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... and a CHATTY MESSAGE from MARTY WILDE

JOYCE and I are missing home a great deal, although it is beautiful country out here and the South African people have been extremely kind to us.

We are very sun-tanned, except Kim, our baby girl, who has to be kept out of the powerful sunshine, of course.

My concerts in Durban and Johannesburg, which preceded work on "The Helions" were very successful. I think we made a big impact. We had great box-office and loads of national press. "Rubber Ball" is selling very well, so who could ask for more?

While I was in Durban for the concerts, I had a funny experience. I was walking along the seafront when I saw what I thought was a sign saying "Fish And Chips."

I ran excitedly across the road, but was very disappointed to read "Fishing Trips"! Now you know why I wear glasses!

The film is going very well so far. My brothers in the picture—actors Colin Blakely, Al Mulock and James Booth—are like real brothers to me. When we're all together with Lionel Jeffries (my father in the film) we have a real laugh as I suppose you can well imagine!

Since I've been in Pretoria, I've had horse-riding lessons for the film, been water skiing and fired a gun—three things that I'd never done before in my life. As you can imagine, I'm having a busy time.

Joyce has made many friends here, and while I work she goes out shopping and sometimes has a swim.

The most exciting project to date is that before I leave I'm going on a leopard hunt with a friend of mine and a photographer. Keep your fingers crossed that everything works out!

FIRST SNAKE

Today we had a break during the shots, so Al Mulock invited me to go fishing. We went down to the lake nearby and while fishing I saw my first snake, swimming along in the water. It suddenly stopped and raised its head above the water, looked at me—and swam off!

"The Helions" is being filmed in very beautiful surroundings. As it is being done in colour and Technirama, it should be interesting. I have had to grow a beard for my role (well, long whiskers), so I hope people will recognise me in my disguise.

They play lots of records here every day on the commercial radio. Elvis, Cliff and myself are featured quite a lot. One of the disc-jockeys, Bob

who is now filming "The Helions" near Pretoria, South Africa. The NME asked him to send his impressions and during a break in shooting he wrote this letter.



Holness even sends messages to me from Durban which is 400 miles away.

It's a strange experience hearing someone say: "Hi, Marty, hope you're listening and Joyce and Kim are well" on a big record show.

Bob is coming to England in April to stay permanently, so maybe between us we can give him a helping hand. Apart from being a great personality, I feel he could do well in our country. Anyway, we'll see.

My manager, Larry Farnes, sent me an NME last week. I was very excited to read it as it was the first show biz news I'd seen since I arrived here.

There was an article by Derek Johnson on me which was really wonderful. Tell him I'm very thankful to him, and while you're at it, please send regards to all the staff from Joyce and me.

I must close now as I'm very tired. I have to be up at 6 o'clock every morning.

Anyway Joyce sends her love. Our regards to all of you—MARTY.

DEAR TONY, I wonder if it has ever occurred to you that, to some extent, you resemble an ostrich—with its head buried in the sand! Forgive me for using metaphors, but this particular one fits my thoughts.

The ostrich sticks its head into the sand in the belief that it is then completely hidden from all its pursuers, whereas they, of course, are still fully conscious of its existence.

Now, in your case, the pursuers are your vast army of record fans. And believe me, Tony, there are many thousands of them. Witness the regularity with which your discs climb into the best-selling charts.

We at the NME have the pleasure to cater for these numerous disc enthusiasts. It has long been our policy to spotlight the stars and records which are currently tops with the nation's teenagers: As a result, we have consistently featured you in our columns since your first burst upon the disc world.

It takes many factors to create a recording star, the tastes of the public being the dominant force. But I'm sure you would agree that publicity plays an extremely important role, specially when an artist is on the threshold of a career.

With this in mind, we certainly don't claim to have been primarily responsible for your acclaim as a recording personality. However, I shouldn't think you would dispute the contention that every bit helps.

When your current Decca hit rocketed into the top table last week, we considered it topical to write a large feature article on you.

The fact of "And The Heavens Cried" arriving in the charts at No. 15 means that thousands are sufficiently interested in you to have purchased this disc immediately following its issue.

If they are thus enthusiastic about your disc work, it is not unreasonable to suppose that these fans would like to read about your present activities, and your comments upon current trends. One assumes, too, that such an article might even encourage a few more people to buy your record.

Yet all our attempts to contact you, with a view to interviewing you for the NME, have broken down. You have, it seems, built a brick wall around yourself.

The people whom you pay to keep out journalistic pests tell us that you don't want to be disturbed for two months. After considerable pressure, this was reduced to one month—but further than this, they simply would not go.

You are, it seems, busy writing. And although we made it clear that a 15-minute chat would suffice, this would apparently be too great a strain on your concentration.

Which means that this week we are unable to give our readers the service they expect—and to which we think they are entitled.

This does strike me as being a rather short-sighted attitude, and not altogether fair to those who have always supported you. I'll willingly admit that my attitude is biased, but don't you think that maybe yours is, too? Just a teeny bit?

I realise, bearing in mind all the various irons you have in the fire, that recording is very much of a sideline with you.

I've often wondered, in fact, whether you're not inclined to approach it with a tongue-in-cheek attitude. But sideline or not, the youngsters who follow avidly your every move on disc, certainly don't regard it in this light.

Supporters

I can assure you, if you can take time off to read this, that you have infinitely more supporters than critics. You may have noticed that last week we published a letter from reader Claire Walker, who suggested that you seem to be just laughing at the record-buying public.

"I'm convinced he thinks he can get away with anything—even murdering middle C," she wrote.

Well, Tony, the fans have rallied around you in a big way. There's been quite an avalanche of post, in response to Miss Walker's criticisms. Almost exactly one quarter of the correspondence has been in support of her views—the remaining 75 per cent. is ardently in favour of you!

Nicole Andrews, of Walton-on-Thames, points out that both you and your recording manager, Ray Horrocks, were awarded "Cats

Whiskers" by our Alley Cat at the end of 1960.

Barbara Bayliss, of Birmingham, says that you never copy the style of any previous disc, and always come up with something fresh.

M. Robinson, of Doncaster, suggests that sceptics should listen to your "Love Is A Now And Then Thing" LP, while C. Turner of Liverpool simply maintains that you are a genius!

Representatives of the anti-Newley brigade are Keith Batos, of Peterborough, who suggests that you should have your adenoids removed, and Dorothy Coney, of Liverpool, who reckons that you currently climbed into the hit parade by buying all the copies of your record yourself!

As for me, I certainly don't think you are laughing at the disc fans, but I do believe that, consciously or otherwise, you are tending to ignore them.

I appreciate that you are extremely busy. Good luck to you! So, for instance, are Cliff and Adam. But we never encounter any problems about getting in touch with them. And I sincerely hope that, as they develop more as film stars, they will continue to co-operate as they have always done.

Don't you think that, through the medium of this paper, you might just say a small "hello" to your eager disc fans? Please?

Hoping to hear from you.
Yours very sincerely,
BRUCE CHARLTON

FROM YOU TO US

M. INGRAM, writes from Shrewsbury: Thanks for an excellent article on the Everly Brothers last week.

Since joining Warner Bros. label one can detect a difference in their backing, which I feel sure has brought them their continued successful hits.

I'm sure, too, this backing will bring them many new fans.

C. S. DAVENPORT, writes from West Didsbury, Manchester: Welcome to the charts, Semprini! There should be praise to two people here. To Semprini for a wonderful recording, and to Frank Cordell for his great backing!

J. CADDY, writes from Reading, Berks: Why is it that the Pittdown Men are doing so well in the charts these days? As far as I know, not once have they used an original tune.

Their latest release "Goodnight Mrs. Flintstone," is not only an insult to folk music, but an insult to modern instrumentalists.

K. R. PETTIT, writes from Suffolk: Every time Connie Francis visits Britain she seems to be greater than ever, and excelled herself on her Palladium show. There is no other American pop singer more dedicated to her British fans than Connie.

I hope she has many more successes. Editor's note: This is only one of many such letters.

MONICA LINDBLOM, writes from Fornminesv, Sweden: I am very surprised that the Blue Diamonds recording of "Ramona" did not make the charts in England.

Over here in Sweden it is deservedly a big hit, a fine recording of the "oldie."

I'm amazed also that Adam Faith is not popular at all here, because next the Elvis I think that he is the world's greatest singer.

D. G. WALKER, writes from Stamford, Lines.: If Acker Bilk's label is looking for a follow-up disc to "Buona Sera" (which appeared in the NME Charts at No. 8), it should try two of the tracks from his LP, "Seven Ages Of Acker," such as "In A Persian Market" and "Tiger Rag." "Persian Market" is well worthy of the Top Ten.

JOHN THORPE, writes from Hove, Sussex: The release of "Wooden Heart" by Elvis Presley is a landmark in Elvis's career.

Nearly all Presley's past records were rock on one side and ballads on the other. Congratulations, RCA, on giving us two non-rock sides on Presley's new disc.



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MISTER VERSATILITY — BOBBY DARIN'S NEW TITLE



HERE comes Mr. Versatility storming back to fresh hit parade honours, almost a year after he last clicked with a best-seller in this country. Yes, it's Bobby Darin back in scintillating form once again with his revival of Hoagy Carmichael's classic "Lazy River."

It's interesting to note that he returns to the top table with a modernised treatment of an oldie as his vehicle. You'll recall the tremendous success he enjoyed with his hat-trick of oldie hits—"Mack The Knife," "Beyond The Sea" and "Clementine"—followed by a period in the chart wilderness, when he attempted to bring us up-to-date with brand new compositions.

But now he's reverted to his tried-and-trusted formula, a policy which has evidently met with the unanimous approval of the fans, judging by the way in which they have sent his disc sky-rocketing up this week's list.

"Lazy River" is typical Darin—the sort of inspired, rhythmic night-club interpretation, with which he is particularly associated. It's a record which never lets up for one moment, building to a tremendous climax, and many Darin fans rate it his best offering since his triumphant "Mack The Knife" success.

Certainly this new disc got off to a flying start, with disc-jockey Pete Murray praising it as "the best record released so far this year," and with BBC-TV's "Juke Box Jury" unanimously voting it a "hit" during a week when they could find only two hits, out of all the eight discs they heard.

There may be some readers who will disagree with the "Mr. Versatility" tag which I have applied to Bobby.

But I give him this nickname, not only for his ability to switch convincingly from beat to ballad, but also in a wider sense because of the tremendous impact he is currently having upon the film world. In this country, many thousands have already enjoyed his performance in the marathon, star-studded

"Pepe"—though the provinces will have to wait several months before they have the opportunity of seeing this movie. Bobby only makes a short guest appearance in the picture, but his impact is greater than the vast majority of guest personalities who flit in and out.

He is involved in an absorbing song-and-dance sequence called "That's How It Went All Right," which for me was the high spot of the film. But this represents only a fraction

of Bobby's activities in the film world, all of which have been heaped upon him as a result of the impression he created in "Come September," which was shot last year in Italy.

You may recall that this is the production in which Bobby co-stars with Rock Hudson, Gina Lollobrigida and Sandra Dee.

Pretty hefty competition, but I'm told that the young singer effectively holds his own and emerges with flying colours—as you'll see when the film opens in London in the near future.

Bobby's opposite number in this movie is played by pretty Sandra Dee and it marked the beginning of a specially happy association. Shortly after Bobby and Sandra returned to New York, they were married—and are now blissfully settling down as man and wife.

Those who suspected that this was "just another show business marriage which can't possibly last" had better think again.

For they are both prepared and determined to accept one another's careers, and they are confident that by not interfering with each other's professional lives, their marriage is safe.

"The secret of our successful marriage," claims Bobby, "is that Sandy keeps out of my affairs and I keep out of hers!"

But every moment they have off work, they devote to themselves. They have, it seems, become great games enthusiasts—and the visitor to their hotel suite, will see the place littered with draught boards, chess, scrabble, and all manner of indoor pastimes. And when commitments mean that they have to be temporarily separated, they both spend a fortune on telephone calls!

But back to Bobby's flourishing film career. He has just arrived in

Derek Johnson writes about Bobby's new hit — "Lazy River"—and how Darin is settling down to married life with film actress Sandra Dee

Hollywood, at the conclusion of a wildly-acclaimed cabaret season at New York's famed Copacabana, to commence work on a string of three pictures.

The first, which is already on the Paramount floor, is now titled "Dreams For Sale," and has an André Previn score, and it features Bobby in the role of a jazz pianist—not too difficult for him to portray, for in addition to his singing, Bobby also plays piano, guitar and drums more than adequately.

He is also working on a production titled "The Great Untrained," in which he is cast as a prize-fighter.

In the spring he is set for an exciting movie called "Operation Hill," with Bobby in the contrasting role of a soldier who has rather a lot to take, both on and off the battlefield.

Trump card

Then looking further ahead, Bobby is already set for a star part in the remake of 20th Century-Fox's "State Fair," for which composer Richard Rodgers is hard at work writing some brand new material.

Later in the year, Bobby plays his trump card. He is to star in a gripping yarn called "The Sound Of Hell"—and this will be his first venture as a film producer. For, together with his manager Steve Blauner, Bobby has just formed his own company, Sandar Productions (not difficult to see where that name comes from!), whose first move was to buy this story as a starring vehicle for Bobby.

So the celluloid future of Bobby Darin is indeed assured, and by this time next year, he could well have gained acceptance as one of film-land's biggest attractions. Certainly he's going about it the right way, though at the same time he has ab-

solutely no intention of giving up his singing.

I remember, when I spent a few days with Bobby this time last year, he told me that his burning ambition was to be recognised as a good actor. And only recently, in interviews in America, he has reiterated this desire.

"But I definitely will not give up singing," he maintains. "After all, how can you be expected to give up something which you genuinely want to do? But I have to admit that I just love acting."

It is coincidental that Bobby Darin's new hit arrives on the scene at approximately the same time as Connie Francis' new entry. For Bobby and Connie have a great deal in common—and in fact, it was Connie who was partly responsible for persuading Darin to devote more time and attention to his singing.

At the time, Connie was only 16, while Bobby was trying to make both ends meet as a struggling songwriter. He submitted a number to Connie's manager George Scheck, with a view to her recording it.

Both Connie and George liked it, and agreed to wax it—and when they needed somebody to help out on the vocal backing of the number, Connie suggested that Bobby should join in—to which he readily consented.

So Bobby Darin not only wrote Connie Francis' first number, "My First Real Love," but actually appeared on it as a singer!

A close friendship between the two singers quickly developed and Connie was highly enthusiastic about Bobby's vocal ability. At first, Bobby thought she was pulling his leg. But when he realised she was serious, he started to follow her advice.

Around this time, friends detected a romance blossoming between Connie and Bobby. But it proved to be "just one of those things." And, as George Scheck pointed out in his NME interview last week, it is probably just as well in the long run the two youngsters didn't marry then.

Now Bobby is heading towards the ultimate realisation of his aims. His career is going right, he has acquired a lovely wife, and he has virtually everything that money can buy (his estimated income is half-a-million dollars this year)—with one exception.

He just can't stand his own records! Go into Bobby's home, and you won't find a single Darin record lying around. "I have a thing about it!" he explains.

discerning disc jockeys

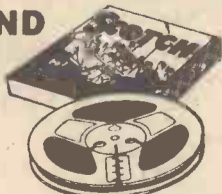


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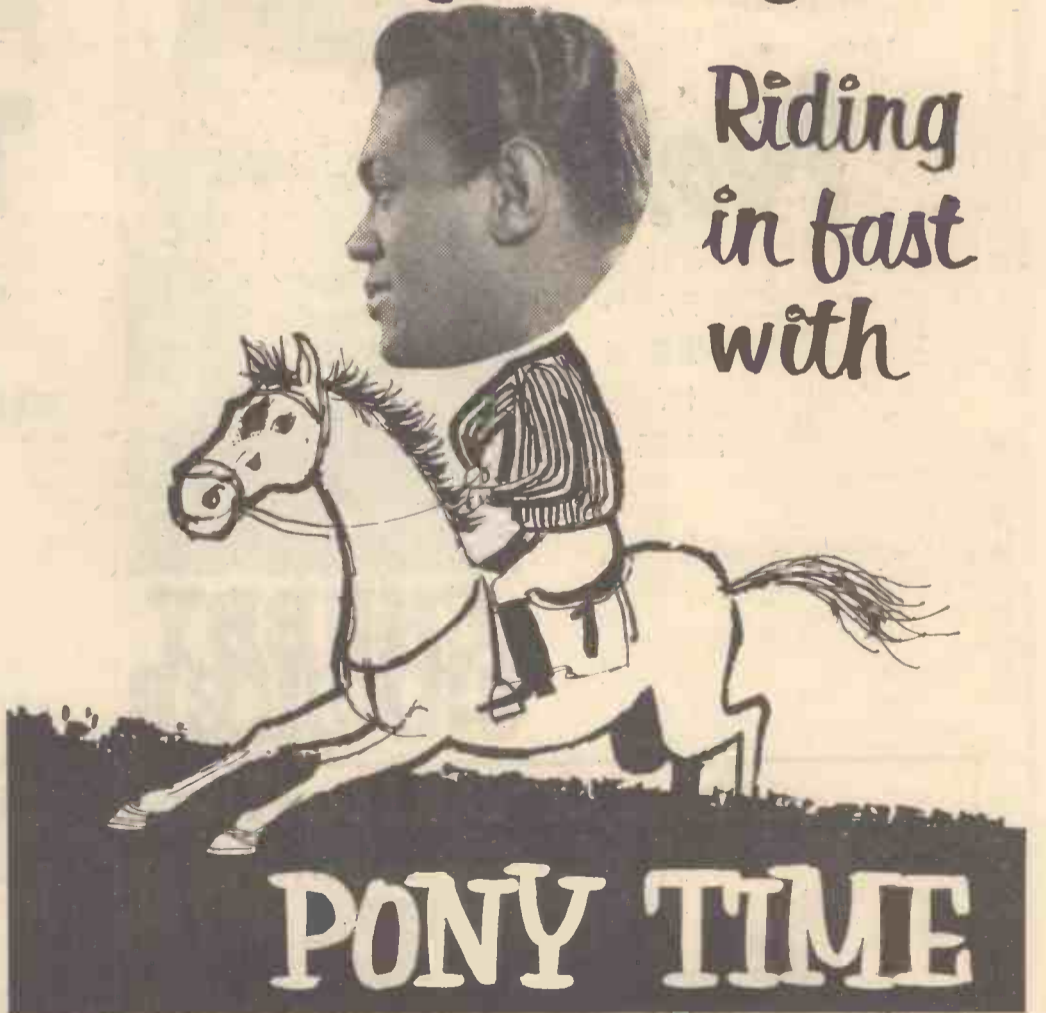
WORLD'S LARGEST SALES OF MAGNETIC TAPE

Life-lines of BOBBY VEE



Real name: Robert T. Velline.
 Birth date: April 30, 1943.
 Birthplace: Fargo, North Dakota.
 Height: 5 ft. 7 ins.
 Weight: 140 lb.
 Colour of eyes: Brown.
 Colour of hair: Brown.
 Parents' names: Sidney and Siana.
 Family: Two brothers, Bill and Sidney.
 Present home: Fargo, North Dakota.
 Instruments played: Guitar.
 Musical education: Taught by father (violinist), uncle (saxophonist), and two elder brothers who played guitars.
 Age at which entered show business: 15.
 First public appearance: Minneapolis, Minnesota, 1959.
 Biggest break in career: When asked to fill in a date in Minneapolis in 1959.
 Biggest disappointment in career: None, so far!
 TV debut: Dick Clark Show.
 First important public appearance: Brooklyn Paramount Theatre.
 American chart successes: "Devil Or Angel," "Rubber Ball."
 Latest release: "Stayin' In."
 Albums: "Bobby Vee," "Bobby Vee Sings Your Favourites."
 EPs: "Devil Or Angel."
 Present disc label: London.
 Recording manager: Snuff Garrett.
 Personal manager: Arnold Mills.
 Musical director: Bill Yellow.
 Name of accompanying group: The Shadows (not the British group).
 Biggest influence on career: Personal manager Arnold Mills, and recording manager Snuff Garrett.
 Hobbies: Riding, painting and sketching.
 Favourite colour: Yellow.
 Favourite singers: Johnny Burnette, Gene McDaniels, and the late Buddy Holly.
 Favourite food: Boiled liver.
 Favourite actress: Annette Funicello.
 Favourite drink: Milk.
 Favourite instrumentalists: Martin Denny group.
 Car: M.G.
 Miscellaneous likes: Girls, dancing and work.
 Miscellaneous dislikes: Giggling girls.
 Best friend: Snuff Garrett.
 Most thrilling experience: Watching the rapid climb of "Devil Or Angel" and "Rubber Ball."
 Personal ambition: To provide my parents with security, a home and their retirement.
 Professional ambition: To master all phases of entertainment business—acting, singing and writing.

Jimmy Lloyd's



Riding in fast with

PHILIPS PB 1120

THIS 'PONY' IS A CERTAIN BET!

for Chubby — or Jimmy?

CURRENTLY No. 1 in America is "Pony Time" by Chubby Checker, released here on Columbia. It's a new rock-beat dance craze, and even if the dance doesn't catch on, I'm sure the record will. Lyric is largely a run through of the dance steps, music is an exciting big-beat sound. A winner all the way. "Oh Susannah" is a driving rock ditty, good average material.

There's British coverage of "Pony Time" by Jimmy Lloyd on Philips. There's little to choose between this and the Checker version—just take your pick!

Jimmy backs up with "Three-handed Woman." "Three-handed" because she's left-handed, right-handed and under-handed. It's the third hand that's got Jimmy into trouble in this pounding rock 'n' roller.

THE BARONS

A new rock group debuts on Oriole with "Cossack." Group is called the Barons and consists of three guitars, drums and tenor sax. In this fast-moving instrumental the guitars predominate.

Plenty of hit potential in this one; could be a big juke-box favourite.

On the flipside Gershwin's "Summertime" gets the once-over, with saxophone taking the melody.

★ POTTED POPS ★

★ THE INTERNATIONAL POPS ORCHESTRA (Columbia) couples two old favourites, in big orchestra and chorus arrangements. One is the richly romantic "Hymne A L'Amour" ("If You Love Me") and the other is the exciting and colourful "Habanera" from Bizet's "Carmen."

★ THE HUNTERS (Fontana) prove that another oldie, "Golden Earrings" makes ideal material for a rock instrumental. Should do well. "Tally Ho" is a light rocker with some catchy phrases.

★ MANTOVANI and his Orchestra (Decca) offer the main theme from the TV series "The Valiant Years." Noble and stirring music. Coupling is an instrumental version of "The Sound Of Music." Melody and mood are just right for the Mantovani treatment.

★ MITCH MILLER (Philips) his orchestra and chorus have momentarily deserted the American military scene to record the title music from "Tunes Of Glory"—some will call it "Scotland The Brave."

A vigorous, manly and thoroughly pleasing arrangement. "Shlub-A-Dubba-Dub" is an amusing, punchy tango with vocal chorus.

PETULA CLARK

To follow up her enormous success with "Sailor," Petula Clark offers "Something Missing," a title which invites some nasty cracks.

I'm afraid that in one respect the cracks would be justified—the missing ingredient is "hit quality."

The song is unusual, of high quality and has been a big hit in France (pened by Gilbert Becaud) but the French idea of a pop hit only rarely coincides with ours.

Pet is in great form with "Isn't This A Lovely Day"—Latin rhythm and a lyric which, coming from Pet, is calculated to make even the strongest man wilt. Label is Pye.

MIKI & GRIFF

"Have I Stayed Away Too Long" is the latest from Miki and Griff on Pye. The unique sound of this duetting pair is as entertaining as ever.

As is often the case, the song has a strong c. and w. sound about it; a simple tune, strongly appealing with a homely lyric. Tony Hatch gives the accompaniment a lively rhythm and some ingenious touches on the skins. "You Don't Ever Write Or Call" is slower and sadder, and fairly ordinary.

CARLA THOMAS

Now riding high in America is a song called "Gee Whiz (Look At His Eyes)," waxed on London by a lass called Carla Thomas. A ballad-with-a-beat, very slow and far from happy-sounding, but my, oh, my, it's powerfully effective. Strings and chorus accompany.

Note the name of Miss Thomas as the next new one for the hit parade.

"For You" makes a good contrast, a bright rocker with an "Alone" type of rhythm. Carla puts plenty of enthusiasm into her youthful voice.

KEITH FORDYCE on THE NEW SINGLES



Seen together in the dressing-room after their successful "Saturday Spectacular" this weekend are (l to r): TEDDY JOHNSON, PEARL CARR, and DICKIE VALENTINE, whose latest disc is reviewed below.

DICKIE VALENTINE HAS A PROBLEM

"HOW Unlucky Can You Be" is the problem posed by Dickie Valentine on Pye. The problem is raised for Dickie by the fact that the girl he fancies happens to prefer someone else, Rock beat in the background for this medium-pace ballad, written by Ken Morris.

Mr. V. is in top singing form, and the song is good enough to make an impression.

"Hold Me In Your Arms" is an appealing romantic ballad, attractively lilting.

I'd like to see Dickie in the charts again—he's one of Britain's best singers, as well as being extremely versatile.

RAY GARNETT

On RCA, you can hear the up-tempo, bouncing-beat, roof-raising "You Can Have Her" sung by Ray Garnett. Well sung, too, but the backing lacks the impetus and excitement of the American hit version by Roy

Hamilton. Coupling is yet another "Pony Time."

Ray has plenty of vocal ability so it's tough that he should lose out to other artists with both of his songs.

JOE HENDERSON

"Midi-Midinette" could be a long-lasting seller for Joe ("Mr. Piano") Henderson, with an outside chance, too, of entering the charts. Joe is accompanied by Peter Knight's orchestra in this catchy number, light-hearted and gay.

"Little Italy" is one of Joe's own compositions, relaxed and rather dreamy. On the Pye label.

SWEET 'MUSIC' FROM GREAT MISS DAY

David Whitfield, Tony Bennett too

THE title song from the Rodgers and Hammerstein stage musical, "The Sound Of Music" is sung by Doris Day on Philips. A slowish ballad in warm and reflective mood with a wonderful lyric. To anyone to whom music is the food, not only of love, but of life itself, this song will be sheer delight. Dodo's performance is really superb, interpreting the lyric to absolute perfection.

The coupling, "Heart Full Of Love," is a slow, romantic ballad saved from oblivion by the skill of Miss Day.

KOKOMO

The most controversial record of the moment is the London waxing by Kokomo, his piano and orchestra, of an item called "Asia Minor."

In its original form it is the famous Grieg Piano Concerto.

Some people are going to hate this; some, myself included, are going to enjoy it enormously. What's more, with its infectious boogie-cum-beat arrangement, I reckon it's going to sell fast enough to enter the hit parade, even tho' it's banned by the BBC.

"Roy's Tune" is a catchily rhythmic number for piano and drums, with string backing.

"The Sound Of Music" has been recorded for Decca by David Whitfield. His rich and powerful voice gives the song a more exultant mood.

From the same show comes "Climb Ev'ry Mountain," an impressive ballad with a strong melody and just the right meat for David.

"Climb Ev'ry Mountain" can also be heard from Tony Bennett on Philips.

Tony's slightly foggy voice invests a song like this with a most attractive romantic mistiness. A first-class recording.

"Ramona" is the favourite oldie, presented in slow and lazy mood—again with romance the keynote. Glenn Osser provides a particularly pleasant string sound.

LPS By ALLEN EVANS

★★★★ JOHNNY MATHIS: JOHNNY'S MOOD (Fontana) is a sad one, set off by such titles as I'm So Lost, which he sings with great intensity, backed by a concert orchestra, conducted by Glenn Osser. Mathis seems to strain too much after good diction, but nevertheless, he imparts to his songs a little extra that gives him his big following. On this low-key set, I liked Corner To Corner, Stay Warm, I'm In The Mood For Love, and Goodnight My Love.

★★★★ TONY BENNETT: ALONE TOGETHER (Philips) is another 12-track essay into the sad side of singing, with a big accompaniment by Frank DeVol, string-filled and sugary. With a sincere intensity, Bennett puts over his sultry tunes, including Poor Butterfly, After You've Gone, Sophisticated Lady, and It's Magic.

★★★★ ROCKIN' WITH WANDA (Capitol) has a big-beat backing throughout, supplied by pulsating guitars, which shares the honours with Wanda Jackson, a flexible-voiced c-and-w singer, who belts out several rockers, such as Rock Your Baby, Hot Dog, Mean Mean Man, and I Gotta Know. And for good measure she throws in some Latin-American fun in Don'a Wan'a.

★★★★ BROOK BENTON: SONGS I LOVE TO SING (Mercury). And Benton really sounds as if he's loving singing them, too. The rich-voiced coloured star excels in numbers like September Song, I'll Be Around, Fools Rush In, and Lover Come Back To Me—just four of the 12 treats on this LP. With lush string backing.

★★★★ THE BLUE DEEPS (Top Rank) is a vigorous set of tunes, mostly spiritual and including Clap Your Hands, Water Boy, Deep River, The Whole World In His Hands, and Hallelujah Day. Sung by the Deep River Boys, with Harry Douglass leading, here is an album you'll play many times.

★★★★ DOWN TO EARTH: JONATHAN WINTERS (HMV) is a set of monologues by a glib-tongued American night club entertainer, introducing impersonations in a natural manner. For instance, in a talk on horror movies, "Boris Karloff" is heard. Various types in amateur shows, people on commercials, a white hunter skit, and a prison scene, are also very funny.

★★★★ SARAH VAUGHAN: CLOSE TO YOU (Mercury) is an album of sentimental songs, sung with great feeling by this mistress of her art. Among the highlights of this LP are Last Night When We Were Young, Missing You, I'll Never Be The Same Again, and Maybe You'll Be There. Belfort Hendricks and Fred Norman share the conducting - arranging credit.

★★★★ MARGARET WHITING SINGS JEROME KERN SONG BOOK (HMV) is a two-album set, covering 24 famous Kern melodies, beautifully sung by Margaret Whiting. In Vol. 1, I liked particularly A Fine Romance, I Won't Dance, I'm Old Fashioned, and All The Things You Are. Vol. 2 highlights are Dearly Beloved, Bill, She Didn't Say Yes, and Long Ago And Far Away. Backing is by Russell Garcia.

★★★★ BOBBY VEE SINGS YOUR FAVOURITES (London) is a beaty-ballad set, mostly on the sad kick, about such people as Mr. Blue. He tries to be a bit too Laine-ish in My Prayer, for instance, and his lisp and diction are over-emphasised at times, but all-in-all he comes through well. He's wistful enough in songs like Devil And Angel, Young Love, and It's All In The Game to steal many hearts. A girl trio and beat group back Bobby competently, but set no name credit.

★★★★ FABULOUS HOLLYWOOD (Philips) is a set of lushly orchestrated tunes made famous in film musicals - Gigi, Tammy, etc.—played with great attractiveness by Frank DeVol and his Orchestra.

STRAIGHT FROM THE No. 1 SPOT IN THE AMERICAN HIT PARADE



CHUBBY CHECKER

PONY TIME

WITH Oh, Susannah

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When Johnny comes slidin' home
CAPITOL 45-CL15191

JOHNNY KIDD AND THE PIRATES
Linda Lu
H.M.V. 45-POP853

DAVE SAMPSON
Why the chicken?
(From the show of the same name)
COLUMBIA 45-DB4597



TOP HITS

CLIMB EV'RY MOUNTAIN
DAVID WHITFIELD
45-F11339 Decca

MANTOVANI and his Orchestra
THE VALIANT YEARS
—main theme from the BBC TV series
45-F 11341 Decca

PONY TIME
RAY GARNETT
45/RCA-1228 RCA

ALL OF EVERYTHING
CLEO JONS
45/RCA-1229 RCA

MIDI-MIDINETTE
SIR CHAUNCEY
45-WB 36 Warner Bros.

GEE WHIZ
CARLA THOMAS
45-HLK 9310 LONDON ATLANTIC

THEN I'LL KNOW
CURTIS LEE
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and *Baby Roo*

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ELVIS BREAKS U.K. HAT-TRICK BARRIER

ELVIS PRESLEY has at last scored the elusive British hit parade hat-trick, which has previously evaded every artist.

As his latest British release, "Wooden Heart," moves into the No. 1 slot this week, Elvis clinches his third successive top-seller here, the previous two being "Are You Lonesome Tonight" and "It's Now Or Never."

Several artists have secured two consecutive No. 1 hits—including Cliff Richard, Adam Faith, Russ Conway, Lonnie Donegan and Anthony Newley. But the third successive chart topper has always eluded them.

In America, where Presley this week climbs to the top with "Surrender," he is enjoying his fourth-in-a-row No. 1 since leaving the Army. The others were "Lonesome," "It's Now Or Never" and "Stuck On You."

Presley's last release before he went into the Army, "Big Hunk O' Love," was also a top-seller in the States.

Thelonius Monk dates, venues

SIX provincial concert dates have been announced for the American Thelonius Monk Quartet-Art Blakey Jazz Messengers package, which begins a short British tour at London's Royal Festival Hall on Saturday, April 29.

The dates include Liverpool Philharmonic (May 1), Leicester De Montfort Hall (2nd), Birmingham Town Hall (4th), Sheffield City Hall (5th), Manchester Free Trade Hall (6th) and Bristol Colston Hall (8th). Additional London dates are expected.

Tenorist Charlie Rouse will be featured with pianist Monk's group, while drummer Blakey will lead a quintet comprising Lee Morgan (trumpet), Wayne Shorter (tenor), Bobby Timmons (piano) and Jimmy Merrit (bass).

PAUL ANKA BUYS SCREEN PLAYS

PAUL ANKA has purchased three screen-plays to film with his own independent company, cables Nat Hentoff. He will star in two of them—"Yank" and "Tonight Is Mine"—in which he will have dual acting-singing roles.

Paul, however, will not appear in the remaining film—"Valencia." It will be the first of the three to go into production. Shooting is expected to begin early in September.

Other film news reported by Hentoff includes a comedy about television which, if negotiations are successful, will co-star Perry Como and Doris Day.

The project is now being discussed by Doris' producer-husband, Marty Melcher.

Eddie Gorme and husband Steve Lawrence (set for a London cabaret season in June) may have important parts in the new western which Frank Sinatra is preparing. He is negotiating for them to appear with announced stars Dean Martin and Sammy Davis.

EMI exploitation changes

ALMA WARREN, singer-sister of Lita Roza, has joined the EMI exploitation staff to be responsible for the Top Rank label.

In other EMI staff moves this week, Harry Norton, previously responsible for MGM label, moves to HMV.

Victor Labati moves from HMV to a new position, in which he will concentrate on the group's new British artists while taking over MGM is John Evans.

Jerry Corbett, a former d-j in Australia, has joined EMI to handle Capitol.

DISC GIVES GUITAR SOUND SECRETS

A RECORD made by Bert Weedon to demonstrate how different guitar sounds can be produced by the turn of a knob is selling a great number of echo chambers.

Guitarist Weedon plays a number straight, then with single, double and treble echo effects. The difference in sound is remarkable.

On the reverse, reverberation is demonstrated, with the result that at times you think two guitars are playing instead of one.

The idea of Ben Davis, man behind the Truvoice Echo Chamber, this disc has a commentary by David Gell.

Singers, too, can use this device, although there is no disc yet to demonstrate how they'll sound. A.E.

Names in the News

JOE HENDERSON appears in variety with Ken Dodd at Exeter Savoy from Easter Monday.

CHAS. McDEVITT and Shirley Douglas fly to Holland today (Friday) to appear in Dutch TV's big variety show tomorrow.

MARGARET BOND joins Malcolm Mitchell's Sunday Southern-TV series "Songs I Wish I Had Written," when it becomes a half-hour programme from Easter Day.

ELAINE DELMAR has been signed for a four-week season at the Tivoli, Stockholm, opening on April 19.

SYLVIA SANDS and Carole Simpson have been added to the second of BBC's two "Big Beat Shows" at London's Royal Albert Hall on Saturday, April 22.

BOB MILLER'S wife, Christine, presented him with a son early on Monday morning.

CLIFF RICHARD, SHADOWS STAGE ACTS WAXED IN JOHANNESBURG

Likely to be released here

WHEN Cliff Richard and the Shadows arrive back in Britain at the end of next week, following their triumphant African tour, they will bring with them a souvenir of their visit which will probably be made available to fans in this country.

On Wednesday of last week, EMI-South Africa recorded the whole of their acts, before a wildly enthusiastic capacity audience at Johannesburg's huge Coliseum.

It was the first time that either Cliff or his group had recorded at a public concert.

An EP of the Shadows in action during this concert is being rush-released in South Africa. An EP by Richard may follow.

At present, engineers are striving to improve the quality of the balance

on Cliff Richard's numbers. It is not uncommon for the balance on a live performance to be below studio standard, but this can usually be rectified by the technicians afterwards. It is anticipated that the discs will ultimately be issued in this country.

The recordings were supervised by EMI's Johannesburg office, who has just returned from Johannesburg. I-South Africa,

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YOU MAY BE ON TELEVISION!

THOUSANDS of NME readers will see themselves on television tomorrow (Saturday) when a special version of the all-star Poll Winners Concert is screened by ABC as the first of its networked Saturday musical shows.

Producer Brian Tesler has included many audience shots to accentuate the exciting atmosphere in the vast arena. Called "Big Night Out," it will be transmitted at 7.40 pm.

Starring in the show will be Connie Francis, the first "World" section winner to appear in a Poll concert; Cliff Richard, the Shadows, Adam Faith, the John

Barry Seven, Lonnie Donegan and Bob Miller.

For time reasons, not all have been able to appear in the show, and Lyn Cornell will be substituted.

'Music M' Good F

ONE of the "Music M" Good Friday extracts from the "The Music M" present London concert will be introduced by

The BBC will present an album, which will only five days p

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Granada circuit. Also featured will be

the Mudlarks, Jim Dale, Chris Wayne

and the Echoes, Paul Hanford and the Poppettes.

Dates so far confirmed include

Maidstone (April 24), Aylesbury

(25th), Bedford (26th), Kettering

(27th), Grantham (28th), and Mans-

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The judges for the Ivor Novello Awards after they had decided who should win this year's prizes are (l to r): JOE LOSS, JULIAN HOLLAND, folk singer WALLY WHYTON, PETER YORKE, ANNE SHELTON, BBC producer GRAEME MUIR, DAVID JACOBS, MICKEY DAVID, Philips' a-and-r man JOHNNY FRANZ and VICTOR KNIGHT.

BART HEADS YEAR'S NOVELLO AWARDS

LIONEL BART has been named three times in this year's list of coveted Ivor Novello Award winners—bringing his personal total of mentions to 10 in the last four years!

Also nominated in this year's list is Jerry Lordan for his composition of "Apache," a chart-topping hit for the Shadows last summer. Bart's hit West End musical, "Oliver!" is responsible for all his awards. "As Long As He Needs Me," which was a hit for Shirley Bassey and remained in the NME Charts for six months, has been named the Best Selling and Most Performed Work.

It also received the runner-up position in the Outstanding Song category. "Apache" (published by Francis, Day and Hunter) is runner-up in the Best Selling section, but is the winner in the class for the Outstanding Composition in the Beat Idiom. John Barry's "Hit And Miss" (Mills Music) is second.

SONG TEAM

The songwriting team of MD Cyril Ornadel and EMI recording manager Norman Newell gain an "Ivor" for the Most Outstanding Song—"Portrait Of My Love," which was a hit for Matt Monro.

For the full score of "Oliver!" (published by Lakeview Music), Bart wins the award for the Year's Outstanding Score Of A Stage Play, TV Programme or Radio Production, with Max Harris' "Gurney Slade Theme" (Robbins) as runner-up. Special awards go to Dave Lee and Herbert Kretzmer for "Goodness Gracious Me," which was recorded by Peter Sellers and Sophia Loren, and for "Belle Of Barking Creek," penned and recorded by Paddy Roberts, chairman of the Songwriters' Guild. Both numbers were published by Essex Music.

FARNON TUNE

In the outstanding light orchestral section, Robert Farnon's "Seashore" (Chappells) wins, with "Willow Waltz"—theme from the BBC-TV serial, "The World Of Tim Frazer," penned by Cyril Waters and published by Hawkes and Son—as runner-up.

BBC light entertainment chief Eric Maschwitz is nominated for his outstanding personal services to British pop music—largely for his organisation of the finals of the 1960 Eurovision Song Contest in London last spring.

Humph on radio

Humphrey Lyttelton and his band broadcast in the Light Programme's "Jazz Club" on April 27.

NEW TOUR FOR ADAM FAITH

A FURTHER tour of one-nighters has been set up for Adam Faith and the John Barry Seven, while they are currently engaged on their most successful tour to date.

The next tour opens at Stockton Globe (May 6), and continues on consecutive days at Derby Gaumont, Ardwick Apollo, Ayr Playhouse, Dundee, Leith, Glasgow Odeon, Wythenshawe, and Newcastle City Hall (14th).

Adam is the latest record star to be named for "Our Friends The Stars," the charity concert organised by the Songwriters' Guild of Great Britain at London's Victoria Palace on Sunday, April 23.

Mudlarks' Palladium TV

THE Mudlarks make their first TV appearance since they were reunited as a family act in ATV's "Sunday Night At The London Palladium" on April 2.

The re-formed group has been booked for a series of programmes by TWW from April 5 which will be seen on most of the ITV network.

Western singing stars headin' for London

CROSBY BOYS HERE IN MAY: JOHNNIE RAY BACK IN JUNE?

STARS of two long-running TV western series—"Wagon Train's" Robert Horton and "Rawhide's" Clint Eastwood—are in line for British appearances soon. So, too, are Johnnie Ray, the Crosby Brothers and several other American personalities.

Horton, who appeared in the Royal Variety Show last May and also starred in ATV's "Saturday Spectacular" and "Sunday Night at the London Palladium" shows, will open in Britain on May 13.

The venue is not yet known but it will probably be in London. The singer-actor will then embark on his first British stage tour, for which promoter Arthur Howes is currently arranging a 14-day itinerary.

Eastwood, however, is unlikely to play stage dates. He is believed to be in line for ATV appearances, including the Sunday Palladium programme. Columbia recording manager Norrie Paramor plans to issue in Britain, a disc made by Eastwood for the U.S. Infinity label.

SIX-WEEK TOUR

The long-awaited British debut of the Crosby brothers is now fixed for May 22. Philip, Dennis and Lindsay Crosby will be here for up to six weeks of concert, variety and TV dates.

Negotiations have re-opened for Johnnie Ray's return for a cabaret season at the Talk Of The Town theatre restaurant. He may play a

month at the venue, opening on June 26.

In all probability he will undertake provincial concerts before and after the London engagement, as well as TV appearances.

The return to Britain of the Everly Brothers, originally set for May, has now been postponed owing to difficulties arising from existing commitments in the U.S. A new plan is now being discussed for the autumn.

COMPOSERS, TOO

Due in Britain on April 6 are Academy Award winning composers Sammy Cahn and Jimmy Van Heusen. They plan to spend several months here writing songs for the forthcoming "Road To Hong Kong" film, starring Bing Crosby and Bob Hope.

Another famous American personality likely to visit Britain is Ethel Merman, star of many Broadway musicals. She is in line to come here during the winter to play the lead in the London production of Broadway's "Gypsy."

From Hollywood, Dane Marlowe reports that pianist-comedian Victor Borge will be returning to Britain this summer for a three-week London season.

On the summer season front—

EMILE FORD GREAT YARMOUTH STAR

Fury, Henderson, Mudlarks, Avons, Bevs other seaside attractions

EMILE FORD, Billy Fury, Joe Henderson and three groups, the Mudlarks, the Avons and the Beverley Sisters were all named this week as stars in resident shows in major resorts this summer.

Ford's booking is the most important of his career so far. He will lead a lavish production at Great Yarmouth Aquarium, due to open about June 17 and to be called "The Emile Ford Show."

It is expected that the Pye star will appear throughout the production, as well as being featured with his complete troupe—his instrumental group, the Checkmates, and the Fordettes vocal group. Other artists have still to be booked.

It will be Emile's first season in the resort. Last year he was featured with Adam Faith and the John Barry Seven at Blackpool Hippodrome.

Billy Fury will also star in Yarmouth. This is a return booking, and he will again headline a special

beat package show Larry Parnes is presenting at the Britannia Theatre, as he did last summer.

Already a strong line-up of teenage attractions has been booked by Parnes. It includes Vince Eager (who was also featured at the theatre last year), Joe Brown, Tommy Bruce, Nelson Keene and Georgie Fame.

More artists are expected to be added. The show will be staged in special weekday matinees as well as Sunday evening concerts.

Although the theatres have still to

be announced, it is clear that Joe Henderson and the Beverley Sisters will be featured in shows at Bournemouth.

The Mudlarks are likely to star at Blackpool where they were resident two years ago. They will, however, move to a different venue—the South Pier Theatre.

The Avons have been offered a season's engagement at Bridlington's Grand Pavilion, their first residency on the east coast.

ARMSTRONG, POLKA DOTS WILL GUEST WITH JO

LATEST international attraction expected to join the guest list for Jo Stafford's series of TV shows, to be tele-recorded in London this summer, is Louis Armstrong—while a leading British vocal group, the Polka Dots, has been booked for the initial batch of programmes.

The series, which is being produced in London by ATV for world-wide distribution, will also feature the Jack Parnell Orchestra.

Senior ATV producer Bill Ward is now in Hollywood, making preparations for the first six shows. He expects to add Louis Armstrong to a list of guests which already includes Ella Fitzgerald, cables Dane Marlowe.

The Polka Dots, who will be featured throughout the series, have rejected three offers of summer season shows in order to take part. Marlowe also reports from Hollywood that, during her stay in London, Jo Stafford will wax two albums for Pye Records.

She recently terminated her long association with U.S.-Columbia, and in America has just cut an LP for Capitol.

Easter in France

CRAIG DOUGLAS has been booked for an Easter engagement in France. He will be starring in cabaret at the channel resort of Le Touquet for three days from April 1.

TO AID SPASTICS

JOAN REGAN and Tommy Bruce are the latest names to be added to the impressive list of more than a dozen pop stars already set for the "Record Star Show" on Sunday.

The show, at Wembley's Empire Pool, is sponsored by the "Daily Express" for the Spastics Organisation for Spastics.

Two shows—at 2 pm and 6 pm, are being held this year—and 12s. 6d. and 15s. tickets are available for either house.

Big invasion of U.S. by British discs

BRITISH recordings are invading the American market on an unprecedented scale. Five new discs were issued there this week—including singles by Anthony Newley, Alma Cogan and David Whitfield—and another five platters, all from the Pye catalogue, are set for immediate release.

Anthony Newley's current Decca hit, "And The Heavens Cried," and Alma Cogan's first Columbia waxing, "Cowboy Jimmy Joe," have been issued in the States on the London and Capitol labels respectively. Both have been favourably received by the trade press—as has David Whitfield's "Scotland The Brave"/"Scottish Soldier" coupling (also on London). Album releases include the Parlophone "Peter Sellers and Sophia Loren" LP (which includes the pair's "Goodness Gracious Me" hit) by Angel Records, and "Collaboration," which teams the Johnny Dankworth Band with the London Philharmonic Orchestra on Roulette.

During his current visit to the States, Pye's assistant general manager, Louis Benjamin, has successfully concluded negotiations for the U.S. issue of current discs by several of his label's top stars.

JAMIE RELEASES

The Kenny Ball band's "Samantha" and Gary Miller's "Dream Harbour" will both be released by Jamie, Duane Eddy's U.S. label. Joe Brown's "Shine" and Pet Clark's "Something Missing" will be handled by Warwick (who are soon to issue Matt Monro's "My Kind Of Girl"), while Joe Henderson's "Midi-Midnette" will appear on the Kapp label.

Danish guitarist Jorgen Ingmann's recording of Jerry Lordan's composition, "Apache," this week climbed five places to No. 6 in the U.S. charts. The British-composed "Portrait Of My Love" is now No. 54 in America, via the Steve Lawrence waxing.

ALLISONS FOR PALLADIUM

ONLY a month after turning professional the Allison's have been booked into the London Palladium. With the Kenny Ball band, they are on the variety bill starring Frankie Vaughan, which is being staged for a fortnight from May 1.

The duo is also booked for a week in variety at Belfast Opera House from April 24.

The Allison's first LP, called "Are You Sure," is being rush-released by Fontana next week. It includes five of their own compositions.

DAVE KING WITH RUSS CONWAY

DAVE KING is a late special attraction booked for "The Russ Conway Show," which occupies ATV's network Saturday night variety spot on April 1.

Besides Russ Conway, he will be featured on a bill that includes Janie Marden and Danny Williams.

Pianist Yorke de Souza is featured in the first three of the new series of "Arthur Haynes Shows," which start on Thursday, March 30.

Among other ATV bookings are Nick Bennett (April 7) and Jimmy Lloyd (14th) for the Friday evening "Cover Girl" show.

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WEST HARTLEPOOL, Empire Thurs., April 13th 6.20 & 8.30
WIGAN, Ritz Fri., April 14th 6.15 & 8.30
YORK, Rialto Sat., April 15th 6.30 & 8.40
SOUTHAMPTON, Gaumont Sun., April 16th 6.00 & 8.30
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CLEETHORPES, A.B.C. Sat., April 22nd 6.15 & 8.30
PETERBOROUGH, Embassy Sun., April 23rd 5.30 & 8.00

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EUROVISION SONG CONTEST REPORT

WELL DONE, THE ALLISONS!

OH, how near they came to victory! Britain's newest star singing group, the Allison's, who were completely unknown six weeks ago, just failed by the narrowest of margins to pull off the biggest—and most unexpected—scoop of the year. They were pipped on the post by another outsider, Luxembourg, in the Eurovision Song Contest at Cannes last Saturday!

But the boys put up a sensational fight, particularly as nobody in Cannes had given them the slightest chance. Yet they managed to uphold Britain's proud record of consistency in this contest. For this is the third successive year in which this country has finished as runners-up.

The Allison's have made history in the contest however, because they were the only contestants to have written the song they sang, "Are You Sure," so they can take an extra bow. As it was, the songwriters seemed to get no credit whatsoever, only the



As it was, the songwriters seemed to get no credit whatsoever, only the performers and their conductors coming into the limelight.

The winning song, from Luxembourg, was put over by an experienced French actor with great artistry, which obviously helped the composition greatly.

He is Jean Claude Pascal and his recording of "Nous Les Amoureux" is being rush released in Britain by HMV this week.

None of the strongly fancied entries was in the running when it came around to the voting. On the day of the event, top favourite was the Italian song. It was the final song heard in the show and sung by Betty Curtis. Also highly fancied were the songs from Norway and Sweden.

THEIR CHANCES

The Allison's told me they considered their chances small, bearing in mind that 15 other countries were competing and being fully aware of the continental taste for powerful, dramatic ballads.

They were not alone in their thinking. Practically everyone had dismissed the British entry before the programme started, which just shows you how wrong the cynics and critics can be!

Those caught up in the tenseness and excitement of the voting on Saturday evening will recall that Britain had a comfortable lead for the first half of the voting, thanks largely to eight votes from Luxembourg's panel of judges.

It was only with a tremendous final spurt that Luxembourg's own song

managed to pull into the lead and won by 31 to 24 votes.

"Naturally we were a little disappointed when Luxembourg overtook us right at the end," the boys told me, "but nothing can hide the fact that we are terribly thrilled about finishing in such a high position."

And well they might be! For the show was hardly off the air before they had been booked for a Belgian TV appearance, and received an offer for a Danish TV date. Since their return to London, offers from the Continent have been pouring in—there's no doubt that their TV success has given their young career another effective shot in the arm.

Europe has also gone wild about the song "Are You Sure."

In Belgium, the Allison's own disc is being released, as well as an instrumental version while, in Germany, a recording by the Blue Diamonds is being rushed into the shops.

John and Bob enjoyed themselves immensely in Cannes, even though they suffered from upset tummies after their arrival in the South of France. But this was offset by the special pleasure, not to mention surprise, at the large number of people who recognised them so far from home.

Needless to say, on the night of the contest, both boys were extremely nervous. It was the biggest ordeal they have ever encountered, and it played havoc with their emotions.

It must have seemed like a crazy dream to them to be plunged into the hectic whirl of international show business so suddenly. Many of the personalities around them had a good laugh on Saturday evening when, with blank amazement and disbelief on his face, Bob unexpectedly asked: "What am I doing here?"

Certainly it was a superb effort on the part of the boys to climb into second place, even though I personally rated the Luxembourg entry as one of the poorest of the batch!

Remember that the British entry always has additional hurdles to overcome. The various blocs of countries (the Scandinavian lands, the Low Countries, the Romance nations) tend to sympathise with one another in

their voting, with Britain remaining conspicuously insular.

There are also four or five nations who speak French, which obviously helps the judges who are trying to follow the lyrics of the songs.

THEIR EFFORT

All things considered, a very praiseworthy effort by the young British team. An effort which remains undimmed despite the fact that they have returned to this country to be confronted by publicity which they didn't expect!

It transpires that the Allison's are not really brothers after all! And, much to the embarrassment of the boys, the national dailies have pounced upon this with great glee.

In point of fact, they are as close to being brothers as any two boys could be. They've grown up together since they were one, they live in the same Eddiscombe Road in Parsons Green—and they are genuine cousins.

"This description of us as brothers is something that has been thrust upon us from the past," they told me.

"We went along with it and when we achieved success so suddenly, it was difficult to rectify the situation on the spur of the moment."

"We're sorry about the deception and glad facts have finally been cleared up."

In any case, John Brian Alford and Colin Day (Bob Allison) will continue singing as the Allison's. After all, why shouldn't they? There's many a group of so-called brothers or sisters who aren't related at all.

And with the success which has been heaped upon their shoulders in the last six weeks, it would be difficult and pointless to change now.

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No. 11
LYN DUTTON

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AN INTEREST in music—which he maintained while working in an advertising agency—brought Lyn Dutton into contact with many musicians, for he haunted rhythm and jazz clubs.

Through the George Webb band, London-born Dutton met Humphrey Lyttelton, and the two became firm friends. When Humphrey decided to form a semi-pro band in 1948, Lyn was asked to manage its affairs.

More than two years later, when the band turned professional, Lyn found life too hectic to carry on in the advertising agency, so he turned professional, too!

In October, 1952, he set up his own office to manage the affairs of Lyttelton, and other jazz artists—one of his first clients, for example, was Chris Barber, who stayed with the Dutton agency until early this year.

By 1955, the agency was a thriving business, and Lyn found himself responsible not only for the management of musicians like Ken Colyer, Alex Welsh and Terry Lightfoot, but was running Humphrey's club as well!

An easy, friendly talker, 40-year-old Dutton is now a director of Record Supervision—the organisation that is responsible for recording almost all British jazz—and has fourteen bands in his care.

They include the fantastically successful Acker Bilk band, Lyttelton, Monty Sunshine, Welsh, Colyer, Clyde Valley Stompers, Mickey Ashman, Vintage Jazz Band and Nat Gonella.

He is pleased—though not amazed—at the way that interest in traditional jazz has increased beyond all expectations over the past few years, and, unlike many jazz personalities, does not "knock the rock" for he believes that the new-found life of jazz is one of the next natural steps from rock.

His personal tastes in music? "Very mixed, indeed," he admits. "Once I could almost say that I liked only hot jazz, but I am

interested in some cool jazz, and I like the good pops."

For a man whose pastime has been jazz for 25 years, and a means of livelihood for 12 years, he has very few jazz records in his collection.

"Many people think I must have thousands of jazz records at home," he smiles, "but it's more like hundreds."

"True, I have been a keen collector all my life, but there have been times when I have sold a good many records to raise cash."

Home to Lyn Dutton isn't only jazz records and a busy telephone, though. He is happily married with a two-and-a-half year old daughter.

MIKE HELICAR.

WHO'S WHERE

(Week commencing March 27, 1961)

BILLY FURY, TOMMY BRUCE, MARK WYNTER, JOE BROWN, DICKIE LOADEL, VINCE EAGER, NELSON KEENE, THE FOUR KESTRELS, GEORGE FAME
Manchester Hippodrome

TONY HANCOCK, AUBREY JEANS
Brighton Hippodrome

NORMAN WISDOM, YANA
London Palladium

DAVID WHITFIELD
Manchester Palace

EMILE FORD and CHECKMATES, JIMMY LLOYD
Newcastle Empire

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Nottingham Theatre Royal

THE ALLISONS
Chester Royalty

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LENA HORNE
London Talk Of The Town

BETTY HUTTON
London Pigalle

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Palmer Park, Reading, 2.30 pm, Friday, March 31.

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'Forgotten generation' were his guests . . . now

PETE MURRAY'S 'PARTY' IS OVER

THE weekly programme aimed at the forgotten generation comes to an end this Sunday. And "Pete's Party" passes into the archives of broadcasting history, for there are no plans for its return in the future.

It is ace disc-jockey Pete Murray himself who maintains that he always beams the show at "the forgotten generation." This is his description of the thousands of listeners who were teenagers during the war-time period, and who were fostered on "swinging" music.

Pete reckons that this section of the public is particularly poorly catered for, so he went out of his way to capture their support. In the process, he won a considerable amount of favour amongst today's teenagers, who don't necessarily go for what he calls the "semi-professional rock."

Of course, Pete has always had pretty outspoken views on rock—views upon which he has been widely quoted and misquoted, from time to time. So I asked him to clarify his outlook.

'Good and bad'
"Let me make it clear that there is good and bad rock," he told me. "Though I'm sorry to say that it's mostly bad. Make no mistake, I've nothing at all against the rock beat—I love it, and I think it's added a lot to swingy music generally. Artists like Ray Conniff have specially benefited from it."
"No, it's the performance of rock 'n' roll that I'm really against. So much of it is sheer amateurish. Though I will agree that there are some artists who can perform rock extremely well—like Presley, Lloyd Price and Fats Domino!"
He is quick to emphasise that he is not completely opposed to all our British rock singers, pointing out that he had frequently played discs made by Cliff Richard and Adam Faith.
"That's simply because they have waxed some extremely good melodic records," he explained.
But for the most part, listeners will remember "Pete's Party" as a programme devoted to the Frank Sinatra

—Johnny Mathis—Ella Fitzgerald type of interpretation.

So far as British singers are concerned, he's angled his approach mainly on the Matt Monro-Denis Lotis style—and in fact both these artists have proved highly popular on his show.

Probably the greatest number of requests for any single artist featured on the programme were for Ray Conniff.

"I can't claim ever to have 'made' a specific record," says Pete. "To be honest, I don't think that disc-jockeys are solely responsible for creating disc hits these days. The public are the final judges. But I like to think that I've done something towards popularising Ray Conniff here."

I asked Pete which incident, during the long run of "Pete's Party," stands out most clearly in his mind, and he had no hesitation at all in his reply.

"It was the 100th edition of the show," he chuckled. "And I had arranged for several guest stars to appear, though their voices were to be pre-recorded. I specially wanted to get Tony Newley, not only because he's a friend of mine, but because he's one of the few singers who can speak lines well."

"Anyway, we located him in Birmingham, and it was agreed that he should do his spot from there. However, before we went on the air, Tony and I had a telephone conversation, in which we discussed rather personal matters."

"What we didn't know was that owing to some sort of hook-up preparatory to the broadcast, about 60,000 GPO workers were listening in to our chat. Was I embarrassed?"

Will Pete's new programme be in much the same idiom, when he switches to noon on Mondays, starting April 3? "Yes, I shall maintain the same policy, but perhaps the show



will be slightly more swinging than the Sunday one."

The dropping of "Pete's Party" is, I understand, partly due to the BBC's shortage of "needle time"—and also because they wish to build up their midday listening figure.

Douglas Lawrence of the BBC Gramophone Department has stressed to me how the week-day lunch-time period is rapidly becoming a peak listening time, particularly now that records are involved.

New TV series

Next Saturday, Pete starts his compere-interviewer residency on ABC-TV's new "Thank Your Lucky Stars" series, and he tells me that he begins work on a new film in May—The domestic comedy series which he filmed for television with Dora Bryan, under the name of "Happily Ever After," has now been completed.

The full 13 episodes have already been screened in several regions, and they are due to be seen in the London area, starting in May.

And this week, Pete has been busy working with American TV personality, Jack Paar—doing the audience warm-ups on the programmes Paar is filming in this country, as well as making brief appearances in the actual shows.

Add to all this Pete's regular Radio Luxembourg commitments for Decca, and you'll realise what an extremely busy man he is.

DEREK JOHNSON

CHORUS "MUSIC MAN" STARS

LONDON'S latest musical from America—Meredith Willson's "The Music Man"—is first-rate entertainment. Tuneful, amusing, interesting in story content, rich in costumes and scenery, it has the best singing chorus heard on stage for a long time.

The show was given a resounding final-curtain welcome at the Adelphi theatre last week. After a fair first half, it won all hearts with a rip-roaring second session, following the show-stopping song-and-dance "Shipooopi" number, which combines a saucy song with an all-action modern ballet, put over by an animated team of dancers.

The star, film and TV's Van Johnson, has plenty of box office appeal to bring in the customers, but in the role of Professor Hill, a brash, glib-tongued, shady travelling salesman, he is quite miscast. On stage he gives the impression of being almost shy, schoolboyishly self-conscious that so much limelight is turned his way during the show.

Nevertheless, he makes the best of limited singing talent in a long and exacting role and at the end his very perseverance brings warm plaudits.

Leading lady Patricia Lambert is better-looking good and sings in a clear soprano voice, she gives her role of Marian Paroo, the love-shy



VAN JOHNSON and PATRICIA LAMBERT

librarian, much warmth. A scene-stealer is youngster Denis Waterman, as her stuttering young brother, who

scores a big hit with "Gary, Indiana." Another success is Bernard Spear, as the ever-willing, cheerful Marcellus Washburn.

But the real stars of the show are the singing chorus, who breathe life into songs like "Pickalittle," "Rock Island" (an all-male monologue type of song which gets the show going at a merry clip), "Iowa Stubborn" and other numbers. A barber-shop type quartet—Alan Thomas, Peter Rhodes, Frederick Williams and John Parry Jones—break into tuneful vocalising at any and every opportunity to add to the enjoyment of the show.

Meredith Willson has penned 19 good numbers, most noteworthy of which are the rousing "Seventy-Six Trombones" and the big love songs of the show, "Goodnight My Someone" and "Till There Was You." There are 16 slick changes of scenery and backing the entire production is an excellent orchestra, conducted by Gareth Davies.

Yes, this tale of a band instrument salesman who interests townsfolk in the possibilities of their offspring becoming musicians (without intending to do anything towards their training), is an excellent night out for the whole family. A.G.

NAT HENTOFF'S U.S. AIRMAIL

● Connie Francis may be starred in a TV spectacular, "Connie Francis And Friends."

● Bobby Darin and Sandra Dee (Mrs. Darin) will be among those who will present awards on the Academy Award television show.

● Attempts are being made to get British comedian Terry-Thomas to play the lead in the new Frank Loesser-Abe Burrows musical, "How To Succeed In Business Without Really Trying."

● After making "Too Late Blues" for Paramount, Bobby Darin will star in "Hell Is For Heroes" for the same studio.

● Mahalia Jackson will tape her Granada TV show when she visits England in the spring.

● Fred Astaire will do a dance sequence with Debbie Reynolds in "The Pleasure Of His Company."

Elvis for 'Jumbo' film?

ELVIS PRESLEY is being negotiated for to co-star with Doris Day, Dean Martin and Red Skelton in the film version of "Jumbo."

● Brook Benton claims he has no acting ambitions: "I'm a singer and that's all I want to be. I'm a professional in my field, so why should I become an amateur actor?"

● RCA-Victor has signed Ray Ellis as an arranger, conductor, and a-and-r man.

Hear-see

ALVIN BENNETT, president of Liberty Records, is working on an audio-visual record player that can function through television sets. "It won't be too many years," he says, "before you'll be able to buy audio-visual transcriptions of Broadway shows and Hollywood movies. It's inevitable."

● Mike Sloane's new British musical, "Go West Young Man," has lyrics by Jule Styne's son, Stanley. The story is about San Francisco in the vigorous days of the 19th century.

● Johnny Mathis walked out of a \$15,000-a-week date at a Puerto Rico club because of a heckler. He explained: "I'm tired. I've been touring and working hard and I'm tired."

● The new Broadway jazz show with Brendan Behan as compere will include the Gerry Mulligan band, Nina Simone, Art Blakey and Nigerian drummer Olatunji.

● Nearly all the money has been raised for the Oscar Brown Jr. musical, "Kicks And Co." Sammy Davis is still likely to star. ● Dean Martin may do a Broadway musical.

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RAMRODS' CLAIRE LANE IS A ONE-GIRL-BAND!

WHENEVER the Ramrods, current hit recorders of "Riders In The Sky," appear on stage or TV, one member of the quartet always attracts more attention than the others. And justifiably so—for how often do you find a pretty girl tanning the hide off a drum kit?

Her name is Claire Lane, and she's described by the three boys in the group as a "one-girl-band"—for in addition to playing drums, she's also a fine singer, a prolific young composer, an accomplished yodeller and a proficient player of piano, guitar, trumpet and clarinet!

Claire began studying music at the age of nine and during her early teens, acquired fame in her hometown (Torrington, Connecticut) where she appeared at local functions in the dual role of guitarist-yodeller and country-and-western balladeer.

While at Torrington High School, she learned the rudimentary theory of music and played with the school band.

Currently, she's in her senior year at the Hart School of Music, Hartford, where her studies include voice and instrumental training, plus harmony and arranging techniques.

She will receive her B.S. degree in music this June.

It was while playing with a local group, Gino and the Homesteaders, that Claire wrote and recorded her first song, "Lonely Day."

Her other compositions include "An Orphan's Christmas," "My Echo Love," "I Love You So" and "The Boy Next Door," and she is currently writing special material for the Ramrods.

Music, it seems, runs in Miss Lane's family, for her brother Richard is the featured tenor saxist with the Ramrods, who function as an instrumental and vocal group.

A cousin of the Lane's, Eugene Moore, is the quartet's lead guitarist—both boys, incidentally, have studied at the Hartford Conservatory of Music.

Eugene, who graduated a while ago from the Oliver Wolcott Technical School, also studied with music teacher Sam Audia, and like Claire, is keen to make headway in the composing field.

His engaging instrumental "Zig-Zag" has already been waxed by the Ramrods.

Completing the group, as was pointed out in a recent NME feature, is a friend of the Lane

family, rhythm guitarist Vincent "Vinny" Lee.

He's the eldest member and an accomplished guitarist in his own right, having provided the musical background for many top stars, including Connie Francis.

"Vinny" recently recorded his own composition "Patty's Tune," an instrumental ballad.

The advent of "Riders In The Sky" has resulted in an avalanche of TV and concert dates for the Ramrods, including an appearance on the celebrated Dick Clark Show in Philadelphia.

A follow-up disc is set for release in the States soon, and the group are currently sorting out material for their first album.



The Ramrods (l. to r.) RICHARD LANE, CLAIRE LANE, VINCENT LEE and EUGENE MOORE

EPs by ALLEN EVANS

(CHRIS) BARBER IN BERLIN, Vol. 2 (Columbia) gives you two long sides, Chimes Blues and Gotta Travel On. Torrid trad jazz.

DORIS DAY: SHOW TIME (Philips) offers this great singer in big-time tunes like I Got The Sun In The Morning, I Love Paris, I've Grown Accustomed To His Face, and the title song.

PEGGY LEE FAVOURITES (Capitol) varies the mood between the sultry Don't Smoke In Bed, the comical Mañana, and the swiny Life Is So Peculiar and Deed I Do. All, wonderfully sung.

JERRY LEWIS (Capitol) gives you smiles with his amusing delivery of comedy songs, including I Keep Her Picture Hanging Upside Down, and Never Smile At A Crocodile.

BOB HOPE (Capitol) declares "Ain't We Got Fun"—and proves it with that song, Am I In Love (with Jane Russell), Home Cookin' (with Margaret Whiting), and Beside You (with Dorothy Lamour). Thanks for the memories, Bob.

TERRY GILKYSON: LONESOME RIDER (Fontana). Ideal for c-and-w fans. Terry sings the title song, Times Are Getting Hard Boys, Fare Thee Oh Babe, Shorty Joe—with stringy backing from the Easy Riders.

FRANK SINATRA (Fontana) sings four popular standards, with Alex Stordahl backing—Someone To Watch Over Me, I Could Write A Book, I Dream Of You, and I Have But One Heart. Very good.



LENA HORNE ALWAYS WELCOME

says JIM RICH

YES, the American invasion is now in full swing, and it seems as though the United States is prepared to accept nothing short of unconditional surrender—by London audiences to America's leading show business personalities. With Betty Hutton creating a sizeable impact at the Pigalle, and Van Johnson starting what promises to be a lengthy run in "The Music Man," the stage is set for the opening of one of the supreme cabaret entertainers of all time—Lena Horne.

Not that Lena needs any softening-up campaign in advance of her arrival, of course. For if anyone is capable of taking an audience by the scruff of their necks, stunning them into goggle-eyed attention, and keeping them in an hypnotic trance for the duration of her act, then that someone is surely she.

For my money, she is one of the most dynamic performers ever to walk on to stage. And when I use the term "dynamic," I don't mean it in the sense in which it is applied to a gesticulating rock 'n' roller.

I mean, in fact, that every ounce of energy and feeling in her lithe body is used to wring the very essence of sincerity from a lyric.

I have yet to see an artist who can switch from sensitivity and tenderness to inflamed passion and drama, with such speed and conviction as Lena. Which probably accounts for the fact that she is the highest-paid woman cabaret entertainer in the world today.

So great is the demand for her services—managements realising that her appeal as a top box-office attraction will easily outweigh their large outlay in fees—that Lena is able to take her pick of the choicest venues.

And in America today, she restricts herself solely to the top centres of night life—namely New York, Las Vegas, Miami and Los Angeles.

Lena arrives today (Friday) to open at the celebrated Talk Of The Town theatre-restaurant next Monday (March 27) for a limited season, where she is sure of capacity houses for several weeks.

Only recently, various journalists have waxed eloquent as they described her as "the aristocrat of cabaret," "the owner of a voice like rich dark velvet," and "the woman who converted 'Stormy Weather' into a slice of real life."

This latter quotation is a direct reference to one of her most successful recordings. Some of the others which will always be associated with her are "Mood Indigo," "Let Me Love You," "Honeysuckle Rose," "New-Fangled Tango," "Day In—Day Out," and "I Love Too Much."

Big sellers

Lena's discs are not the type which find their way into Top Twenty lists. But consisting primarily of standard material, they continue selling indefinitely, and over the years have notched up as many sales as some records which climb fleetingly into the No. 1 spot.

Besides which, her albums are in continual demand and are persistent big sellers on both sides of the Atlantic.

Just two milestones in a glittering career: she has appeared before three presidents (Roosevelt, Truman and Eisenhower), as well as before our own Queen at a Royal Variety Performance!

Lena, who hails from Brooklyn, is the daughter of a New York hotelier and a repertory company actress.

She speaks several languages, attends to every detail of her wardrobe, and has a hobby of cooking exotic dishes.

She began her career in the chorus of the famous Cotton Club in Harlem when she was 16, and was subsequently discovered by a talent scout when singing in a Californian night club.

Lena's husband is the talented arranger and musical director, Lennie Hayton. He has been accompanying, and conducting the orchestra for, Lena for many years, and we are delighted that he is again with her on

this present trip. There's certainly a battle royal in full swing at the moment, with the Talk Of The Town and the Pigalle as principal protagonists. But who's worried? After all, the longer the competition continues, the better it is for those of us who revel in top-class entertainment!

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MONDAY
7.30 Record Show; 1.05 Jay Boys; 2.05 Outpost Concert; 3.05 Five String Concert; 4.50 American Music Hall; 6.15 Supper Club; 10.30 Songs, Sinatra and Strings; 11.05 Late Request Show.
TUESDAY
11.30 Request Show; 1.05 Melody Mart; 2.05 Outpost Concert; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 8.05 What's My Line; 10.30 Stars In The Night; 11.05 Late Request Show.
WEDNESDAY
11.30 Request Show; 1.05 Joy Boys; 2.05 Outpost Concert; 3.05 Five String Concert; 3.45 Five Star Matinee; 5.30

Request Show; 7.05 Music In The Air; 8.05 Perry Como; 10.30 Lawrence Welk; 11.05 Late Request Show.
THURSDAY
11.30 Request Show; 1.05 Melody Mart; 2.05 Outpost Concert; 3.05 Five String Concert; 5.30 Request Show; 7.05 Music In The Air; 10.30 Musician And His Story; 11.05 Late Request Show.
FRIDAY
11.30 Request Show; 1.05 Good Friday Concert; 5.30 Request Show; 7.05 Music In The Air; 10.30 Other Voices, Other Songs; 11.05 Late Request Show.
SATURDAY
11.30 Request Show; 1.30 Resort Review; 2.05 Saturday Salute In Music; 4.30 Word Play; 8.05 Grand Ole Opry; 11.05 Dancing On Two Continents.

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SUNDAY
7 Jack Jackson; 7.30 Swoon Club; 7.45 Make A Tape; 8.15 Russ Conway; 8.30 Take Your Pick; 9 Pat Campbell; 9.30 Anne Shelton; 10 Sunday Spin; 10.30 The Magic Of Sinatra; 11 Top Twenty; 12 Midnight Spin.
MONDAY
7 Monday Requests; 7.30 Honey Hit Parade; 7.45 Voices From America; 8 Dixieland Shuffle; 8.30 Hits and Misses; 9 Favourites Old and New; 9.15 Bing Crosby; 9.45 Film Time; 10 Top Pops; 10.30 Jack Jackson; 11 Spin With The Stars; 11.15 Peter West; 11.30 The World Tomorrow; 12 Search The Scriptures; 12.15 Music At Bedtime.
TUESDAY
7 Tuesday's Requests; 7.30 Honey Hit Parade; 7.45 Sporting Challenge; 8 Connie Francis; 8.15 Juke Box Parade; 8.30 Elvis Presley; 8.45 Jo Stafford; 9.15 Ted Heath; 9.30 Jimmy Young; 10 Record Crop; 10.30 Warner Bros. Records; 11 Playalong Player; 11.30 The World Tomorrow; 12 Midnight On Luxembourg.
WEDNESDAY
7 Wednesday's Requests; 7.30 Honey Hit Parade; 7.45 New Songs For Old; 8 Top Dances; 8.30 Perry Como; 9 Alma Cogan; 9.15 Big Ben Banjo Band; 9.30 David Jacobs; 9.45 Deep River Boys;

10 Disc Club; 10.30 Pete Murray; 11 Request A Golden Guinea; 11.15 Hits For Six; 11.30 The Hour Of Decision; 12 Midnight On Luxembourg.
THURSDAY
7 Thursday's Requests; 7.30 Honey Hit Parade; 7.45 Music Of Manhattan; 8 Tune A Minute; 8.30 The Music Of Melachino; 9.45 Pete Murray; 9 David Jacobs; 9.30 Teddy and Pearl; 9.45 Cliff Richard; 10 Sam Costa; 10.45 Italy Sings; 11 Rising Stars; 11.30 Bible Class; 12 Midnight On Luxembourg.
FRIDAY
7 Friday's Requests; 7.30 Honey Hit Parade; 7.45 Pops At The Piano; 8 Kirby Stone Four; 8.15 Billy's Banjo Band; 8.30 Pat Campbell; 9 Puttin' On The Donagan; 9.15 Dickie Valentine; 9.30 America's Hot Ten; 9.45 Music Of Manhattan; 10 Weekend Choice; 10.30 Record Hop; 11 Don Moss; 11.30 Bringing Christ To The Nations; 12 Midnight On Luxembourg.
SATURDAY
7 Non-Stop Pops; 7.45 Sporting Challenge; 8 Jazz Time; 8.30 Scottish Requests; 9 Keith Fordyce; 9.30 Valerie Masters; 9.45 Irish Requests; 10.15 Eddie Calvert; 10.30 Honey Hit Parade; 11 Keith Fordyce; 11.30 Record Round-up; 12 The Late, Late Show.

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TAIL-PIECES by THE ALLEY CAT
COLONEL PRESLEY'S ROLLS

HONoured by the Tennessee legislature, Elvis Presley drove from Memphis to Nashville in his black Rolls-Royce, addressed members in the state capital and was made an honorary Tennessee colonel... New Sunbury-on-Thames home for Adam Faith only five minutes from manager Evelyn Taylor's house... "I Like Money" song by Parlophone a-and-r man George Martin and Herbert ("Goodness Gracious Me") Kretzmer waxed by Nadia Gray, who sings it in Peter Sellers' film "Mr. Topaze"...

Excellent contribution to recent "Juke Box Jury" by Jimmy Young must earn return visit... Duane Eddy is waxing tunes he plays in MGM's "Ring of Fire"—title number and "Bobby's Theme"... "People" columnist Arthur Hillwell reports Diana Dors and husband Dickie Dawson planning to become American citizens... "One Love," latest release by Chas. McDevitt and Shirley Douglas, originally written by them for Cliff Richard... U.S.-TV series likely for Frankie Avalon this summer... Judging rock contest at Corby last Sunday: Emile Ford's manager Bernard Lee, impresario Arthur Howes, Butlin's entertainment booker W. L. Goodman, Tommy Steele's co-manager John Kennedy, and NME's Don Wedge... Producer Marty Melcher, husband of Doris Day, planning to buy Hollywood studio plus land for another studio, disc recording stage, etc.... Actor Peter Lawford formed own film company Ken-Law (he's married to President John Kennedy's sister, hence the name)... For Anglia-TV Al Saxon and publisher friend Don Black penned half-hour musical "Blue-Eyed Boy"...

Elvis goes 'Wild'



ELVIS PRESLEY and TUESDAY WELD as they appear together in a scene from his latest film, "Wild In The Country."

In "Blue Hawaii" film, Elvis Presley will sing Bing Crosby's million-seller — "Blue Hawaii".... New Sammy Davis album in U.S., "The Wham Of Sam"... Promoter Arthur Howes reports complete sell-out for Adam Faith's current one-nighter tour—before it began... Now preparing solo night club act Dion DiMucci, former leader of the Belmonts... Publisher Fred Jackson on skiing holiday in Norway... "Trees," Joyce Kilmer's standard, revived by the Platters...

When Princess Alexandra opens modernised Twickenham old folks' home for variety artists on April 20, many pop stars invited... New light in Vic Damone's eyes is actress Madlyn Rhue—once a close friend of Sammy Davis... Before he flew to Britain, South African rocker Dickie Loader saw Cliff Richard's tumultuous welcome at Johannesburg airport...

For "Pink Tights" starring role, Bob Goldstein (20th Century-Fox chief) considering Paul Anka... Now in New York, Alan Holmes for talks on Robbins Music plans... U.S. Reprise bringing out "I Remember Tommy," Frank Sinatra's album tribute to Tommy Dorsey with whom he was once vocalist...

NME's Keith Goodwin made an honorary member of the Buddy Holly Appreciation Society... Late-hour snack for Elvis Presley in Las Vegas—a large dish of hard-boiled

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New pianist for Andy Williams is music professor David Grusin... Parlophone's Gary Marshal wrote his latest release "One Pretty Baby"... Straight acting role for Dinah Shore—she plays shortened version of Noel Coward's "Brief Encounter" on U.S.-TV this Sunday... Until June Billy Raymond continues as "Spot The Tune" host... Expect Gene Vincent to make cameo appearance in "State Fair" which stars Pat Boone and Bobby Darin... "Sing Along" man Mitch Miller composed title tune for MGM movie "A Thunder Of Drums"... Instrumental version of Dorothy Squires' "Esther" waxed by the Parisians in U.S.... Since Ed Ames went solo, Ames Brothers, like Crosby's, are a trio... Hit for Al Burnett? Bill Ramsey's "Pigalle"—in Germany... A smash hit at Washington try-out, Bob Merrill musical "Carnival" stars Anna Maria Alberg... Impressive acting by Max Bygraves in "Spare The Rod"... Off to Brazil for 10 days in May, Eartha Kitt has signed for coming Broadway show "Tambourines To Glory"... For "Brothers Crusoe" movie, Danny Kaye sought; he would play three roles, sing six songs penned by top writers Jimmy Van Heusen and Sammy Cahn... On short visit to Germany and the Continent, Acker Bilk's manager Lyn Dutton... Quips Bob Hope: "Theatres had no air conditioning when I started in the business, but after my first few gags it became a major industry"...

★ NEWCOMERS TO THE CHARTS ★
Brook Brothers are teenage 'veterans'!

LATEST recruits to hit parade honours, the Brook Brothers, are in actual fact old hands as entertainers. They've been singing together professionally for close on three years. And when you consider that they are still only teenagers, you'll agree that this is pretty good going!

The Brooks have been knocking at the door of the top table for almost a year. They were one of the brightest prospects on the Top Rank label when it was still being run by the Rank Organisation, and their waxing of "Green Fields" came mighty close to chart status.

Indeed, it did actually become a best-seller in several Continental countries, particularly in Italy, where it climbed into the Top Ten.

But with the EMI take-over of Top Rank, the Brooks were without a label. Not for long, though. Quick to sense their considerable potential, Pye Records snapped them up. And to complete the happy circle, Tony Hatch, who was responsible for their first two Top Rank recordings, joined Pye at about this time—and resumed his responsibility for the boys' disc career.

Their first Pye release, "Say The Word," again almost made the grade. But it's with their latest offering, "Warpaint," that Ricky and Geoff have finally succeeded in shouldering their way into the roll of fame.

Although this is their hit parade debut, the boys are already exceedingly well-known to thousands of fans throughout the country—particularly in Hampshire, as they hail from Winchester.

Their first professional engagement, in fact, was at the Royal Pier, Southampton, back in 1958. But they first attracted attention when they won Southern-TV's talent series, "Home Grown," the following year. Eric Winstone, who was comper of this programme at the time, realised their worth and signed the boys to his own agency.

They appeared with Eric's orchestra throughout last summer, in the Butlin's Camps at both Clacton and



Bognor—on the strength of which they landed a plum engagement on the bill of the Jimmy Jones package, which undertook an extensive one-nighter tour last October.

Subsequently, they toured with Cliff Richard, the Shadows and Bobby Rydell—and they are currently appearing in a new-style show which is touring dance halls, and are starring regularly every week at leading Rank ballrooms.

They've also become great favourites on the air—especially in the weekly "Saturday Club" show. There's no doubt in my mind that we're going to hear a great deal more about the Brook Brothers.

Both boys, by the way, play piano and guitar—while Ricky also plays clarinet.

BRUCE CHARLTON.

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