Many Novels Are Good, None Great During 1960

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP)—On the first best-seller list of the year were Allen Drury's "Advise and Consent" and James Michener's "Hawaii," for fiction; and for nonfiction, D. C. Jarvis' "Folk Medicine," and Vance Packard's "The Status Seekers."

On the last lists of the year there will again be "Advise and Consent" and "Hawaii," in fiction; "Folk Medicine" for nonfiction, and along with it, though not "Status Seekers," another Packard book, "The Waste Makers."

These are not the only authors who have scored twice in 12 months with one book, or scored with two books. John O'Hara has had a novel and a set of three novellas out this year, and Lawrence Durrell has been represented by "Clea," winding up his Alexandria quartet, and by a book reprinted from some three decades ago, "The Black Book."

While we're dealing in pairs, numerous subjects have inspired two or more books: "Two biographies each of poet Robert Frost, singer Maria Callas and artist Claude Monet; two Emily Dickinson books; and many more than two about the Civil War, World War II, and the nature of American society.

In a year with many good novels, it does not seem to me, on reflection, there was any single one that would revolutionize the course of literature or could be guaranteed to sell a century hence. The top novels, as it happens from established authors, were William Styron's "Set This House on Fire" and Wright Morris' "Ceremony in Lone Tree," and the foreign novel of greatest scope was "Lasso Round the Moon" by Agnar Mykle.

But as I always find, my most exciting reading was provided by the young novelist, or at least the new—there are many first novelists who begin to publish at the age when life begins: 40. They have a point of view that is fresh and unspoiled, a thought that matters in a world upon which they look with unweary eyes, and a style that arises out of not only serious endeavor but also the exuberance and vigor charactizing all pioneers.

Among Americans on this favored list are Jane Mayhall, John Knowles, Laurence D. Savadove, Robert Musser Brown, Philip McFarland, Peter S. Beagle, Donald Winks, Lester Goran, Moira Pearce, Barbara Probst Solomon, and Lewis Lusardi; among foreigners, Robert Shaw, Phyllis Paul, David Storey and Michael

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OF KLAMATH FALLS and MALIN

Adam Wade Art: Song Chemistry

By DICK KLEINER
Newspaper Enterprise Assn.

The RECORD SHOP

By DICK KLEINER
Newspaper Enterprise Assn.

NEW YORK (NEA)—Although relatively new in show business, Adam Wade is relatively old in his sensible approach to his craft.

For one thing, he works hard. That may sound too simple to be worth considering, but it isn't. Many young singers forget they have to work at all once they have a hit record.

"I work a full day," says Wade. "I go to a studio and rehearse all day. Then I go home and rehearse some more in front of a mirror. It seems to me you have to work to gain proficiency.

"Look at it this way. I work top clubs, the same clubs that feature veteran performers like Nat Cole and Sammy Davis Jr. I feel that audiences at these clubs don't want to know and don't care if you've only been in show business a few months or 10 years; they pay the same prices no matter who's working the club, and they want professional entertainment. I've got to give them the same degree of professional skill as Cole or Davis."

This is part of Wade's basic honesty with himself. He has a fine voice, but he never set out to be a singer. He's another one of the current parade of stars who became singers accidentally.

"I'd sung some around home and college," he says, "but I never thought of myself as any world-beater. I came to New York with a friend who wrote songs, and we went through the Brill building looking for a chance to sell some. We found out you had to have demonstration records, and my friend couldn't afford to hire a singer, so I did them. Somebody heard the demo record, and that was how it started."

He'd been working in biochemistry, and still plans to go on and get his master's degree this summer, then slowly work toward his doctorate.

"I feel it's good to have two things going for you," he says.

Show business, so far, has been a startling experience for the young Pittsburgh native.

"There's a lot harder work to it than I ever dreamed," he says. "I'd thought, too, that the people in show business were hard and tough, but they're not; they're all easy to get along with.

"One more thing. Show business is difficult, because you can't keep a hat—somebody's always grabbing it for a souvenir. I've given up wearing one."

Adam Wade, who attended college on a basketball scholarship, is another one of the increasingly large list of singers who were good athletes. Another is Johnny Nash.

In his Houston, Tex., high school, Johnny played basketball ("I'm not tall, but I was fast, and I got fouled a lot") and was on the track team (sprints) and the swimming team (sprints again), because "I never did learn how to breathe properly in the water."

Dick's Picks — It's Christmas record time, and there are fewer Christmas songs than ever this season, because lately they haven't sold too well. Here, anyhow, are the pick of this year's Christmas singles: "Little Shepherd Boy" (the Pete King Chorale, Kapp); "Christmas Island" (Keely Smith, Dot); "Blue Christmas" (The Browns, RCA); "Jingle Bells Cha-Cha-Cha" (Pearl Bailey, Roulette); "Christmas Auld Lang Syne" (Bobby Darin, Atco); "This Time of the Year" (Brook Benton, Mercury); "Santa's Marching Song" (The Ferrers, RCA); "Feliz Navidades" (Augie Rios, MGM); "Merry Christmas Baby" (Dodie Stevens, Dot); "England's Carol" (The Modern Jazz Quartet, Atlantic).

Johnny Nash

Adam Wade

On albums, too, the releases are skimpy this Christmas season. Many labels are simply re-issuing past successes. Here, for what they are worth, are this year's best new ones: "St. Patrick's Cathredral Choir Sings Christmas Carols" (Roulette); "Christmas Time" (The Pete King Chorale, Kapp); "The Sound of Children at Christmas" (Hugo and Luigi and Their Children's Chorus, RCA); "The Last Month of the Year" (The Kingston Trio, Capitol); "Deck the Halls" (John Paul Krance and His Orchestra and Chorus, Medallion); "It's Christmas Once Again" (Jimmie Rodgers, Roulette); "Christmas Carousel" (Peggy Lee, Capitol).