby Checker
 - 3 4 BOBBY'S GIRL Marcie Blane
 - 5 5 BIG GIRLS DON'T CRY Four Seasons
 - 10 6 HOTEL HAPPINESS Brook Benton
 - 11 7 PEPELO THE ITALIAN MOUSE Lou Monte
 - 6 8 RETURN TO SENDER Elvis Presley
 - 9 9 ZIP-A-DEE-DOO-DAH Bob B. Soxx and the Blue Jeans
 - 14 10 TELL HIM Exciters
 - 20 11 MY DAD Paul Petersen
 - 7 12 YOU ARE MY SUNSHINE Ray Charles
 - 8 13 RELEASE ME "Little Esther"
 - 14 THE NIGHT HAS A THOUSAND EYES Bobby Vee
 - 19 15 TWO LOVERS Mary Wells
 - 15 16 THE LONELY BULL Tijuana Brass
 - 13 17 DEAR LONELY HEARTS Nat Cole
 - 17 18 CHAINS Cookies
 - 12 19 KEEP YOUR HANDS OFF MY BABY Little Eva
 - 20 IT'S UP TO YOU Rick Nelson

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, January 1, 1963)

- Last This Week
- 1 1 BOBBY'S GIRL (Kasner)
 - 13 2 BACHELOR BOY (Leeds)
 - 3 3 RETURN TO SENDER (Manor)
 - 14 4 THE NEXT TIME (Eistree)
 - 2 5 TELSTAR (Ivy)
 - 5 6 LOVESICK BLUES (Lawrence Wright)
 - 6 7 SLIGHTLY OUT OF TUNE (Cromwell)
 - 7 8 VENDS IN BLUE JEANS (Parnes)
 - 20 9 DANCE ON (Bron)
 - 11 10 THE MAIN ATTRACTION (Spoone)
 - 8 11 LET'S DANCE (Morris)
 - 12 12 DANCE WITH THE GUITAR MAN (Twangy)
 - 9 13 DEVIL WOMAN (Acuff-Rose)
 - 10 13 MUST BE MADISON (Baton)
 - 17 15 IT ONLY TOOK A MINUTE (Shapiro-Bernstein)
 - 4 16 ROCKIN' AROUND THE CHRISTMAS TREE (Chappell)
 - 18 17 SUN ARISE (Ardmore & Beechwood)
 - 16 18 OH LONESOME ME (Acuff-Rose)
 - 30 18 SWISS MAID (Burlington)
 - 15 20 RAIN UNTIL SEPTEMBER (Aldon)
 - 21 ISLAND OF DREAMS (Chappell)
 - 23 22 JAMES (Acuff-Rose)
 - 23 LOVE ME DO (Ardmore & Beechwood)
 - 28 24 IF ONLY TOMORROW (Ducheks)
 - 21 25 MY LOVE AND DEVOTION (John Field)
 - 21 26 LOVE ME TENDER (Aberbach)
 - 27 LIKE I DO (Bourne)
 - 27 UP ON THE ROOF (Aldon)
 - 28 28 SHE TAUGHT ME HOW TO VODEL (Leeds)
 - 30 A FOREVER KIND OF LOVE (Aldon)

NEW

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JET HARRIS & TONY MEEHAN DECCA F 11563
DIAMONDS

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BOB B. SOXX & The Blue Jeans

DOUG SHELDON DECCA F 11564
I SAW LINDA YESTERDAY

THE TORNADOS DECCA F 11562
GLOBETROTTER

LOO-BE-LOO THE CHUCKS DECCA F 11569

TOMMY STEELE DECCA F 11532
BUTTER WOULDN'T MELT IN YOUR MOUTH

RICK NELSON LONDON HLP 9645
IT'S UP TO YOU

SEE SEE RIDER LAVERN BAKER LONDON ATLANTIC HLK 9649

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Next Sunday's programme will include excerpts from these LPs (Available Jan. 11th)

- SINATRA SINGS OF LOVE AND THINGS Frank Sinatra Capitol SW1729 (stereo) W1729 (mono)
- VIVA BOSSA NOVA1 Laurindo Almeida Capitol T1759* (mono)
- THE BEST OF JUNE CHRISTY Capitol ST1693 (stereo) T1693 (mono)
- FROM ADAM WITH LOVE Adam Faith Parlophone PC53038 (stereo) PMC1192* (mono)
- THE COOL MIKADO Film sound track Parlophone PMC1194 (mono)
- BANG ON Freddy Cannon Stateside SL10013 (mono)
- ALL THE WORLD DANCES David Carroll & His Orchestra Mercury CMS18072 (stereo) MMC14112 (mono)

*already available

Springfields now international stars

WORLD stars with less than eighteen months' "service" behind them. That's the proud record of the Springfields. Or should I call them the International Springfields, this first week of 1963? Already they have won the NME top vocal group poll award twice, have conquered charts all over the globe, and have now won the respect and admiration of some of the world's finest musicians—in Nashville, Tennessee! Their first impressions of Nashville were phoned back to NME three weeks ago.



The SPRINGFIELDS (l. to r., MIKE, DUSTY and TOM) at London Airport on their return from America, grabbed the NME to see how their "Island Of Dreams" was doing in the chart.

A couple of weeks in America last month consolidated their already booming success. "Silver Threads And Golden Needles," which didn't click here, was a big hit there, and that's one of the main reasons they were invited to record a series of titles in Nashville, country music home of the world. Into the snow-covered town they flew, made for the recording studios—and, such is their professionalism

and know-how, they were able to tackle the lengthy recording sessions without having previously seen or heard the songs they were due to record!

To the Nashville musicians backing them, this was a matter of course. But it didn't take long for these £400-a-week country musicians to realise that they were accompanying

a group of particular talent. Few other artists could have recorded nineteen strange songs within such a short space of time, and the musicians respected them for this.

Modestly, leader Tom Springfield told me: "We were given every help from the people in the studios there, and in fact we were able to finish our final session ahead of time. Having a couple of hours or so to fill the schedule, we sat down and wrote a couple of numbers that we straightaway recorded!"

One of these songs was "Tall Dark Stranger" (nothing to do with the Rose Brennan hit of the same name) and the other was "Dance," which, Tom says, is in the same vein as "Let's Dance."

"All the studio helped out with these numbers," Tom told me, "and it was rather strange to see, during the actual recording of "Dance," that some genteel lady violinists, who weren't being used on that session were really with the beat, hand-clapping furiously!"

Immediately following their Nashville marathon, which produced enough for an album and some singles, the Springfields went on a promotional tour of the States.

Their American recording manager, Shelby Singleton, picked "Wah-Wuff" as the most likely hit of all the numbers waxed in Nashville and rush-released it. "Billboard" and "Cashbox" in America picked it as a likely hit.

The group, complete with newcomer Mike Pickworth, who joined only last month, arrived back in London a day or so before Christmas to find their "Island Of Dreams" waxing in the NME Chart, but are disappointed that it is now out again. Maybe it will make a "comeback." MIKE HELLICAR.

STAR QUOTE

SAYS Bobby Darin: "I want to try everything. I have to keep going. My wife is different and much wiser. I say to her, why don't you do this and why don't you do that? She says, 'What's the hurry, I'm only 21?' How I wish I could be like that. But I can't!"

NOW MEL GETS WITH THE BEAT!

One delay and no holiday for Mark Wynter!

MARK WYNTER'S booking for the Light Programme's "Go Man Go" on Friday, January 18, means an incredibly hectic travel schedule to fit in his holiday in Tahiti.

Wynter has to catch a plane from Los Angeles for the island at one am local time on Saturday, January 19. If he misses it, there will be no other connection for a week. Owing to Australian commitments, he cannot postpone the holiday.

There is no direct flight from London after the broadcast to connect at Los Angeles, so Mark will get the 3.5 pm plane to Montreal, then a connection to San Francisco and—if all goes well—another to Los Angeles.

After a 6,000 mile journey involving three separate flights, he will have less than a two-hour margin for delays if he is to have the South Seas vacation he has planned.

HALF-WAY through 1961 Melvin Howard Tormé was moaning that there were no songs being written that were worth singing. "Pop music started declining after the Second World War and reached its peak in 1953 with . . . rock and roll!"

Five years ago Melvin visited a psychiatrist who explained Melvin's dreams. Melvin was subconsciously worried about taking a back seat to the rock and rollers.

This background information, along with remarks from Melvin that the pop record market was "stupid and morbid" (in 1961 again), makes interesting reading.

Especially in view of another Tormé statement: "What happened to the melody?"

For Mel Tormé has recorded a fast, beat-styled piece of rhythm 'n' blues, "Comin' Home Baby," which has the accent on the beat rather than the melody. And people are buying it—the new styled Mel Tormé.

"Comin' Home Baby" was Mel's first waxing for Atlantic Records in America and immediately it was issued the company noticed a reaction.

They said: "No record we've issued has been picked up by the disc-jockeys so quickly. They all want to play it. And the dee-jays have congratulated us on Mel's most commercial single so far."

"We've noticed that about every few years Mel starts a new career—he decides to concentrate on either television or films. Now we believe that he's started on a new career with 'Comin' Home Baby.'"

Six years ago Mel had his last hit in the charts, "Mountain Greenery."



MEL TORME

Soft, swinging, recorded "live" in an American night club, it climbed to No. 4 in the best sellers.

Then Mel was submerged in the sea of early rock 'n' roll music. The big beat appeared to have beaten him as a chart prospect. But he did try. In 1957 he recorded a rock song, "Every Whichway" for the Philips label. He performed it on television for the old BBC show, "Six Five Special."

Said Mel then: "It is the first rock and roll song I have performed in 27 years of show business. I don't think too highly of it. I wrote it (it that's the word) in 30 minutes. It's kind of a joke."

And back went Mel to cabaret, films, television and recording albums of quality standards. He was also making remarks. "Rock music is heinous. I'm not a teenagers' singer. My steady market is the Young Marrieds."

Now that market has apparently broadened with "Comin' Home Baby." It's not exactly that old style beat music. It has overtones of Gospel music—"No stranger to Soulsville" is how Atlantic described Mel's performance.

To me Mel sounds like an early, more cultured Ray Charles.

Mel describes the disc as "a swinger." It was originally an instrumental played by the Herbie Mann jazz group. You can hear it on their "Village Gate" album.

But it's a long way from Mel's first disc. Back in 1947 he recorded "What Is This Thing Called Love" with the Artie Shaw orchestra. Critics called him a threat to Sinatra.

IAN DOVE.

Bossa nova from Brazil

AUTHENTIC Brazilian bossa nova records will be issued in Britain this year following a visit to London recently of Bill Morris, head of EMI's Brazil firm.

They will feature leading bossa nova performers such as João Gilberto, a singer-guitarist who was largely responsible for the style's early success in Brazil.

He took part in the recent bossa nova concert at New York's Carnegie Hall, as did guitarist Luis Bonfá, another of the artists who will get British release.

Though the style sweeps the United States and makes an impression in Britain, it is now old fashioned in Brazil!

"Nevertheless I am sure it will come back following its success in other parts of the world," he told the NME.

DON WEDGE.

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Duane's most unusual disc saves him!

REMEMBER Duane Eddy's tour of Britain almost three years ago? Do you recall the rip-roaring, twanging, beaty sound he put across aided only by the music and occasional whooping of his group, the Rebels? Audiences wouldn't let him go, and on many occasions gave Bobby Darin a hard time following him.

But I wonder what the situation would be like now? Times seem to have changed a great deal since then, and I think Duane would be hard put to it to raise the applause he did on his previous visit.

It was hard luck on Duane, but nevertheless, not unusual that he should fade from popularity soon after his British tour. This has happened to so many visiting Americans that some expect it!

It's true to say that Duane's following began to ebb when record buyers began to look for guitar instrumentals with class. The rawness and earthiness of some of Duane's earlier hits no longer appealed. And it was unfortunate that he failed to keep up with the change in tastes.

Perhaps if Duane had stayed "with it" he might have proved more formidable opposition to "class" instrumental groups like the Shadows.

But he slipped up rather badly and perhaps this was one of the reasons for his change to RCA. "Guitar Man" has brought Duane back to the charts in a really big way!

It's bigger than his first RCA waxing, "Deep In The Heart Of Texas" (although I'm told this was unintentional for the first record was aimed to sweep the lists here!) and it's a sure sign of the times that the most unusual disc Duane has ever made that has brought him renewed success.

For in addition to some really up-to-date twanging on his six-string guitar, Duane's shrewd move in augmenting his musicians with the Rebelettes proved to be the main reason why the disc was a hit.

Precise, well-drilled singing on the part of a team of girls produced a really good record.

Although I understand from RCA that this is unlikely to be the pattern of future Eddy records—he's going to concentrate on playing instrumentals in an up-to-date, competitive manner—there will be one or two surprises in store should Duane make any personal appearances here in the next twelve months.

Inspired by the "new look," his music has been given by the Rebelettes, Duane wants to keep them as a regular part of his act. He has spent many hours in rehearsal with them, in an effort to make them look as much a part of a rip-roaring guitar session as possible.

As one American commentator put it: "Duane knows there is still a demand for his music, particularly if



BY MIKE HELLICAR

he plays the right kind of material. But he wants to not only sound modern, but to look it, too. And a well-dressed team of girl singers providing swinging chorus work is the way to do it, he feels."

Who knows whether or not Duane is right? I don't, but one should

have thought that a shot in the arm like this would do Duane a lot of good. Personally, I am looking forward to seeing his act again. The last time he was here I thought he was disappointing, particularly in view of all the rave notices he had inspired.

Life-lines of

Rolf Harris



Real name: Rolf Harris.
 Birthdate: March 30, 1930.
 Birth place: Perth, Western Australia.
 Height: 5 ft. 11 ins.
 Weight: 12 st. 7 lb.
 Colour of eyes: Blue.

Colour of hair: Brown.
 Parents' names: Cromwell George and Agnes Margaret.
 Brother: Bruce.
 Wife's name and occupation: Alwen Myfany Wiseman. She is a sculptress.

Present home: Near Regent's Park, London.

Instruments played: Piano, piano-accordion, wobble board and digeridoo.

Where educated: University of Western Australia and Claremont Teachers' College.
 Musical education: Six years piano tuition.

Age at which entered show business: 23.

First public appearance: Australia Amateur Radio Hour in 1948.

Biggest break in career: Getting a regular spot on BBC-TV "Children's Hour."

Biggest disappointment in career: Not being free to come to Britain when "Tie My Kangaroo Down" was a hit.

TV debut: BBC-TV's "Showcase."
 Radio debut: "Mid-day Music Hall."

Own TV or radio series: "Willoughby" (BBC-TV), "Olive Polip The Octopus" (AR-TV), also several in Australia and Canada.

First important public appearance: In cabaret at the Royal Court theatre club.

London theatre or cabaret dates: As above, and the Hungaria, the Gargyle and the Down-Under club.

Dishes in best sellers: "Tie My Kangaroo Down" and "Sun Arise."

Current hit and latest release: "Sun Arise."

Present disc label: Columbia.
 Recording manager: George Martin.
 Personal manager: Phyllis Rounce.
 Musical Director: Johnnie Spence.
 Name of regular supporting group: The Digeroids.

Compositions: He writes all his own material.

Film appearances: Has appeared in several Danziger Brothers Productions.

TV acting appearances: "Hancock's Half-hour," "Skyport" and "Mark Sabre."

Important engagements abroad: He was held over for 31 weeks at the Arctic Club, Vancouver.

Biggest influence on Career: The Down Under Club.

Former occupation: Schoolteacher.
 Hobbies: Painting and drawing, do-it-yourself, cutting and polishing gem-stones.

Favourite colour: Red.
 Favourite singers: Eartha Kitt and Harry Belafonte.
 Favourite actors and actresses: June Allyson, Sir Alec Guinness, Peter Sellers.

Favourite food: Hot rice pudding with sultanas.
 Favourite drink: Rum and hot lemon.
 Favourite clothes: Old and comfortable.

CHRIS MONTEZ FACES HIS BIG TEST



WHEN a new record star is born through a smash hit disc, it often follows that right afterwards the very ones who made the disc a hit—the record buyers—will sit back with a sardonic smile on their faces and say, "Ah yes! So he's made one hit record. Now let's see what his next one's like!"

This raises a particularly difficult set of problems for the artist, and it is just this challenge which faces the "Let's Dance" star, Chris Montez.

He has a major, world-wide hit, and though he is a hot disc property, he is not yet by any means an established hit-maker. He has to find a successful follow-up—and quickly! Of course, much of the worry during this critical phase rests not so much with Chris himself as with his recording management and record company—in this case, Jim Lee, who runs Monogram, Chris' U.S. label, and who has been the guiding light in his career so far.

The two first met soon after Chris left Hawthorne High School, Los Angeles, in 1961. Jim Lee, himself only 22 years old, was scouting round for talent to record and promote through Monogram.

Says Alan: "You know, many people write in asking me why I feature 'all this LP rubbish.' I don't think it's rubbish."

"The LP market is a very big one today, and there are some excellent albums about—many of which provide material for singles releases."

As for the chart newcomers' section of "Pick Of The Pops," I'd appreciate it if you could point out that this is based on the BBC's own Top Ten. I get fans swearing blue murder because their own particular favourite wasn't included!

Alan first took over the programme from David Jacobs in January, after David had been resident DJ since its inception. At the end of September, David took over the chair again. Now Alan has been re-booked to host the show for the next three months at least.

"I don't know what will happen after that," he says, "but I'd like to stay on, naturally!"

ALAN SMITH.

After seeing Chris perform at an audition he was impressed by the 17-year-old High School graduate's easy voice, assured stage manner and sincere personality, and offered him the chance to record for Monogram.

This had to rather undistinguished title "All You Had To Do Was Tell Me" and it sold well enough locally to encourage Monogram to promote his next one nationally.

This had to rather undistinguished title "Let's Dance," but it met with the kind of success which young recording executives and aspiring singers enjoy nightly—in their dreams! It was a big, big hit.

Ever since, Jim Lee and Monogram records have been squarely tackling the question of a follow-up, the biggest barrier facing any artist once he has overcome the obstacle of securing an initial hit.

Answer

Now they think they have come up with the answer in Chris' next single, "Some Kinda Fun." It is a zinging, swinging tune with the same punchy organ which helped make "Let's Dance"—and what's more, Chris penned it himself!

In the meantime, while Monogram has been in a hubbub of confusion planning his next release, Chris has been engaged on constant and strenuous one-nighter tours all over America, and 1963 looks like being just as busy for him. Already he is pencilled in for trips to Australia, Japan and South America, as well as his British visit in March.

His favourite pastimes? They include swimming, surfing, dancing, weight lifting and composing new tunes on his guitar. He has written several which will be included on his first LP.

Chris also takes a strong interest in fashionable clothes, and all his suits are specially designed with a close-cut, Latin look.

Incidentally, he seems to have revised his ambitions. Even when "Let's Dance" first became a hit, he was still vehemently declaring that what he really wanted to do was act.

Now, three months and a Gold Disc later, he says: "I intend to keep on recording and become a real entertainer, although I would like to do a little acting as well."

CHRIS WILLIAMS.

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TAIL-PIECES BY THE ALLEY CAT

Pat waxes Elvis!

1963 starts with a big recording surprise. Pat Boone is waxing an LP of songs Elvis Presley has made famous... Nelson Riddle leaves Capitol for Frank Sinatra's Reprise label... Awaiting signature: U.S. TV contract for Judy Garland series worth two million pounds!

On U.S. TV "Ed Sullivan Show" last Sunday Sammy Davis launched his cover version of Shirley Bassey's "As Long As She Needs Me"... Rick Nelson engaged to Kristin Harman—daughter of actress Elyse Knox and radio commentator Tom Harman... Decca chief Sir Edward Lewis now visiting Australia

Has BHC-TV producer Neville Wortman the courage to book 208's Geoffrey Everitt for "Juke Box Jury"?... Drummers Brian Bennett (Shadows), Clem Cuttini (Tornadoes) lunching together on Monday—who paid?... Germany's biggest 1962 hit: Pat Boone's "Speedy Gonzales"

Your Alley Cat not related to David Thorne's "Alley Cat"... Considerable improvement by Helen Shapiro in appearance... Singer Terry Burton marries NIO guitarist Les Beavers on January 23...

Connie Francis enrolled at Claudia Franck's acting school... At Las Vegas cabaret debut, Debbie Reynolds received standing ovation... Judy Garland and Danny Kaye provide entertainment for President John Kennedy on January 18...

Dean Martin co-stars with Jack Lemmon in screen version of Ruth Bateheller's "Anything For Money"... Bobby Vee recording two Lionel Bart compositions... Palladium TV show highlighted by Vera Lynn's singing and comedy number from Pete Murray, David Jacobs and Alan Freeman last Sunday...

Christmas Day Polka Dots impression of Adam Faith was unkind (ATV "Lunch Box")...

Will Phillips issue Shirley Bassey's "Wayward Wind" in advance of Frank Ifield's new version?... First South African tour for Connie Francis starts in March... Produced by Joe Meek—current Mike Berry chart entry...

"Ruby Baby" Dion's first for CBS... Husband Steve Lawrence composed next Eydie Gorné single... Note to Tornadoes: new U.S. group named Hollywood Tornadoes. How about Janice Nichols ("O'! Give It Five") waxing Dave Brubeck's "Take Five"?... Screen star Albert Finney's coach helping Jet Harris with elocution lessons... Next Monday, Shirley Bassey expected home...

This summer, Frankie Avalon plans to marry Kay Diehl, a Hollywood model... Kenny Lynch's favourite Top 10 disc—Cliff Richard's "Bachelor Boy"... Medico: BBC-TV Johnny Mathis programme last week, although Ted Heath's band was brilliant!

Latest Shane Fenton release revives Conway Twitty's "Hey Miss Ruby"... For her next LP, Ann-Margret teams with Al Hirt... His recording manager Wally Ridley penned flipside of Ronnie Hilton's latest, "Beautiful Bossa Nova"

New Jordanaires single (Capitol) revives Elvis Presley's "Don't Be Cruel" and Marty Robbins' "Don't Worry"... Carole King's husband Gerry Goffin penned new lyrics to Stephen Foster's "Beautiful Dreamer", which Tony Orlando has waxed... Sandra Dee's Christmas gift to Bobby Darin—a pool table.

For the film Marilyn Monroe never completed, Doris Day now co-stars with Jim Garner ("Something's Gotta Give")... John Barry backing for next Nina and Frederic single... This month, disc comedian Bob Newhart takes marriage plunge... Pat Boone expected to film Freddie Brisson's "Under The Yum Yum Tree" with Jack Lemmon... Another ardent Ray Charles admirer

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**RIGHT!
 HOLD
 THOSE
 POSITIONS**
 NME cameraman Harry Hammond got the pop stars of the special spastics' benefit show on "Sunday Night At The London Palladium" grouped to his satisfaction—and took the picture on the right. Then he said he'd take another, announcing just before he released the shutter—
NOW SMILE PLEASE



... and smile they did (standing, l to r) NORMAN VAUGHAN, ALMA COGAN, ALAN FREEMAN, VERA LYNN, BERT WEEDON, and below, PETE MURRAY and DAVID JACOBS.

—Kenny Lynch... Recorded in Australia: "Joey Dee Sings On The Flipside Of The World"...

Hal Wallis has signed Richard Thorpe to produce next Elvis Presley film, "Fun In Acapulco"... Agent Leslie Grade and recording manager Norrie Paramor on winter sports holidays... Singer Christine Campbell marries her accompanist Colin Chadwick on March 30...

Frankie Laine's "Blowing Wild" updated by Dean Shannon (HMV)... "Diamonds", the Jet Harris-Tony Meehan disc, written by Jerry Jordan... Quote from Pete Murray: "He has so many friends, David

NME RECORD SURVEY (Continued from page 2)

Newcomers to lists

top instrumentalist, Duane Eddy, coming back to occupy 28th spot (slight down from last year) after an extremely barren first half of the year.

Also let us welcome two newcomers to chart honours, Little Eva and Chris Montez, in 28th and 30th places—we're likely to hear more of them in 1963, especially as they are both due to visit us during the year.

Everyone in the music business was thrilled to see Ronnie Carroll come

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1962 has been a great year for the music industry, highlighted by many outstanding achievements by British artists. Now the Alley Cat is allowed his annual opportunity of awarding "Cat's Whiskers" to the personalities he thinks deserve them.

Here are the names—but they are not listed in the order of merit:

CAROLE KING—Please don't go away, little girl. You are destined to become the "feminine Irving Berlin"...

FRANK SINATRA—his visit highlighted Britain's musical scene...

JACK JACKSON—who remains our greatest-ever disc-jockey...

BRENDA LEE—good things often come in small bundles...

RONNIE CARROLL—it couldn't have happened to a nicer guy.

ANTHONY NEWLEY—perhaps Britain's greatest talent. He's flying the Union Jack high over America...

RICHARD CHAMBERLAIN—injected good looks into the hit parade...

PHIL EVERLY—courageous to continue alone after his brother's collapse...

FRANK IFIELD—patience justly rewarded...

TORNADOS—to top the U.S. charts and sell two million of one disc—a fantastic feat...

BILLY COTTON—even teenagers should agree he is very entertaining.

TOMMY STEELE—several brilliant TV shows...

HIMME RODGERS—"English Country Garden" one of year's best discs...

ACKER BILK & KENNY BALL—they made British trad jazz a world-wide commodity...

SHADOWS—streets ahead of their innumerable imitators...

ROSEMARY SQUIRES—charm and sincerity personified...

NORMAN VAUGHAN—a difficult job well done...

ELVIS PRESLEY—enhanced his position as World's No. 1 teenage idol...

PETER GORMLEY—personal manager holding three trump cards...

NORRIE PARAMOR—his personal hit parade of successes unrivalled by any recording manager—here or in America

JOE MEEK & DENIS PRESTON—British producers each responsible for creating million sellers for Tornadoes and Acker Bilk respectively.

CLIFF RICHARD—no finer example for any young singer...

SHIRLEY BASSEY—giant performer amongst feminine artists

TOM ROWE—NME Circulation Manager who dynamited our sales sky high...

SHANE FENTON—knows how to generate excitement and could become one of our biggest pop stars...

TONY HATCH—created Jimmy Justice and converted Mark Wynter into a hit parade force...

JOE BROWN—vocal personality winner in the true sense...

SUSAN MAUGHAN—became more than Bobby's girl...

ROLF HARRIS—originality should be his middle name...

BUNNY LEWIS—maintained consistent direction of Craig Douglas' disc successes...

RAY CHARLES—more than any other man, he lofted the popularity of country and western music...

BOBBY DARIN—proved versatility has no bounds...

WALLY RIDLEY—HMV manager responsible for Britain's biggest LP sellers—by George Mitchell's Black And White Minstrels...

PHILIP JONES—made us thank our lucky stars for a brilliant weekly TV pop music show...

JET HARRIS—had courage to leave the Shadows—then to win Top Instrumental Personality in NME poll...

ALAN FREEMAN—always a pleasure to hear his programmes...

ED SULLIVAN—only major U.S. TV host prepared to give several British artists a chance

NAT "KING" COLE—made the record-buying public rise to his level...

SPRINGFIELDS—first British vocal group ever to enter U.S. Top 20...

STANLEY A. WEIGHTMAN
 Passed away suddenly on December 22nd, at his home, 27 Nassau Road, Barnes. Loving and beloved husband of Pip.

**HEARTIEST CONGRATULATIONS TO
 THE SHADOWS
 ON ACHIEVING THE
 No. 1 POSITION
 WITH THEIR RECORD OF
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 Also grateful thanks to everyone connected with Radio and T.V. for their wonderful help and co-operation
**SYDNEY BRON, GERRY BRON
 AND
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