

PRESLEY—SMASH HIT! Special story in this issue

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new MUSICAL EXPRESS

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**JOHNNIE'S
COMING
OVER!**



Harry Belafonte and Dorothy Dandridge as they appear together in the film "Island in the Sun," which opens at the London Carlton cinema on July 25.



Elvis Presley now tops the hit list with "All Shook Up." You will find an article about him on page 10.



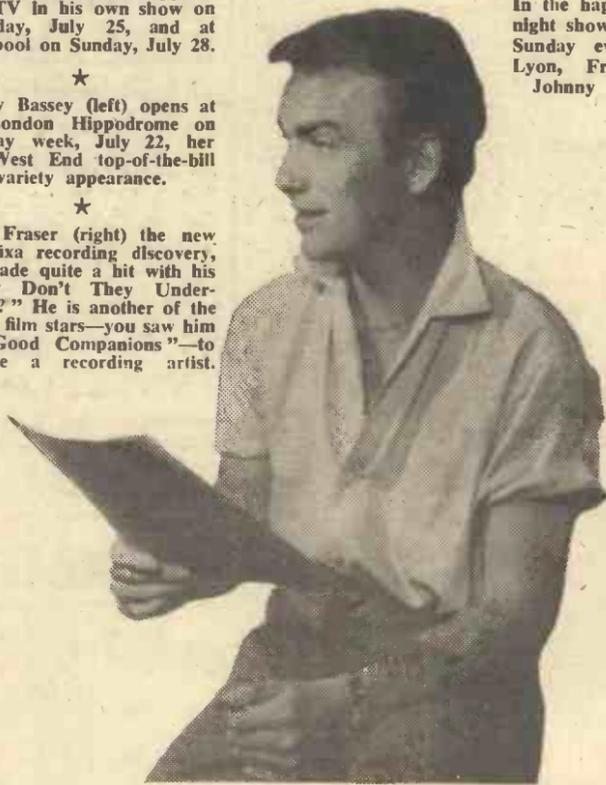
Johnnie Ray (above) is going to visit Britain at the end of this month when he appears on ATV in his own show on Thursday, July 25, and at Blackpool on Sunday, July 28.



Shirley Bassey (left) opens at the London Hippodrome on Monday week, July 22, her first West End top-of-the-bill variety appearance.



John Fraser (right) the new Pye-Nixa recording discovery, has made quite a hit with his "Why Don't They Understand?" He is another of the young film stars—you saw him in "Good Companions"—to become a recording artist.



A HAUNTING CATCHY MELODY—

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BILLIE ANTHONY (Columbia)
PAULINE SHEPHERD (Pye-Nixa)
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Your own personal queries answered in —

THE friendliness and charm of singing star Pat Boone are now bywords. Everybody who met him during his too short tour of this country was impressed by his natural, unaffected demeanour, and his complete lack of ostentation and pretentiousness.

So it was typical of his nature that he was delighted and most co-operative when we went along to see him in his suite at London's Savoy Hotel with a batch of letters from readers of the NME. He read them all through most carefully, and answered our readers' questions fully and with typical Boone courtesy.

Here are his contributions to our "Question-time" feature:

Q. I read somewhere that Pat Boone was not christened "Pat." Will he tell us how he acquired that name, and also about his parents. Does he come from a musical family? (Edward Risbeck, Catkin Cottage, Eastcote, Middlesex.)

A. You're quite right about my name, Eddie. I was christened

Charles Eugene. Pat came about because my parents wanted a girl and had already chosen the name Patricia for her. So I stepped into her shoes, if you know what I mean, and became Pat!

When my sisters were born, they were named Margie and Judy. For the record, I also have a brother, Nicky.

No, I do not come from a musical family. My father was a building contractor, and my mother a State



Our artist Hopper's impression of Pat Boone.

Registered Nurse. They like music, and they like to hear me sing—but I wouldn't call them musical.

Q. Will Pat Boone tell us of the most exciting incident in his career? (Naomi Woodroffe, Workington, Cumberland).

A. Certainly. That happened when I was 18. I had entered a citywide contest in Nashville, Tennessee, and was lucky enough to win the first prize—a free trip to New

York and an audition for the Ted Mack Amateur Hour.

I had a good time in New York, did the show, went back home and thought no more about it. The way Ted Mack works his programme is that, during the week after each show, listeners send in their votes and the winner is asked to come along to appear again on the following programme.

I assure you I had not the slightest feeling that I had won, so when I returned to Nashville, I went straight up into the hills, miles away from town, leading some revival singing.

That was on the Monday, and I had done the show on the previous Saturday.

On the following Friday at noon, I was sitting in the local preacher's house—miles away from anywhere—when a horseman came riding in from the next town with an urgent message. He told me that New York had been telephoning all over Tennessee to find me; would I ring Ted Mack immediately.

I can give you no idea of the primitive surroundings in which I received this message. All I can tell you is that we had to travel miles to find a telephone, and when at last I got through to Ted Mack, I was told that I had won the contest and had to get back to New York right away to appear on the show again the following day.

The nearest airport was 80 miles away, and a phone call there told us

NME INFORMATION BUREAU

WHO'S WHERE

- Week commencing Monday, July 15
CHAS. McDEVITT, NANCY WHISKEY, TERRY DENE and DENE ACES, DES O'CONNOR, RONNIE HARRIS, NAT GONELLA, HEDLEY WARD TRIO, EDNA SAVAGE, MICHAEL HOLLIDAY, MARY NAVLOR, BLUENOTES, EVE BOSWELL, TOMMY STEELE, KENTONES, HARRIOTT & EVANS, RONNIE HILTON, PENNY NICHOLLS, MARION RYAN, DAVE KING

BAND CALL

- Commencing July 12th
TERRY LIGHTFOOT'S JAZZMEN, LENA KIDD BAND, ERIC DELANEY ORCHESTRA, JOHN DYER BAND, CHRIS BARBER BAND, HEDLEY WARD TRIO, FREDDY RANDALL BAND

RADIO LUXEMBOURG FULL PROGRAMMES - 208 METRES

- SUNDAY 7 Requests; 7.45 Two In Harmony; 8 The Magic of Sinatra; 8.30 It's All Yours; 9 Mario Lanza Sings; 9.15 Intrigue; 9.45 The Golden Touch; 10 Record Rendezvous; 10.30 Bing Sings; 10.45 Ted Heath and his Music; 11 Top Twenty. MONDAY 7 Star Turn; 7.30 Requests; 8.30 Spot The Mistakes; 9 Smash Hits; 9.30 Movie Magazine; 10 Jack Jackson; 10.30 Top Pops of Tomorrow; 11 Talking Points; 11.05 Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. TUESDAY 7 Knave Of Discs; 7.30 Requests; 8.30 Guess The Name; 9 Lucky Number; 9.30 Masterspy; 10 The Capitol Show; 10.30 Tops With You; 11 Revival Time; 11.30 Oral Roberts. WEDNESDAY 7 Star Turn; 7.30 Requests; 8.30 Musical Alphabet; 9 Summer Showboat; 10 Record Show; 10.30 The Three D's; 11 Back To The Bible; 11.30 The Hour Of Decision. THURSDAY 7 Cavalcade Of Music; 7.30 Requests; 8.30 Oh!; 9 Irish Requests; 9.30 Europe Confidential; 10 Date With Don; 10.30 Your Song Parade; 10.45 Italy Sings; 11 Old Fashioned Revival Hour. FRIDAY 7 Star Turn; 7.30 Requests; 8.30 Rhythm On The Range; 9 Scottish Requests; 9.30 Assignment Scotland Yard; 10 Dixie Disc Time; 10.15 Record Hop; 11 The Voice Of Prophecy; 11.30 Music To Midnight. SATURDAY 7 Requests; 8 Jamboree; 10 208 Dancing Club; 10.30 Fanfare; 11 Bringing Christ To The Nations; 11.30 Jack Jackson.

AFN HIGHLIGHTS 547, 344, 271 METRES

- SUNDAY 1 p.m. Holiday For Strings; 4 Highway Of Melody; 8.05 Playhouse Of Favorites; 8.05 People Are Funny; 8.30 Our Miss Brooks; 9.30 Mystery Time; 10.35 News and Sports; 11.30 Portraits In Music. MONDAY 12 noon Request Show; 1 p.m. Fred Robbins; 1.30 Jack Carson; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 4 One Man's Family; 4.30 Lone Ranger; 5 Requests; 6 Frank Sinatra; 7 Music In The Air; 8.05 Could This Be You; 10 Hollywood Music Hall. TUESDAY 12 noon Request Show; 1 p.m. Fred Robbins; 4 One Man's Family; 5 Requests; 7 Music In The Air; 8.05 What's My Line; 10 Composer's Showcase. WEDNESDAY 12 noon Request Show; 12.55 Les Paul; 1 p.m. Fred Robbins; 1.30 Jack Carson; 3.05 Stickbuddy Jamboree; 4 One Man's Family; 4.30 Doctor Sbxgun; 5 Requests; 6 Eddie

by the one and only PAT

Registered Nurse. They like music, and they like to hear me sing—but I wouldn't call them musical. Q. Will Pat Boone tell us of the most exciting incident in his career? (Naomi Woodroffe, Workington, Cumberland). A. Certainly. That happened when I was 18. I had entered a citywide contest in Nashville, Tennessee, and was lucky enough to win the first prize—a free trip to New York and an audition for the Ted Mack Amateur Hour. I had a good time in New York, did the show, went back home and thought no more about it. The way Ted Mack works his programme is that, during the week after each show, listeners send in their votes and the winner is asked to come along to appear again on the following programme. I assure you I had not the slightest feeling that I had won, so when I returned to Nashville, I went straight up into the hills, miles away from town, leading some revival singing. That was on the Monday, and I had done the show on the previous Saturday. On the following Friday at noon, I was sitting in the local preacher's house—miles away from anywhere—when a horseman came riding in from the next town with an urgent message. He told me that New York had been telephoning all over Tennessee to find me; would I ring Ted Mack immediately. I can give you no idea of the primitive surroundings in which I received this message. All I can tell you is that we had to travel miles to find a telephone, and when at last I got through to Ted Mack, I was told that I had won the contest and had to get back to New York right away to appear on the show again the following day. The nearest airport was 80 miles away, and a phone call there told us

SAXOPHONISTS

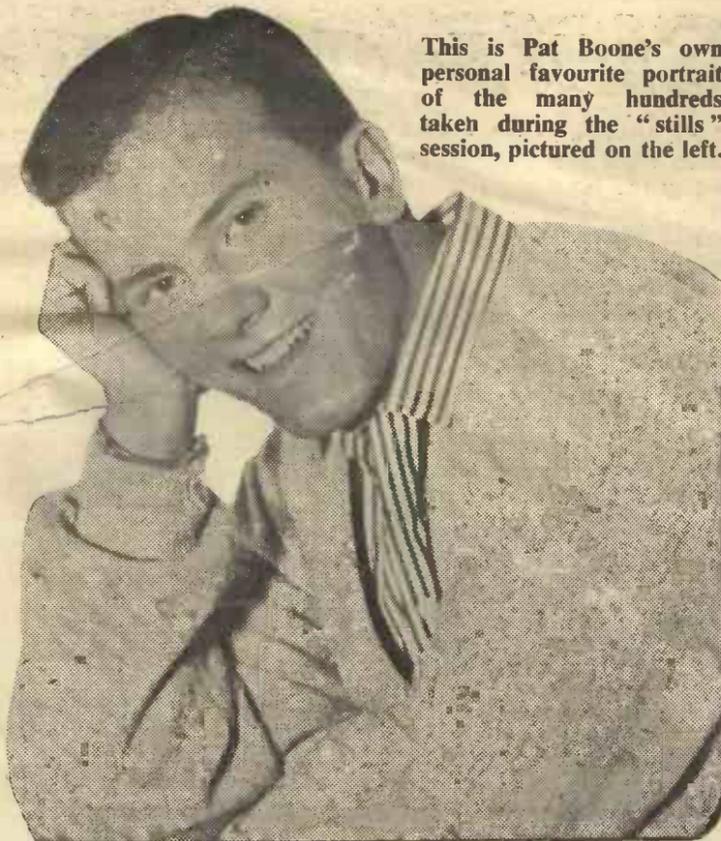
—just two questions— Can you improvise? Can you read chord symbols? Here is a new book to teach you how THE SAXOPHONIST IN THE MODERN DANCE ORCHESTRA by Albert Bräu 6s. Practical studies for the modern player. Guide to improvisation based on chord symbols. Alan Doniger says: "I am most favourably impressed with the book you sent me on the chord symbol system of improvisation. I believe it will supply a long-felt need for an explanatory publication on saxophone improvisation." From all dealers, or from NOVELLO & COMPANY LTD. 160 Wardour Street, London, W.1

VOCAL DIRECTORY

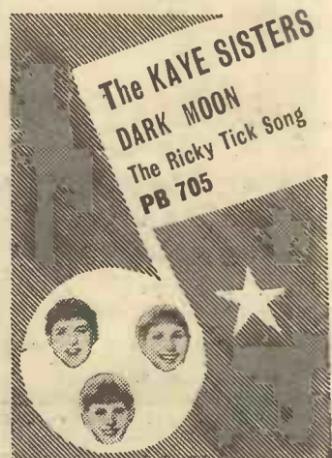
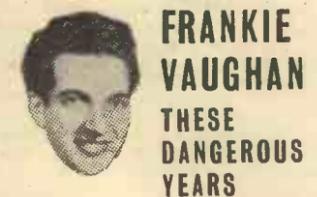
- THE ★★★★★ KEYNOTES THE ★★ STARGAZERS ALMA COGAN c/o SIDNEY GRACE 235, Regent Street, W.1. REG 5821 BILLIE ANTHONY FAN CLUB 7, BRANTWOOD GARDENS, ILFORD, ESSEX. THE CORONETS c/o HAROLD FIELDING JOAN REGAN Direction: Keith Devon, Bernard DeFont Ltd. Joan Regan Supporters' Club, 73, Longlands Road, Sidcup, Kent. PAULINE SHEPHERD CAN 2154 BOB MELTONE PAD 7736



Pat Boone has had many photo calls for smiles since he started on his latest film, "Bernadine." Here he is on one of the picture sessions.



This is Pat Boone's own personal favourite portrait of the many hundreds taken during the "stills" session, pictured on the left.



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The Records of the Century

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BOONE!

that the only plane that could get me to New York in time was leaving in two hours!

I caught it . . . after the most hair-raising drive over the Tennessee hills that you could ever imagine. My heart was in my mouth all the way, and I shall never forget that wild (and dangerous) journey. Certainly, I have no hesitation in declaring that it was the most exciting incident in my life.

Oh, incidentally, I won the contest that week again—so the journey was well worth while!

Q. What are Pat Boone's hobbies and off stage interests? (Eileen O'Hara, London Road, Ipswich).

A. One of my favourite hobbies is drawing cartoons. At high school, I was the cartoonist for the school newspaper, and I enjoy drawing.

Q. Sports? I was captain of the baseball team at school, but I think I can truthfully say I am better at swimming which is my favourite sport. My other hobbies? My family and singing. I love pottering around the house—cooking, helping Shirley with the children, and being generally useful. As for singing—that isn't work; it's fun.

Q. Oh, one other thing! At school and college, I rather fancied myself as a straight actor, and participated in many drama productions—very straight, very highbrow.

A. But, I hasten to add, I only regard myself as an amateur actor and, when I make my first film "Bernadine" for 20th Century-Fox this spring, I shall do whatever they tell me and regard myself entirely as a novice. It is my first real acting part, and I am certainly looking forward to it.

Q. Incidentally, having been asked for my favourite hobbies, you might like to know some of my other favourites.

A. My favourite drink is milk; my favourite clothes—sports clothes and white shoes; my favourite singer—Perry Como, and my favourite song—"I Believe." My own favourite record? "Friendly Persuasion."

... who tells about his off-stage interests and hobbies, the people who helped him to the top, why he is never frightened on the stage—and the influence of Randy Wood on his career

Q. Who are the people who have helped Pat Boone in his career? Will you ask him to tell us about them? (Julian Green, Burnham Road, Somerset).

A. I would say that four gentlemen have helped me most. Ed Jordan, manager of the Belle Meade Cinema at Nashville, was the man who encouraged me to sing and keep on singing by means of his Saturday morning talent shows when I was a kid; and Arthur Godfrey—in whose TV show I have regularly appeared for the last 18 months—has been a loyal, good friend to me.

Q. I can truthfully say that I have never had any problem that he didn't try to take care of for me.

A. I remember once, an unfortunate misunderstanding over dates meant that I was singing in his show in the morning and had to appear in Atlantic City—120 miles away—with in two hours of coming off the stage. No planes were available to get me there in time, so I was in a real jam.

Q. During the show, Arthur Godfrey asked me why I was looking worried and I told him about my dilemma. There and then in front of the television audience and viewers, he telephoned the airport and asked his pilot to get his own personal plane ready.

Q. As a result, I flew in comfort back and forth during the duration of the Atlantic City show. It was a typical neighbourly gesture on his part.

A. I would also like to acknowledge the help of Mr. Cranston, of the Fort Worth TV station WBAP. I had applied for a job to every TV and radio station in my area, and I left Fort Worth till last because it was the biggest station.

Hard up!

Q. I was married by then, and rather up against it financially, but I took my courage in both hands and asked Mr. Cranston for a job. I was at college then and he asked me "How much must we pay you to keep you while you're at school?"

A. I reckoned up quickly and realised that I could not live on less than \$50 (£17 a week), but this seemed such a lot of money to me that I did not dare ask for it, so I mumbled something about 150 dollars a month.

Q. Mr. Cranston replied: "We will guarantee you 200 dollars a month." That was my start as a TV singer and the experience I gained at Fort Worth has stood me in good stead ever since.

Q. Finally, there is Randy Wood, the livewire head of Dot Records who gave me my chance as a disc artist. And that leads me very naturally to the next question . . .

Q. What made you take up rock 'n' roll when you have said in print that you regard yourself primarily as a ballad singer? (Susan Strong, Dondonald Road, Glasgow).

A. Blame that on Randy Wood. It was his idea, and all I did was to do what I was told. He was impressed by my singing and told me he would find a good song for me. It took him eight months to do so, and then he came up with "Two Hearts,

Two Kisses."

Q. At first, I thought I would never be able to sing it. It was real rock 'n' roll, and very foreign to anything I had ever done before.

A. He ignored my protests and told me to get to Chicago right away to record the tune. I borrowed the bus fare and stayed at a small hotel in Chicago while I studied the demonstration record of the tune that Randy had lent me.

Q. As I could not afford very much out of my fifty dollars a week, I bought the cheapest record player I could find—a kiddies' gramophone, the volume of which is controlled by the needle.

A. My gramophone had a loud needle and the result was that everybody in the hotel heard "Two Hearts, Two Kisses" for hours on end until complaints poured in from guests and the management.

Q. But it all ended happily. Somehow I managed to get the hang of the new rhythm and, when I made the record, I was quite at ease and very grateful to Randy Wood for introducing me to the medium.

Q. How does Pat Boone feel about his fans? I understand he has more fan clubs than any other singing star. (Roddy Barry, Baines Road, S.E.22).

A. I am lucky enough to have 2,500 fan clubs—and, believe me, I am very grateful to all my fans for their support and kindness to me.

Q. Apart from their personal encouragement—in letters and messages—they have been very generous to my wife Shirley and myself. We have never had to buy any booties, blankets, clothes or accessories for our three children; the fans have just showered us with presents for the babies. We are truly grateful.

A. And it is an added thrill to have met personally so many well-wishers in Britain. I have made a host of new fans, whom I shall look forward to

meeting again on my return to your country later this year.

Q. I read somewhere that you do not suffer from stage fright. How do you account for the fact that you are not nervous when you appear in public? (Tom Richmond, Downend Road, Bristol).

A. I am lucky. When I was young I was singing around everywhere in different places and to different audiences, so that I became thoroughly used to appearing in public.

Q. Then when I became attached to the Fort Worth TV station, they made me MC of my own one-hour teenage Saturday show.

A. I had to be equal to any situation; I had to tell jokes, cover up other people's mistakes and keep the show moving. There was no time to be nervous.

Q. Going back to my early years of singing in Nashville, I became so used to singing with strange pianists, without pianists, with an out-of-tune piano, with pianists who couldn't play, to audiences who wouldn't listen, etc., etc., that I became thoroughly hardened in the best possible sense.

A. Please do not think from all this that I am smug or over-confident. Far from it.

Q. I am humble about my gifts and very grateful for everything that has happened to me. But, I repeat, I'm lucky.

STARS PLAY CRICKET TO AID SPASTICS



JOAN REGAN will be there.

A. At the Kodak Sports Ground, Harrow, the Stars Organization for Spastics are holding their annual cricket match and fete on Sunday, commencing at 2 p.m.

Q. Among the personalities in the teams will be Paul Carpenter and Larry Cross playing for America and Dennis Lotis and Pete Murray in the British side.

A. Other musical personalities who will be helping to raise funds for the spastics are Vera Lynn (on the Treasure Hunt stall), Cyril Stapleton (at the stall where you can be photographed with a star), David Jacobs (at the "Bring Home The Bacon" booth), the "Damn Yankees" cast (selling raffle tickets) and Joan Regan, Sally Bazely and Ricky James (selling programmes), while Bob Sharples can be found at the "Whiskey Hoop-La" stall!

Q. There is no admission charge to the ground but spectators can give to the worthy cause by supporting the various sideshows.



PAT BOONE
sings

LOVE LETTERS IN THE SAND

on LONDON HLD 8445

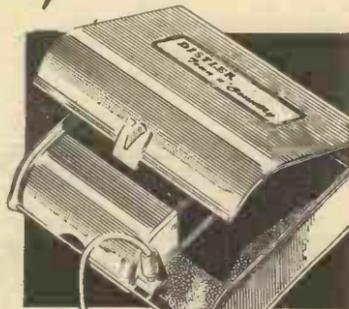
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The Girls are in the Limelight

THERE'S an old saying about not letting the grass grow under your feet. It may be good advice, but there are times when the situation can't be avoided, and the only solution is to get stuck in to cutting the long grass afterwards. Which brief preamble should explain to you the situation I faced upon returning from a peaceful three-week holiday amongst the mountains and lakes of Austria to find a mountain of new records waiting for me! A pile of records that must rival the highest skyscraper in New York—or so it seems!

The feeling of desperation as I settled down to a marathon listening session was luckily dispelled at the outset. By pure chance, the first disc that I picked up turned out to be a beaut!

I have criticised Les Baxter in the past for turning out some rather uninspired arrangements: "The Lonely Whistler" couldn't be bettered. This lovely melody, haunting without being melancholy, comes from the film, "The Vicious Breed," and is first and foremost an instrumental, with some whistling added. Full marks, and fully recommended on Capitol CL 14748.

EDDIE, CYRIL

Another top-class instrumental that has hit the headlines by leaping into the hit parade no less than three years after it was first heard, is Leroy Anderson's "Forgotten Dreams." There has now been a rush to record this composition and, amongst the new waxings, are offerings by Eddie Calvert and Cyril Stapleton. The Calvert platter suffers from an initial setback in that this delicate tune hardly lends itself to trumpet interpretation. However, I must say immediately that the restraint and sensitivity in Eddie's playing, together with a delightful backing from the Geoff Love Orchestra, make extremely good listening. (Columbia DB 3975).

Rusty

DRAPER

"Seven Come Eleven"

"Freight Train"

Mercury

MT.155

DISTRIBUTED BY PYE GROUP RECORDS (SALES) LTD., 66 HAYMARKET, S.W.1

... and here are three of them — all British, by the way!



Marion Ryan



Lorraine Desmond



Alma Cogan

The Stapleton disc is very straightforward, the only "feature" being the use of a chorus at odd moments and in an unobtrusive way. This is a record that does full justice to an outstanding piece of music.

On the flipside of this Decca release, C.S. offers an equally polished rendering of "It's Not For Me To Say." Again, the occasional use of the chorus is most effective, and the maximum amount of listening appeal is extracted from (of put into) this flowing melody.

THE BEVS

In keeping with the weather, the Beverley Sisters have gotten themselves real hot. "Bye, Bye, Love" is the title of their scorching, and they belt out this big-beat number with crisp precision. The brassy backing

from the Eric Rogers Orchestra is ideal, and there is a slight impression of echo which is all to the good. The Bevs, having been rather genteel of late, may have a change of luck with this change of mood. Number is Decca F 10909.

LORRAE

There's been a major change of mood for Lorraine Desmond, too. Formerly a singer of sophisticated "class" songs, this sweet lass from "down under" recently made a switch to skiffle. She, and her recording chief, must have been pleased with the result, because "Kansas City Special" is another real skiffle job!

Certainly the result sounds good to my ears. In fact, I have heard only one other girl singer do as well with this sort of music, namely Nancy Whiskey.

A full-blooded arrangement of a thoroughly commercial number makes this a disc with possibilities. The coupling, "Preacher, Preacher," gives Lorraine a chance to sing with herself, which she does very happily. Fairly fast, not particularly skiffle-ish, and a trifle unusual. Miss D. does her stuff on Parlophone R.4320.

JOHNNY

On the same label, Johnny Dankworth has attempted to repeat his success with "Experiments With Mice." This time he calls it "Big Jazz Story," and once again Johnny has waxed a side that is both clever and amusing. Briefly, J.D. catalogues the predecessors of so-called "big jazz," and gives a musical sample of each. Will it be as big as Johnny's last hit? Afraid I can't really see it happening.

Musicians will get more chuckles out of this new waxing than will ordinary pop fans; it lacks the easily understood humour and delicious mickey-taking of "Experiments."

Certainly give this disc a hearing, though—it might be just your cuppa tea. The reverse of Parlophone R.4321 is "Firth Of Fourths," lively music for adherents of the Dankworth brand of swing.

MARION

If you're looking for good value on an extended-play disc, try Nixa NEP 24041. Entitled "That Ryan Gal," it comprises two well known numbers and two lesser-known ones sung by that irrepensible bundle

says

POP reviewer KEITH FORDYCE

of charms, Marion Ryan.

The first reissue is the recent "Chantez, Chantez" and the other that cheeky, naive, amusing "Sailor Boys Have Talk To Me In English." New is a vocal version of the latest dance fashion—"The High Life."

Completing the quartet, a delicious "bad girl" number of the sort that would have been a natural for Marlene Dietrich twenty years ago, but even she couldn't put it over better than Marion does—"If I Can't Take It With Me When I Go, I Just Ain't Gonna Go."

ALMA

Alma Cogan is in great form with "Fabulous"; she sparkles, bubbles, chuckles, and generally changes this ditty from rock 'n' roll to rock 'n' Cogan. Helping out are Group One, and the Frank Cordell baton directs the whole operation. "Summer Love"

is ideal material for Alma.

A cute, gay song, full of pep, and with a simple, bouncy melody. There should be a very healthy sales figure for HMV POP 367.

PAT

It's a bit late to recommend Pat Boone's "Love Letters In The Sand," but having been on holiday, I've only just heard the disc. Anyhow, recommend it if I do, as one of the best of that category of song that is utterly simple, quite corny, and at the same time irresistible.

Combine with these qualities the brilliant vocalising of M. Boone (easily the best of the younger generation "of singers) and you have a dead cert. winner.

"Bernardine" is a happy, jumpy ditty that most vocalists could cope with easily, and doesn't call for anything special from Pat. That's London-American HLD 8445.

DICKIE

Another of our top names, Dickie Valentine, is as pleasant to listen to as ever on his latest for Decca. "Three Sides To Every Story" isn't too exciting as a song, but Dickie's technique should set the girls' hearts a-flutter.

I, as a mere male, always enjoy that smoothly husky tone that is all his own.

The coupling is a pop version of Donegan's frantic skiffle hit, "Putting On The Style." I prefer Lonnie, but I like Dickie's disc all the same.

But then I always do like Dickie—the sounds that sort of guy.

THE MCGUIRES

Likewise, I usually find the McGuire Sisters very likeable and listenable. "Beginning To Miss You" is a disappointment. A slow lament, the idea of which is okay, but the execution lacks interest. "Rock Bottom" is not much better. It sounds better simply because it is faster and has a big beat. Outside that it's very plain. If you want to check for yourself, ask for Vogue Coral.

ELVIS

Listening to "Teddy Bear," by Elvis Presley, set me wondering just where I had heard the tune before. Then it hit me. Not like an oldie, not even like a recent hit, but oh, so very like another current plug! Namely, the one and only "Fabulous." Sounds like Elvis at his most commercial and sales-winning. Seems a pity, though, about that similarity to another tune. Elvis appears on RCA these days.

JUNE

When June Christy sings "The Best Thing For You Is Me," I don't need much convincing—in fact, it's a foregone conclusion! June, as clear and captivating as ever, gives this oldie a perfectly plain treatment—no gimmicks to "modernise" the song. She just sings well, darn well. Capitol CL 14746

For the JAZZ record by Keith Goodwin

KAI WINDING and J. J. Johnson produced quite a distinctive and strikingly "different" sound with their two-trombone-plus-rhythm quintet, and the group built up quite a healthy reputation prior to its disbandment some months back.

Since then, however, both have continued to experiment with the "trombone sound," and Winding has come up with a pleasing and thoroughly successful album on Philips (BBL 7150) utilising not two, but FOUR trombones and rhythm. Interest is maintained all the time by clever use of mutes and imaginative writing, and Al Cohn, Nat Pierce, Bob Brookmeyer, plus Winding himself, all contribute worthwhile scores to the album.

There's little to choose between the three leading 'bone soloists—Winding, ex-Kenton sideman Carl Fontana, and a relative newcomer, Wayne Andre—whilst Dick Lieb (who doesn't solo) completes a rich-sounding, extremely agile section. Pianist Roy Frazee, bassist Kenny O'Brien, and drummer Jack Franklin lend adequate rhythmic support, and the album, as a whole, is well worth the price.

Though comparatively unknown in this country, trombonist Matthew Gee has been on the New York jazz scene for some considerable time, and is a soloist of no mean ability.

You'll find ample proof of this on "Jazz By Gee" (London LTZ-U15075) and, in addition to the leader's own fluent, inventive solos, there's some better-than-average improvised choruses by

Cecil Payne (baritone), Kenny Dorham (trumpet), Frank Foster (tenor), and Joe Knight, about whom we know little other than that he plays excellent and, in most cases, really swinging piano. Hardly a polished set, but certainly a happy and eventful one.

Can jazz take on an air of dignity and sophistication, and yet still retain the all-important basic ingredient of swing? The answer is quite definitely in the affirmative and, if words don't convince you, then the music of the Modern Jazz Quartet certainly will. "Concorde" is the most interesting (and fascinating) track on the Quartet's new Esquire release (32-024), with some particularly eloquent, flowing piano by John Lewis.

Vibist Milt Jackson is at his best on a relaxed interpretation of "Softly, As In A Morning Sunrise," and bassist Percy Heath and drummer Connie Kay support the soloists with a light, lifting, yet authoritative beat. The other titles (previously released in LP and EP form, but now collected on one record) include "Ralph's New Blues," "All Of You," "I'll Remember April," and a George Gershwin ballad medley.

"Mallets A-Plenty" (EmArcy EJT 752) features vibist Terry Gibbs in a set of high-flying solos with his quartet. The ballads ("Mean To Me," etc.) are pretty, but it's on the faster, more swinging up-tempo numbers, like "Nothing To It," that Terry really makes his mark.

Some pleasant, if at times predictable, piano solos from Miss Terry Pollard are readily accept-

able, whilst bassist Herman Wright and drummer Jerry Segal comprise an adequate rhythm duo. Ex-Woody Herman baritone saxist Serge Chaloff has some interesting things to say on his new "Blue Serge" Capitol album (T 742). Though not quite such a forceful or inventive soloist as Gerry Mulligan, Serge is entertaining none the less, and his work on this album serves to illustrate his excellent technique as well as his thoughtful, improvising mind.

Sonny Clark contributes some fine piano solos, and bassist Leroy Vinnegar and drummer Philly Joe Jones round off a forceful, "pushing" rhythm section. Titles are "Handful Of Stars," "The Goo And I," "Thanks For The Memory," "All The Things You Are," "I've Got The World On A String," "Susie's Blues," and a sensitive interpretation of "Stairway To The Stars."

Tune in to "Roy And Diz No. 2" (Columbia 33CX 10084) if you want to hear two of the world's most influential trumpet stylists engaged in a session of relaxed, happy, down-to-earth "blowing." Roy Eldridge and Dizzy Gillespie are the guys in question, and the inspired solos of both on this set stand repeating. "Sometimes I'm Happy" has some nice muted Roy, and a fluent Gillespie solo, and the pattern is repeated for the faster "Limehouse Blues." Supported by pianist Oscar Peterson, guitarist Herb Ellis, bassist Ray Brown, and drummer Louis Bellson, the trumpeters put down excellent solos on "Blue Moon."



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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN		BEST SELLING SHEET MUSIC (BRITAIN)	
Last This Week	(Week ending Wednesday 10th July, 1957)	Last This Week	
2	1 ALL SHOOK UP Elvis Presley (HMV)	1	1 AROUND THE WORLD (Sterling) 2s.
1	2 PUTTIN' ON THE STYLE/ GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)	2	2 MR. WONDERFUL (Chappell) 2s.
5	3 LITTLE DARLIN' Diamonds (Mercury)	3	3 WHEN I FALL IN LOVE (New World) 2s.
4	4 AROUND THE WORLD Ronnie Hilton (HMV)	4	4 WHITE SPORT COAT (Frank) 2s.
8	5 WE WILL MAKE LOVE Russ Hamilton (Oriole)	8	5 WE WILL MAKE LOVE (Melcher-Toff) 2s.
3	6 YES, TONIGHT JOSEPHINE Johnnie Ray (Phillips)	6	6 CHAPEL OF THE ROSES (Victoria) 2s.
6	7 WHEN I FALL IN LOVE Nat "King" Cole (Capitol)	11	7 FORGOTTEN DREAMS (Mills Music) 2s. 6d.
9	8 WHITE SPORT COAT King Brothers (Parlophone)	5	8 BUTTERFLY (Aberbach) 2s.
10	9 AROUND THE WORLD Bing Crosby (Brunswick)	7	9 YES, TONIGHT JOSEPHINE (Berry) 2s.
12	10 BUTTERFINGERS Tommy Steele (Decca)	10	10 NINETY-NINE WAYS (Good Music) 2s.
7	11 MR. WONDERFUL Peggy Lee (Brunswick)	18	11 PUTTIN' ON THE STYLE (Essex) 2s.
18	12 LOVE LETTERS IN THE SAND Pat Boone (London)	9	12 ROCK-A-BILLY (Joy Music) 2s.
-	13 TEDDY BEAR Elvis Presley (RCA)	13	13 I'D GIVE YOU THE WORLD (Macmelodies) 2s.
13	14 FABULOUS Charlie Gracie (Parlophone)	12	14 THE GOOD COMPANIONS (Peter Maurice) 2s.
11	15 FREIGHT TRAIN Chas. McDevitt Group (Oriole)	14	15 FREIGHT TRAIN (Pan-Musik) 2s.
24	16 I LIKE YOUR KIND OF LOVE Andy Williams (London)	15	16 I'LL FIND YOU (Robbins) 2s.
15	17 BUTTERFLY Andy Williams (London)	-	17 ISLAND IN THE SUN (Feldman) 2s. 6d.
18	18 LUCILLE Little Richard (London)	15	18 TRUE LOVE (Chappell) 2s.
-	19 BYE BYE LOVE Everley Brothers (London)	21	19 TRAVELLIN' HOME (Virginia Music) 2s.
15	20 ISLAND IN THE SUN Harry Belafonte (RCA)	-	20 DARK MOON (F.D. & H.) 2s.
22	21 WHITE SPORT COAT Terry Dene (Decca)	20	21 SINGING THE BLUES (Frank) 2s.
20	22 TRAVELLIN' HOME Vera Lynn (Decca)	-	22 ALL SHOOK UP (Belinda) 2s.
14	23 ROCK-A-BILLY Guy Mitchell (Phillips)	17	23 HEART (Frank) 2s.
17	24 AROUND THE WORLD Gracie Fields (Columbia)	19	24 ROUND AND ROUND (Kassner) 2s.
-	25 SCHOOL DAY Chuck Berry (Columbia)		
-	26 TOO MUCH Elvis Presley (HMV)		
27	27 DARK MOON Tony Brent (Columbia)		
-	28 START MOVIN' Sal Mineo (Phillips)		
26	29 SCHOOL DAY Don Lang (HMV)		
-	30 FORGOTTEN DREAMS Leroy Anderson (Brunswick)		

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Week	Title	Artist
1	1	Love Letters In The Sand / Bernardine	Fat Boone
2	2	Bye Bye, Love	Everley Brothers
3	3	So Rare	Jimmy Dorsey
-	4	Teddy Bear/Loving You	Elvis Presley
6	5	Searchin'/Young Blood	Coasters
4	6	Teenager's Romance/I'm Walkin'	Ricky Nelson
7	7	Dark Moon	Gale Storm
5	8	All Shook Up	Elvis Presley
8	9	White Sport Coat	Marty Robbins
12	10	Valley Of Tears/It's You I Love	Fats Domino
20	11	Jenny, Jenny/Miss Ann	Little Richard
9	12	Start Movin'/Love Affair	Sal Mineo
13	13	C.C. Rider	Chuck Willis
11	14	I Like Your Kind Of Love	Andy Williams
10	15	Little Darlin'	Diamonds
-	16	It's Not For Me To Say	Johnny Mathis
19	17	Over The Mountain	Johnnie & Joe
15	18	Four Walls	Jim Reeves
17	19	Come Go With Me	Del Vikings
13	20	Old Cape Cod/Wondering	Patti Page

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Week	Title	Artist
1	1	Love Letters In The Sand	Fat Boone
2	2	Dark Moon	Gale Storm
3	3	White Sport Coat	Marty Robbins
5	4	Four Walls	Jim Reeves
8	5	So Rare	Jimmy Dorsey
13	6	Bye Bye, Love	Everley Brothers
14	7	Around The World	Gracie Fields
-	8	Old Cape Cod	Del Vikings
4	9	All Shook Up	Elvis Presley
-	10	It's Not For Me To Say	Johnny Mathis
-	11	Girl With The Golden Braids	Johnnie & Joe
10	12	School Day	Sal Mineo
-	13	Teenager's Romance	Ricky Nelson
6	14	Little Darlin'	Diamonds
-	15	Wonderful, Wonderful	Leroy Anderson

The American charts are published by courtesy of "Billboard."

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Editorial, Advertisement & Circulation Offices:

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TOMMY 'STEALS' A RECORD!

THE fantastic crowd pulling appeal of Tommy Steele reached its highest peak at the vast Globe Theatre, Stockton-on-Tees, this week—where Tommy has broken every existing box-office record for this venue.

By Wednesday, every seat was sold for remaining performances, whilst on Tuesday, fourteen policemen were called to handle the demonstrative crowds—not only fighting their way into the theatre, but also at the stage door to catch a glimpse of Steele.

With a capacity of 2,600 seats, each of the twelve shows at Stockton have been a complete sell-out—with the exception of Monday's first house, when twenty tickets remained unsold! More than 31,000 people will have seen Tommy Steele in action at the theatre during this week alone.

Bill Tyne (booking controller of live entertainment for the ABC circuit) told the NME: "Tommy Steele's figures constitute an all-time record. We have played some of the biggest American and British stars at Stockton (they include Guy Mitchell, The Platters, Max Bygraves, David Whitfield, The Teen-Agers and Al Martino, etc.), but the attendance figures and box-office takings for Steele have been greater than any other attraction."

Following his season at Blackpool's Palace Theatre (July 22—August 17), Tommy Steele returns to variety, at the Regal Theatre, Gloucester, from August 19.

Daily '6.5 Specials' at Exhibition

DISCUSSIONS are being held for a daily presentation of "Six-Five Special" at the National Radio Show at Earl's Court, London, later this year.

The productions of the show will be intended for the people attending each day, and are not likely to be televised by the BBC. There is a possibility, however, of "Six-Five Special" being televised on one of the Saturdays during the period of the exhibition.

As previously announced, one of the big shows to be televised by the BBC from their studio at their exhibition will feature Cyril Stapleton and the Show Band.

LOST: HARRY SECOMBE'S VOICE

SINGER-COMEDIAN Harry Secombe lost his voice last Friday, causing him to miss dates with the "Rocking The Town" show in which he was starring at Glasgow last week and Edinburgh this week.

Harry returned to his home in Sutton, Surrey, and has been daily visiting a throat specialist, who has advised him not to speak for a few days.

Harry's wife, Myra, told the NME: "I have never known our house to be so quiet. Even the children are talking in a whisper now."

"Harry caught a throat infection when he was appearing in Newcastle. He hopes to be back with the show for the second week of its run at Edinburgh on Monday," she added.

Chic Murray deputised for Harry on Friday, Saturday and Monday. Since Tuesday, Issy Bonn has been deputising at Edinburgh.

Emergency operation on Gary Miller's wife

GARY MILLER'S attractive wife, Joy, was rushed to hospital, seriously ill on Sunday morning and operated on immediately. Although she was dangerously ill, Gary went ahead with his BBC-TV date in the Gilbert Harding programme on Monday night.

Mrs. Miller was taken off the danger list on Wednesday of this week and Gary was able to travel to Aberdeen where he was due to open for a three-week engagement at the Music Hall yesterday (Thursday).

He has made arrangements to fly to London if necessary should his wife's condition become serious.

TV SERIES IS OFFERED TO FRANKIE VAUGHAN

FOLLOWING the success of Frankie Vaughan's Saturday night BBC-TV show last month, the recording star has been asked to undertake a regular series. Owing to Frank's existing bookings this is not possible, but it is probable that he will do another big Saturday night show for the BBC in October.

Next week, Frankie Vaughan is recording two new numbers for Philips, and is completing his first LP which will consist of tunes from the 1930's. On Sunday, July 21, he appears at a charity concert at Coventry Theatre, being met at the station before the show by the Lord Mayor of Coventry.

The following day he starts a long variety tour with a week at the Capitol, Aberdeen, followed by successive weeks at the Winter Gardens, Margate (July 29); Astoria, Brighton (August 5); Hippodrome, Bristol (August 12); Winter Gardens, Bournemouth (August 19); Gaumont, Southampton (August 26); Pavilion, Torquay (September 2). He also has a Sunday concert at Ryde, Isle of Wight, on July 25.

Owing to other commitments, which include making a second film for Herbert Wilcox, who made his current "These Dangerous Years," Frankie is unlikely to undertake any more variety dates this year.

Negotiations are expected to be settled soon for his trip to America. This will coincide with the opening of "These Dangerous Years" in the States.

Postponement of filming means—

MORE BRITISH DATES FOR JOHNNIE RAY

MORE British dates for Johnnie Ray are planned during the latter part of July and in August—following the news (cabled on Wednesday) that his projected screen role in Spain this summer has been postponed.

Correspondent Art Wallbank gave no explanation for the delay concerning Johnnie's film venture, but stated that his itinerary in Britain and the Continent will be extended.

Planing to London on July 22, he televisions in the "Johnnie Ray Show" for ATV on Thursday, July 25. However his engagement announced last week at Blackpool on Sunday, July 28 will not be televised (according to his British agent Leslie Grade)—but instead, Johnnie undertakes a double concert at Blackpool's Opera House theatre, presented by Harold Fielding.

On the previous evening (Saturday, July 27) Johnnie stars in two concerts (accompanied by Vic Lewis and his orchestra), at Dudley Hippodrome.

Details are now awaited confirming additional dates here and on the Continent. Johnnie commences his European tour in Britain, returning here after fulfilling continental dates.

McDEVITT IS BACK EARLY FROM STATES

CHAS McDEVITT and Nancy Whiskey are due to arrive in London today (Friday), two days earlier than had been expected, after their two-weeks American trip.

They were due to leave New York last night, according to a cable from U.S. correspondent Art Wallbank, without doing a projected TV show with Alan Freed.

Arrangements on both sides of the Atlantic seem to have developed into a chaotic mess, adds Wallbank. It is alleged that the group arrived in America with only visitors permits. Working permits were granted at a late stage for the Ed Sullivan TV show appearance.

It is understood that Nancy Whiskey has signed a contract for personal representation by agent Laurie Ames, who is hoping to book dates for her in America in the autumn.

Chic Thompson, chief of the U.S. Chic label, is reputed to have lost more than £5,000 as a result of McDevitt, and Whiskey, and Marc Sharratt, the British washboard-player who went with them, not working the number of dates expected following the Ed Sullivan show.

Gisele MacKenzie here next month for ATV dates

GISELE MacKENZIE, one of America's top feminine vocal stars, will appear in two ATV shows in Britain next month. On August 17, she will be featured in "Saturday Spectacular," and stars in Val Parnell's "Startime" on Thursday, August 22.

Gisele was the featured singer each week in NBC-TV series "Your Hit Parade" in America until last month. She is a Canadian, but only reached the top flight of show business after going to America.

News that Gisele was likely to star in these shows during a month's holiday in Europe during August was given exclusively in the NME of April 26.

An exclusive forecast in last week's NME that Bob Hope would star in tomorrow's "Saturday Spectacular" was confirmed on Wednesday. Hope will be in this country for the British premiere of his latest film, "Beau James," today (Friday).

Marion Keene and Geraldo and his Orchestra will be featured in "Saturday Spectacular" with him.

As previously announced, Mel Tormé and Lonnie Donegan star in "Saturday Spectacular" on July 20 and 27 respectively. Comedian Dickie Henderson will be featured in the show on August 10.

This Sunday in the "Meet The Stars" show from Blackpool, Tommy Steele makes a return to TV screens, breaking his present provincial variety tour. Comedienne Joan Turner and Jack Parnell and his Orchestra will also be featured.

COLUMBIA CAPTURES

AMERICAN singing star Muriel Smith, plus Britain's dynamic entertainer Dorothy Squires, and the youthful vocal group, The Five Dallas Boys have been signed by Columbia Records.

These artists were contracted by Norman Newell (the EMI a & r manager). It is a happy renewal of recording association for him with Muriel Smith—who waxed her big selling success "Hold Me, Thrill Me, Kiss Me"—under Norman Newell's supervision for Philips in 1953.

Dorothy Squires records titles in London next Monday; there is also the likelihood of an LP album by her in the near future. Dorothy's biggest hit discs in Britain were for Columbia—in the mid-forties—together with composer/pianist Billy Reid.

The Five Dallas Boys were featured in a recent Petula Clark BBC-TV series. They wax on Tuesday of next week.

'Queen' Pauline for a week

PAULINE SHEPHERD, Nixa recording star, will be feted at Butlin's Holiday Camp, Skegness, on Sunday, July 21, when for seven days she assumes the rôle of "Queen of the Week."

In addition to singing at several concerts and dances, she will judge numerous beauty, skiffle and amateur talent competitions.

On September 2, Pauline appears in "Midday Music Hall."



RONNIE CARROLL

Personal Manager, Eddie Lee, Will Collins Agency, Fan Club Sec., 31, Woodhall Gate, Pinner, Middx.

Les Brown hopes for 'public' tour here in 1958

LES BROWN, the famous U.S. bandleader, in Britain this week with his "Band of Renown" for a tour of American Service camps, is due to meet Ted Heath and agent Harold Davison today (Friday) to talk over possibilities of a tour of Britain next year, playing to the public on an exchange deal.

Les told the NME on Wednesday night after dining with Heath: "This is only my second trip to London. The first one lasted only 18 hours! I am in love with the place and intend to come over to work here if possible within a year."

The Brown band plays its last date at Greenham Common tonight (Friday) and then flies to North Africa for more camp dates there next week.

On July 19 and 20, it will film a TV show with Bob Hope at a U.S.A.F. base near Casablanca for transmission in America in October.

Les Brown is regularly featured on Hope's American radio and TV dates.

HEATH OPENS IN CANADA

TED HEATH is scheduled to open his autumn North America tour in Vancouver, Canada, before playing dates on U.S. West Coast, cables Nat Hentoff.

The fourth tour by the Heath band is planned for April next year, starting after Easter. In exchange the Glenn Miller Band, directed by Ray McKinley, would tour Britain in February.

Stapleton quits BBC office: off to States soon

SHOW Band leader Cyril Stapleton left his BBC office this week. He is opening a new office at 75/77, Shaftesbury Avenue, London, in the near future.

On Sunday, July 21, Stapleton leaves for a two-week business trip to America, visiting Hollywood, Las Vegas and New York.

Big T's tour dates

A FULL itinerary was announced this week for veteran trombonist Jack Teagarden's All-Stars, who are scheduled to arrive in Britain towards the end of September.

The group will play only two London concerts—at the Royal Festival Hall on September 28 (3.30 and 8.00 p.m.).

Further dates include St. Andrews Hall, Glasgow (September 30); City Hall, Newcastle (October 1); Philharmonic Hall, Liverpool (October 2); De Montfort Hall, Leicester (October 3); St. George's Hall, Bradford (October 4); Manchester Free Trade Hall (October 5); Colston Hall, Bristol (October 7); Birmingham Town Hall (October 8 and 9); City Hall, Sheffield (October 10); Sophia Gardens Pavilion, Cardiff (October 11); and Bournemouth Winter Gardens (October 12).

With the exception of the Manchester and Bournemouth dates, "Big T" will play only one full two-hour concert at each venue.

Three further dates are still being negotiated by the National Jazz Federation.

Teagarden's full personnel includes Wingy Manone (trumpet); "Peanuts" Hucko (clarinet); Earl "Fatha" Hines (piano); Jack Lesberg (bass), and Cozy Cole (drums). Lesberg toured Britain last year with Armstrong.

London agent Harold Davison, who negotiated the band's British tour, told the NME this week that plans are drawing to a close for Johnny Gray and his Band of the Day to undertake a 16-day tour of the U.S. on a reciprocal exchange basis this September.



Famous American TV bandleader Lawrence Welk (second from left) looks very pleased about his British discovery, Steve Martin (right). Also in the picture are Associated Rediffusion interviewer Daniel Farson and pianist Bernie Fenton.

America's top television bandleader picks—STEVE MARTIN FOR HOLLYWOOD DATE

AMERICA'S leading TV musical personality Lawrence Welk auditioned seventeen professional British vocalists in London on Monday of this week—then selected 27-year-old Steve Martin to appear in his Hollywood coast-to-coast television show next month.

Welk was tremendously impressed by the array of promising singers—lined up for him by the NME—and is prepared to engage newcomer Michael Desmond for a programme later this year.

On Tuesday morning of this week, AR-TV cameras filmed an interview with Lawrence Welk, besides Steve Martin singing (with Bernie Fenton at the piano) for relay in their programmes "This Week" tonight (Fri.).

Martin planes to California on August 12 for TV and personal appearances under Lawrence Welk's auspices, following two days television in Germany on August 9 and 10. He is currently appearing at London's Colony Restaurant for three weeks, together with Felix King's orchestra.

Welk completed his lightning visit to London on Tuesday evening, departing from London Airport for New York.

He recommences his TV series this Saturday and is making immediate arrangements for Steve Martin's visit—which is likely to include important appearances in other leading video presentations.

Meanwhile Martin's success has resulted in offers from British recording companies—including Columbia, who released his "Only You" disc last year. Until March of this year, Steve was resident with the Lou Praeger orchestra at Hammersmith Palais, televising in the weekly series "Palais Party" from that venue.

VARIETY AT CINEMA

The ABC Cinema circuit will institute a four weeks' twice nightly variety season at the Astoria Theatre, Brighton from July 22.

Visiting attractions include, Alma Cogan, who shares non-durs with film star-comedian Bonar Colleano (week commencing July 29), followed by Frankie Vaughan (August 5).

Judy Garland's husband due to discuss contract

JUDY GARLAND'S husband-manager, Sid Luft, is due to arrive in London this week to discuss Judy's season at the Dominion Theatre, Tottenham Court Road, London, commencing in September.

He is expected to meet Ivor Smith, theatre controller and a director of the CMA-controlled Rank Circuit today (Friday).

Contracts have already been issued for Judy's appearances, but it is understood that Luft is anxious to clarify various details prior to completion of the agreement.

CROMBIE RETURNS TO BRITAIN

Tony Crombie, who returned with his Rockets from a month's tour of British Forces camps in Germany last week, is to write the score of a new British film "Early One Morning."

Tommy Steele plan teen-pa

TOMMY STEELE'S managers, are planning to present an all hall variety tour in the autumn.

"We believe there is a load of for the break such a show would this week.

The show will not be all rock types of music, will be with us for has a great future. But the show will all types of teenage talent."

TERRY DENE

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BBC radio plans second 'Golden' band era

THE BBC are recapturing the golden age of dance bands as radio attractions. Plans announced by Jim Davidson, assistant Head of Variety, and Donald Maclean, Variety Music Organiser, this week mean that the same bands will be heard at the same time on the same day for at least three months. But only good radio units will get broadcasts!

It is the first time for at least ten years that bands—and listening fans—will be assured of regular air times. It forms part of the Light Programme's answer to the impact of TV, Radio Luxembourg and AFN. The bands who get the best listening figures will be those selected for these long series.

DICKIE CANCELS SWEDEN TRIP

DICKIE VALENTINE has cancelled a four weeks' engagement at the China Theatre, Stockholm (booked for next month) as he will not have sufficient time to rehearse a suitable variety act during his current ARTV weekly series.

Furthermore, Dickie is anxious to spend some time in this country prior to leaving for a month in America on September 8.

As exclusively revealed last month, Eddie Fisher has invited Dickie to appear on his NBC-TV show from Hollywood during his visit. There is also every likelihood of other television dates for Dickie in the respective Guy Mitchell and Lawrence Welk ABC-TV shows.

The NME understands that negotiations are taking place for Dickie to star in pantomime at a North of England theatre this Christmas—for the third successive year.

EXTRA TV FOR MEL TORME

AMERICAN singing star Mel Tormé, who is already booked for ATV's "Saturday Spectacular" on July 20, may also be featured in "Six-Five Special" on BBC-TV the following week.

Tormé arrives in Britain on Thursday morning. He may be seen in ITV newscast later that same day.

He opens his second British variety tour at Chiswick Empire on Monday, July 22.

The "Six-Five Special" date would be fitted in with his variety appearances at Chiswick.

Already booked for "Six-Five Special" on July 27 is Ted Heath and his Music.

During Tormé's tour here last summer, he recorded two sides with Heath for Decca.

...s managers package show

Larry Parnes and John Kennedy, teenage package show for a music

f talented young artists waiting only give them," Parnes told the NME

n" roll. "I think rock, and similar or many years," added Parnes. "It ve intend to put on tour will reflect

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This 'Dream' not forgotten!

TWO vocal records, estimated to have cost almost £1,000 to make may never be issued. The discs were cut by Muriel Smith (Columbia) and Kenneth McKeller (Decca), after Mills Music had received from its America office lyrics to Leroy Anderson's hit composition "Forgotten Dreams."

After the recording sessions had been finished, Mills Music received a cable from composer Anderson saying that he would not give permission for any records with added lyrics to the tune to be issued.

Now Decca and Columbia are in the unhappy position of having spent a large sum of money which will be a complete loss unless Leroy Anderson can be persuaded to change his mind.

TWO WEEKS IN BED FOR GUY

POPULAR U.S. vocal personality Guy Mitchell successfully underwent an operation at the London Clinic on Tuesday of this week for the removal of a cartilage in his leg.

The operation was more difficult than first anticipated and necessitates Guy remaining at the London Clinic for two weeks.

His wife Else told the NME: "As soon as Guy is discharged from the London Clinic at the end of next week, we will both return to America."

In September, Guy commences a series of U.S.-TV programmes on the ABC coast-to-coast network.

TO DOUBLE

Comedian-singer Des O'Connor who recently signed for Columbia Records, appears in variety at Finsbury Park Empire next week (from July 15), in addition to his engagements at the London Hippodrome.

Three U.S. Agencies bid for Russ Hamilton

RUSS HAMILTON'S impact on the American record buying public with his recording of "Rainbow" has been so great (No. 42 in "Cash Box" hit list this week) that on Wednesday of this week, General Artists Corporation (a leading U.S. booking agency) made a transatlantic telephone call direct to Hamilton at Butlin's Holiday Camp, Clacton, offering him lucrative engagements in the States.

Furthermore, two other top American agencies—the William Morris office and MCA—are both interested in presenting Hamilton. It is estimated that sales of his disc are approaching 250,000 in the U.S. and 200,000 in this country.

Chief of the Oriole label, Morris Levy, told the NME: "We are advising Russ with regard to his business affairs, but have no financial interest outside of his recordings. Regarding his visit to the States, we would only consider this advisable if an Ed Sullivan TV appearance was guaranteed."

Since reporting last week that Liberace's personal manager, Seymour Heller, was negotiating to handle Hamilton in America, he has telephoned Morris Levy in London with a project for the autumn.

Butlin's have agreed to release Hamilton (a "Red Coat" at their Clacton camp) for any important engagement.

Hamilton will meet Oriole executives today (Friday) to discuss future plans and titles for his next release. He will be encouraged to record his own compositions (which suit his own particular style) in order to present original material to the public as opposed to the current "pops."

Future air dates for the Dankworth band include BBC Light Programme lunchtime spots (1.00-1.40 p.m.) on July 18 and 23.



Seen at the special midnight showing of "Around The World" on Sunday are (l. to r.) organist Jimmy Henney with Geoffrey Everitt, Johnnie Gray, Ron Goodwin, Geoff Love and Robert Farnon.

STAN KENTON BACK TO BRITAIN IN SPRING

INTERNATIONAL modern music personality Stan Kenton plans to bring his progressive jazz orchestra for a return concert tour of Britain next year. He gave this news to Nat Hentoff, NME New York correspondent at the Newport Jazz Festival this week.

British impresario Harold Davison confirmed that an offer has been made to Kenton. Hentoff's cable reassured him that Kenton was prepared to play here again.

Davison told the NME: "It is planned to present the Kenton band during May, rather than clash with any other attractions coming here earlier in the year. Continental dates would be arranged before Kenton opens in Britain."

Kenton was the first American leader to bring a band to this country, in March and April, last year, after the Anglo-U.S. MU deadlock had existed for more than 20 years.

Staa exchanged with Ted Heath—who may make his fourth American trip next spring.

Dean Martin's narrow escape

FAMOUS Hollywood screen singing star Dean Martin escaped uninjured following an automobile accident, in Paris last Saturday.

Violently swerving his car in order to avoid colliding with two lorries which had crashed, Dean was severely shaken. His car sustained damage.

Dean is currently filming "The Young Lions" in Paris. This is his first straight acting screen role and he makes no vocal contribution.

Charlie Gracie opens at London Hippodrome

LATEST Anglo-U.S. best-selling recording personality Charlie Gracie enables the London Hippodrome variety season to continue. He appears there for the opening two weeks of his British tour, commencing Monday, August 5.

He has brought forward by one week his trip to Britain in order to keep the London Hippodrome open.

After announcing Gracie's London Hippodrome booking, the Lew and Leslie Grade office confirmed that his British dates have been extended by a further fortnight—making a total of seven weeks here.

While details of Charlie Gracie's provincial variety bookings and ATV dates are awaited, it can be revealed that he arrives in Britain at the end of this month.

Although it is definite that the London Hippodrome will be converted into a floor show-restaurant venue, it is still likely that variety

will continue until September—providing a suitable attraction can be obtained to follow Charlie Gracie—from August 26.

When Shirley Bassey heads the next bill at this theatre (for two weeks from July 22), instrumental-vocal group the Hedley Ward Trio will also appear.

Patti Page starts honeymoon

"THE Singing Rage"—U.S. song star Patti Page—arrived in London with her dance director husband Charles O'Curran on Wednesday morning.

Patti reaffirmed at a Press Conference at the Savoy Hotel that she will not work in Britain during her week's stay, and that she and her husband are here primarily for a delayed honeymoon (they were married late last December).

Patti leaves for Paris next Wednesday, and then continues her European visit with trips to Rome and Switzerland.

On her arrival back in America in approximately five weeks time, Patti begins rehearsals for her new hour-long weekly TV series for CBS. First show is scheduled for transmission on September 18.

Patti's current record hit in the U.S. is "Old Cape Cod," which holds a prominent position in the best sellers. Prior to leaving for Britain, Charles O'Curran completed work on the new Elvis Presley film "Loving You."

The Beverley Sisters are to be featured in their own BBC-TV series this autumn.

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REG WARBURTON'S POSTAL COURSE IN MODERN POPULAR SINGING

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DAVID WHITFIELD in the Hull & Yorkshire Times, Nov. 20, 1954

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TAB HUNTER STILL 'OUT'

Clooney, Lee given own TV

TAB HUNTER, still at odds with Warner Brothers, may sing the title song of "You In My Arms" for that studio in which film he may also co-star with French actress Etchika Choureau. Technically, he's still on suspension at the studio for having refused a couple of rôles. Capitol has released Eddie Calvert's "John And Julie," with "Good Luck, Good Health, God Bless You." Background is by Norrie Paramor... Guy Mitchell's next record, "Come On, Let's Go" could be a major hit. Author is Woody Harris, who is responsible for "Rock-A-Billy" ... There's a report the Stan Kentons are expecting another child

According to Dorothy Kilgallen, "Elvis Presley soon may startle one and all by seeking to enlist in the Army. He's irked by the 'why-aren't-you-in-uniform?' fan mail he's been receiving" ... Duke Ellington and Ella Fitzgerald have completed a long series of sessions on which Ella sang enough Ellington songs to make up five 12 in. LPs. Duke Ellington is signed by Columbia, but Grant got him for this special date because of Columbia's carelessness last year when they recorded the Newport Festival. Johnny Hodges was signed to Grant, and Columbia neglected to get permission for Hodges. As a result, Grant was in a position to sue Columbia. He worked out the trade instead, one of the best in the history of the record business ... In a recent interview, Ella admitted that although her career has never been more successful, she's still missing something important. She's very lonely and wants to marry again

Alan Jay Lerner and Frederick Loewe, who will be rich from "My Fair Lady" for years to come, may make a musical out of an old MGM film, "Father of the Bride." As an example of the interest in "Fair Lady," when the touring company was announced for July 8 in San Francisco, nearly 7,000 jammed the ticket offices the day the box-office was opened, and \$40,000 worth of tickets were sold by noon. "My Fair Lady" may wind up in a couple of years as one of the first big shows on pay-TV (where the home-viewer would pay for certain programmes) with a potential gross of \$15,000,000 ... Gordon MacRae may come to Broadway for a lead in a musical

reports

NAT AMERICAN AIRMAIL HENTOFF

version of "Peer Gynt" ... And the newest composer to have a film biography is the late Vincent Youmans ... Cab Calloway's consistently successful Cotton Club show is coming to New York's Central Park for a summer run ... The new National Academy, Recording Arts and Sciences, held its first meeting in Hollywood recently. Nat Cole made the introductory address. The officers of the Los Angeles chapter are Paul Weston, president; Lee Gillette, vice-president; Sonny Burke, treasurer, and Tom Mack, secretary. With Benny Carter added, this group will also be the executive committee. Among those on the board of governors are Nat Cole, Jo Stafford and Stan Kenton ...

Lee Collins, one of the vintage New Orleans trumpeters, is very ill. Any English jazz fan wishing to write him can reach him at 1424 E. Marquette Road, Chicago, Illinois ... Epic Records, a Columbia subsidiary, will record most of the Great South Bay Jazz Festival (N.Y.). Among those present will be the new Miles Davis quintet with Sonny Rollins, Marian McPartland's trio, Rex Stewart and Coleman Hawkins, and a reunion of the Fletcher Henderson band ...

IT looks as if both Rosemary Clooney and Peggy Lee will have TV shows of their own this fall. Peggy would alternate with Dean Martin. Already set for the fall with showcases of their own are Patti Page, Dinah Shore and Gisele MacKenzie ... Frank Sinatra's first guests on his new ABC-TV series starting October 18 will be Kim Novak and Dinah Shore ...

Rodgers and Hammerstein have added a song to the filmed version of "South Pacific." It's "My Girl Back Home" ... The new Alan Freed TV series, "The Big Beat," on which Charles McDevitt and Nancy Whiskey will appear, will have a regular 18-piece band with tenor saxmen Sam "The Man" Taylor and "Big Al" Sears, an Ellington alumnus ...

Candid quote of the week: composer Vernon Duke ("April In Paris," "I Can't Get Started," "Autumn In New York," "Taking A Chance On Love") said in talking about current pop music trends: "As far as adapting myself to today's fads, I would frankly be slumming" ...

Gogi Grant has signed with Victor and Victor will, as a result, get the sound track rights to "The Helen Morgan Story" film for which Gogi does the singing ... George Treadwell will apparently soon obtain a Mexican divorce from Sarah Vaughan ...

Frankie Lyman and the Teen-Agers went into a huge Alan Freed New York Paramount theatre rock 'n' roll show at the beginning of July, and then go on tour ... Johnny Mathis, the young San Francisco singer, whose recent Columbia records have been doing very well, may have a rôle in the Hollywood filming of "Take A Giant Step," a brilliant, moving play about Negro middle-class life ... Frank Sinatra, in return for not going through with his Australian



Here is one of the scenes that is causing Harry Belafonte trouble. According to a Hentoff paragraph below, he is not allowed to talk about this scene with co-star Joan Fontaine.

BELAFONTE FILM Harry's voice plus views, is winner

ANYONE blissfully ignorant of the fact that the film, "Island In The Sun," is a starring vehicle for Harry Belafonte and Joan Fontaine, might well imagine from the title that it is a travelogue. And they wouldn't be far wrong. The outstanding feature of this film is its lush and exotic location—the fertile tropical isles, and the golden Caribbean beaches. The plot, despite the impressive cast, is inconsequential, probing, at the surface only, of the problem of mixed marriages. The acting is as adequate as the rather tedious dialogue will permit. The musical sound-track is largely authentic, consisting to a great extent of vibrant, captivating West Indian rhythms, beat out by steel bands. Belafonte has two numbers—a chant-like work song, "Lead Man Holler," and the haunting and wistful title song, "Island In The Sun," which, in conjunction with some glorious panoramic views, produces one of the most effective openings to a film I have seen. Not by any means a movie masterpiece, but if you should experience a desire to "get away from it all," then this is the film for you. DEREK JOHNSON.

yet to appear in an American paper was Joe Hyams' article in a recent "New York Herald Tribune." Speaking of his recent tour, Pat said: "It was the best possible experience for my fall television show. A tour is much better than guest appearances. You get out to meet the people, so you really know what they want, and it helps develop poise in front of an audience. Also I found that the singers who get to the top are usually the ones who really meet the people." Pat describes the format of his forthcoming TV series as "informal" ... it has to be informal, or I couldn't be natural." Hyman then finally asked Boone whether the reputation of being Mr. Nice Guy didn't make him weary. "Sometimes it gets dull," Pat answered, "but I console myself with what's happened to two other nice guys, Bing Crosby and Perry Como. "They're in the same kind of fix, but they've lasted a long time, and have become firmly embedded in the hearts of the American people. If Perry Como went into a town, no mother would refuse to let her child go see him. "Instead, she'd take the child herself. I feel the basic principles which I have are good and I plan to hold on to them. If I have to fade into the background because I'm colourless, at least I'll be happier than if I let myself go and have pangs of conscience"

BENNY GREEN nominates BING FOR PRESIDENT

FOR at least five years now I have been resigned to my own disillusionment. I have come to regard myself as a musician whose opinions on current fashions in entertainment are warped by the cynicism of ten years' buffeting by the commercial elements in the jazz and dance band worlds. "I think it's third-rate," I say to people who ask me what I think of you-know-who and we-know-which. "I think it's third-rate, but

you must not take too much notice of me. It may well be I'm getting older and sourer." I discovered this week to my inexpressible relief and delight that there is at least one fellow-mourner for the cause of sanity in song-writing. If my opinions about contemporary popular music are to be shouted down, then so are those of Harry Lillis "Bing" Crosby, who, I am gratified to report, sees eye to eye with me on the subject.

Crosby, of course, being better known than I am, is able to state his views to a slightly wider and more significant body of opinion than I can. The best I can do is to attempt to persuade one hundred and twenty thousand readers that popular songwriting is not all it should be. When Crosby says the same thing he says it to one hundred and twenty millions. That is one of the differences between Crosby and I. There are others. This week Bing made his stand on the question of songwriting before no less august a body than the United States Senate, to whose committee Bing expressed himself with the uncompromising candour that only millionaires and madmen can afford to indulge. The word he chose to describe most current hits was "trash."

Were it a case of the pot calling the kettle black, the Crosby allegations might not carry quite so much weight as they do. But anybody with a passing knowledge of the history of popular entertainment over the last twenty-five years knows that Crosby, particularly in his early days, plumped consistently for the song with a musical content. Those juniors who know Bing merely as the propagator of Gary have only to listen to the first half of the Brunswick multiple LP album "Bing," to be convinced of that. And there is the additional point that Crosby is part-composer of "I Surrender Dear" and "I Don't Stand A Ghost of a Chance With You," songs which if they do not quite stand with the Brandenburg concertos, are nevertheless musical enough to make most of today's hit parade sound like something out of page one of a junior school music primer. In a letter to the Senate Commerce Committee, Crosby said: "It galls me to see so much trash on TV

commitments for Lee Gordon, has been doing a series of west coast one-nighters, and made Gordon a lot of money. Louella Parsons tells a new Sinatra story: "Nine-year-old Tina Sinatra is a character, an individualist, as everyone knows who has met her. She had a birthday a few days ago and her father, Frank Sinatra, telephoned to ask what she wanted for a birthday gift. 'Air conditioning for all four of us,' was the reply. So Frank sent four units—one for the bedroom of Miss Tina, one for Nancy, jr., one for Frankie, jr., and one for the children's mother, Nancy Sinatra, sr" ...

Harry Belafonte told "Look" that officials of 20th Century-Fox have told him not to talk about the inter-racial romance sections of "Island In The Sun," and not to refer to Joan Fontaine in any statements he makes on the film. "Here I am one of the stars of the picture," declares Belafonte, "trying to do a little publicity job the way all stars are expected to do. And they tell me to keep quiet"

There's a new jazz club, Bourbon Street, in New York. Turk Murphy is the first band ... Dave Brubeck has recorded a new solo piano album

screens while the work of the talented, dedicated songwriter is crowded out." It may well galls Bing. It galls me, too. But after all, what can Bing or I or anybody else do about it? Public taste being what it is, it would seem that the work of the "talented, dedicated songwriter" is not so much crowded out as ignored. A philosopher called Oscar Wilde once said that if a thing is popular it is wrong. The evidence of the hit parade over the past ten years seems to imply that if a thing is wrong it is popular.

But why bemoan a lost cause? There is a gap even wider than the one in Cumberland between "Butterfly" and "Body And Soul" and perhaps the truth is that people really prefer the first to the second. That is what the cynics have been telling me for fifteen years now. I am always advised to forget about "educating the public," as it is usually put. I am informed that you cannot make a silk purse out of a sow's ear, that he who pays the piper calls the tune, and that the customer is always right.

But why is Bing addressing the Senate Committee at all? Well, it would seem that public taste is not so spontaneous after all, that he who pays the piper gets the tune rammed down his ears whether he likes it or not. For the committee is investigating allegations that a certain music corporation "attempts to dictate popular tastes by song-plugging." "The state of this stuff," said Bing, "is surely not accidental, attributable to a radical change in public, not due to a sudden unanimous failure of talent among established songwriters. I think it is the result of pressure exerted. I believe a much healthier balance should be maintained for the benefit of young people who follow these trends so religiously. What they are hearing these days is just not too good." Could it be that my despair in the face of public taste has been misplaced? It is twelve years since "Bewitched, Bothered and Bewildered" appeared in the top ten. It appears that in those twelve years there has been, not a "sudden unanimous failure of talent among established songwriters," but a sudden increase of it among ambitious entrepreneurs. Bing for President.

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(CAPITAL LETTERS)

LES BROWN BAND PLEASES ALL

LES BROWN and his Band of Renown are generally recognised as America's number one modern-style dance outfit—and after hearing them "in the flesh" at Alconbury (Hunts) USAF base on Monday, I can quite easily understand the reason for their undoubted popularity.

The band is completely successful in its attempt to please two different sections of the public at one and the same time. You can shuffle your feet on a dance floor to their music, or you can simply hang around the bandstand, tapping your feet while you listen. Either way, you'll be entertained.

Steady beat

Broadly speaking, the band's programme for both concerts and dances is a pretty "commercial" one, with a fair percentage of comedy and a liberal sprinkling of full-blooded jazz solos thrown in for good measure.

The "classy" dance arrangements lay a definite emphasis on a steady though not overpowering beat, while the "production numbers" are

says
KEITH GOODWIN
who visited a
U.S. Camp to
hear it this week

designed to showcase different members of the band in a variety of settings.

The trumpet section, led by arranger Wes Hensel, handle their parts with workmanlike precision and combine well to produce a crisp, attacking sound.

Bobby Stiles plays most of the jazz, although I was impressed to a greater degree by the occasional fluent, expressive solos of former Woody Herman and Dave Brubeck sideman, Dick Collins. Micky McMahon completes the section.

Roy Main leads the rich, full-toned trombone section, with yet another ex-Hermanite, Dick Kenny, handling the majority of the improvised choruses.

Third trombonist Jay Hill is cur-



Recordings by the Les Brown band enjoy big sales all over the world. This shot, taken in the Capitol studios, caught leader Les going over a tricky passage with singer Jo Ann Greer.

rently engaged on writing a whole stack of new arrangements for the band, and the rôle of bass trombonist is filled by Les's brother, Stumpy Brown.

Stumpy is one of the band's leading characters. Aside of his trombone work, he sings quite pleasantly, and is also responsible for quite a lot of likeable slapstick comedy.

Butch

The band's principal comedian is baritone-saxist Butch Stone—a great hunk of man with a store of good ad lib gags, most of them visual. He sings quite a lot of comedy songs, similar in many respects to the material used by Jimmy Durante.

Lead alto is Mat Utal, who recently recorded a fine album on the West Coast with bass trumpeter

Cy Touff and tenorist Richie Kamuca, whilst Ralph Lapolla doubles second alto and clarinet. Bill Usselton impressed as a thoughtful, though somewhat unadventurous tenor soloist, and the reed section is rounded off by tenor-baritone-clarinetist Abe Aaron.

Dapper, diminutive Les (pronounce it *Less*) occasionally blows alto or clarinet, but in the main, confines himself to leading the band up front in a quiet, casual manner.

The rhythm section has former Dave Pell Octet sideman Don Trenner on piano, Vernon Polk (brother of vocalist Lucy Polk) on guitar, bassist Mel Pollan, and drummer Lloyd Morales kicking the band along in a relaxed, spirited though orderly fashion.

Yet another member of the Brown family—Les's 17-year-old son Butch Brown—is working with the band on its lengthy tour of U.S. Service bases in Europe. He doubles bongos and conga drum, and during a short stint at the drums on Monday, displayed a lot of potential.

Vocalist Jo Ann Greer sounds reminiscent at times of Doris Day. Her material is good—a lot of old standards and just a few of the better current "pops"—whilst her phrasing and diction are excellent, too.

The band played a four-hour show at Alconbury—a 60-minute concert and a three-hour dance. Bill Usselton was featured (during the concert) on "Leap Frog" and "Gone With The Wind," Mat Utal made good use of feature billing in "Midnight Sun," and Stumpy Brown turned in a pleasant vocal on "Jeepers Creepers."

Jo Ann songs included the ever-popular "Sentimental Journey," "Mr. Wonderful," a beautiful version of "Come Rain Or Shine," and a lightly swinging "Lullaby Of Birdland," whilst the more elaborate "show numbers" included "Slaughter On Tenth Avenue," a tongue-in-cheek arrangement of the "Nutcracker Suite," and—of course

FROM YOU TO US

FRANKIE LAINE'S remarks about national newspaper critics have been welcomed by many readers. Says reader Alan Killen, of Kirkdale, Liverpool:

Surely you don't have to draw screams to be good. Frank's fans on his last visit are two-and-a-half years older now and less inclined to scream. But they are still there.

The newspapers were entirely wrong when they said that Frank refused to see anybody at all. While at Liverpool, he had a lot of people in his dressing rooms before the first show and some more later.

PAMELA CARSON, of Hanley, Stoke-on-Trent, wants more of Nat Cole:

Nat's record of "When I Fall In Love" is really worthy of its high hit parade position. We hear complaints about singers who revive "oldies," but Nat's version of this song is superb.

HEATHER PAPWORTH, of Redhill, Surrey, writes:

Are some of the Radio Luxembourg disc-jockeys over-doing "plugging"? In eight programmes recently, Howard Williams played 13

—the band's memorable version of "I've Got My Love To Keep Me Warm."

The band found a really relaxed, down-to-earth swinging groove while playing a sustained riff sequence as a background to some clowning by Stumpy Brown and Butch Stone, and the surprise of the evening (during the dance session) was a creditable performance of Count Basie's classic "April In Paris" score.

The band acquired the arrangement through a "reciprocal swap" with the Count—Les got "April In Paris" and Basie, in return, got the Brown arrangement of "I've Got My Love To Keep Me Warm."

British tour?

And talking of reciprocal swaps—some enterprising London agent wouldn't go wrong by arranging a British tour for the Brown band, who, during their current stay here, are allowed to play only at USAF bases and not for the general public.

The "trads" have had Armstrong and Condon, the swing fans Basie and Hampton, the modernists Kenton and Mulligan, and the rock 'n' rollers Haley and Freddie Bell.

Sooner or later must come the turn of the "band show" enthusiasts—people who like their entertainment to be made up of good music, good singing, a little comedy and a little jazz.

Who better to provide British fans with that kind of entertainment than Les Brown and his Band of Renown!

Nat Cole records and almost as many Frank Sinatra discs. I only heard Guy Mitchell once, and some artists who must be at least as much requested as Cole (Elvis Presley, Slim Whitman, etc.), are seldom heard.

Be fair, 208 disc-jockeys—give us our choice, not yours.

L. WEDDALL, of Heaton, Newcastle-on-Tyne, agrees:

Have you noticed the boring repetition of the Radio Luxembourg request programmes? Some disc-jockeys give us Peggy Lee, Sinatra, Cole and Doris Day in every programme. Oh, for the return of George Elrick and Dickie Murdoch—we were sure of a good mixed bag from them.

Says BARRIE STOCKWELL, of Leeds, 8:

If Charlie Gracie's records were given more publicity, he would easily get into the top five. His "Butterfly" was much better than the version by Andy Williams. His latest record is just "Fabulous."

ERIC SHARP of RAF, Kirkham, near Preston, writes:

May I, as just a small part of the teenage public, say rock 'n' roll is terrible and should be given the publicity it deserves—none!

Songs no longer matter to such singers as Elvis Presley and, especially, Tommy Steele. They could record "Auld Lang Syne" and still sell over a million!

BRIAN HERNS, of London, S.W.12, writes:

How I agree with LAC Ridley's letter complaining of British stars being pushed out of the record charts by American discs of inferior quality.

Is there still hope that composers of the standard of Cole Porter, Rodgers and Hart, etc., will regain their former popularity?

If not, popular music is in for a pretty tough time during the next few years.

MARLENE ANSON, of Watton, Liverpool, writes:

I have heard rumours that Frankie Lyman's voice broke, and so is he! Is he no longer with the Teen-agers?

[Marlene, and other Lyman fans—see Nat Hentoff's column on the opposite page for the latest news of the group.—EDITOR.]

Breaking the ice over in America is tough

says
DOROTHY SQUIRES

this September.

The following month she begins work on her own TV series over a major network, and immediately on her return to the States, stars in Ed Sullivan's coast-to-coast "Toast Of The Town" TV show.

Dorothy, the alluring wife of handsome screen star Roger Moore, spends more time in the U.S. now than in Britain. Reason is that Roger has many Hollywood commitments, and, like any other wife, Dorothy likes to be near at hand.

They've set up a home in Westwood, just outside Hollywood, complete with swimming pool, and when she isn't working, Dorothy lounges around the place and enjoys the Californian sunshine—she's got an enviable suntan to prove it.

Roger returned to London primarily to start work on a new series of telefilms. Dorothy came back firstly for a rest, and also to get rigged out with more gowns and musical arrangements.

DISCS AND TV

While she's here, Dorothy will cut two new albums for Columbia, and these, together with some "singles," will be released in the U.S. simultaneously with her return. Also included in her British date book are several TV appearances, although precise dates have not yet been announced.

Dorothy is a firm believer in the theory that hard work always pays dividends. After making good in Britain, she set about emulating her success in the States, making her first trip there in 1948 to appear on the Paul Whiteman radio show in New York.

Her songs—particularly "A Tree In The Meadow"—were enthusiastically received, but she came back to work in Britain three months later.

She returned again in 1952, and toured America visiting all the leading disc-jockeys, whilst the following year found her scoring heavily in a cine-variety show at the famed Palace Theatre on Broadway.

"The Palace is disappointing," says Dorothy. "It's small—comparable, say, to the Metropolitan, Edgware Road, and the work is extremely hard... four shows a day. Still, it was an experience and I enjoyed it."

Other trips have followed, and each time Dorothy has made new friends and gained more admirers. About the Mouline Rouge, she has this to say:

"It's a huge place, and seats about 1,300 diners. Believe me, that's a lot of people to play to, but I'm

used to big audiences, so I get on fine. The audiences are great—they really appreciate what you're doing.

"I did a half-hour spot each night with Eddie O'Neill's 25-piece orchestra—a great bunch of fellows. I sang things like 'Walking Behind You' (Elvis Presley's particular favourite), 'You'll Never Walk Alone,' and one of my own tunes—'Come Home To My Arms'—which went down very well."

And what does the future hold for the effervescent Miss Squires? Well, the demands on her services in the U.S. grow day by day, so it looks as if she'll be spending more time there in the future than ever before.

Our loss, make no mistake about it, is America's gain!



"IT'S not easy to break into the show business scene in America. It's just a case of working hard, getting to know the right people, waiting for the breaks, and then making good use of them. And once you're in, you have to work harder than ever!"

The speaker was Dorothy Squires—the British singer who had 'em raising the roof with their cheers following her cabaret appearance at Hollywood's famous Moulin Rouge niterie a few weeks back.

Booked for a two-week season, Dorothy was held over for a further fortnight when public and press alike acclaimed her for a fresh, invigorating performance that all but set the town on fire.

And Dorothy, make a note, is the ONLY artist ever to be held over for a season at the Moulin Rouge. But for plans for her return to Britain that could not be broken, she would have remained to top the bill there not for four but SIX weeks!

CONGRATULATIONS

Hollywood celebrities turned out in force to see the blonde bombshell, Elvis Presley, one of her most ardent admirers, saw the show five times. And Sir Cedric Hardwicke, Zsa Zsa Gabor, Charles Coburn, Jayne Mansfield, Jeff Hunter, Barbara Rush, Allan Jones, and Jeanette McDonald ("looking as beautiful as ever," says Dorothy) were among the many world famous stars who called round to offer congratulations.

The punch-line to all this is that Dorothy has been rebooked to head the impressive Moulin Rouge autumn revue bill for eight weeks

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FRANK
FROM THE MUSICAL HIT "DAMN YANKEES"
HEART SCHOOL DAY

In this corner . . .
the sensational Elvis
singing—
"All Shook Up"

Although his ardent
fans say he is ever-
present and has never

In this corner . . .
the hymn-singing
Elvis featuring
"Peace in the Valley"

been away, the Hit List tells us that—

PRESLEY IS BACK!

PRESLEY is back! To his legion of ardent fans, he's never been away . . . he's been ever-present. But to Hit List compilers, he is back!

It took just three weeks for his latest hit, the breathless, jerky "All Shook Up," to jump up the NME Top Thirty ladder to top place.

Even when dealers were allowed "request only" 45 rpm copies—made specially for American Forces in Europe—enough were sold to make the Hit List.

Now that HMV's "Shook Up" is released on both 45 and 78 rpm, record dealers can't get copies fast enough. Listen to the disc and find out why.

Presley makes you believe he's "All Shook Up and in Luv" (and he probably was when he waxed the master).

Breathless and (at times) broken voiced. His modulation uncontrolled—listen how it rises suddenly as he hits the line "scare me to death." Slurred diction when it comes out that way ("mah hay" for "my hair," etc.). All with an exciting background of rhythmic guitars and a thump-thump beat!

Yep, when Elvis chants "Ah'm in luv . . . (silent pause) . . . Ah'm all shook up," he gets you "all shook up," too!

Elvis has two other records on the go at the moment, too. There's "Teddy Bear" and an EP called "Peace In The Valley," both issued by RCA.

Hymn-like

On the EP, Presley is a sort of singing Billy Graham. He gives a great sincerity to such hymn-like songs as "It's No Secret What God Can Do," "I Believe" and "Take My Hand, Precious Lord." They could take their place in any church service.

This EP was the result to Presley singing "There'll Be Peace In The Valley For Me" on Ed Sullivan's TV show in New York. Next day

a deluge of requests came for the record. So Elvis made his "Peace" album.

Elvis was five when he started singing in church and he has never lost his love of religious music. In his personal record collection are treasured copies of the Statesmen Quartet, the Blackwood Brothers Quartet, the Jordanaires and other sacred singing groups of the South.

With his semi-religious album, Presley throws a spanner into the arguments of parents who don't think Presley good for their children. In America, they found that they could say nothing against him when they discovered their teenage families were listening to an almost hymn-singing Presley as well as the "All Shook Up" stuff.

It made them think again before accusing Elvis of having the power to make their children disregard them and follow The Pelvis. This controversial young man of 22 got parents as well as children "all shook up!"

His inborn sincerity makes everything he does—be it a beaty pop number or a rhythm-and-blues semi-classic—sound more exciting than the rest do.

He is the personification of the "free teenager." He does what he wants, when he wants. He represents to teenagers on both sides of the Atlantic what they want to be, and can't—free, unrepressed, without inhibitions.

They are ready to defend him to the end, with an almost fanatic disregard for law and order. Yet they endanger him at the same time. The fan who writes a rude, even threatening, letter to a writer who

criticises Elvis, will also tear the shirt from Elvis's back and scratch him, just to say he or she has.

Presley himself doesn't seem to mind the maulings he gets from his fans. He once told film star Natalie Wood: "They want my shirt, they can have my shirt. They put it on my back to start with."

Colonel Tom Parker, Presley's father-like manager, worried more about his "son's" safety. When fans broke the glass in one of Elvis's cars so they could touch him, the Colonel became alarmed lest the singer be cut. Now there's wire mesh protecting the windows—and Elvis.

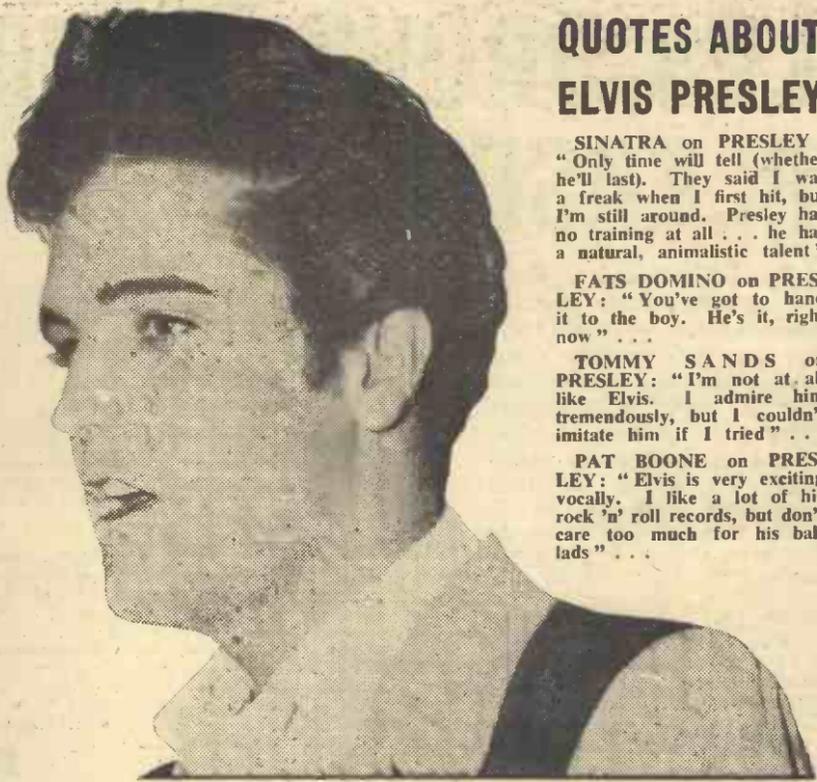
Presley cannot go anywhere without bodyguards. Fans seem to sprout up everywhere he goes. They wait for hours for a glimpse of him. After a concert to 8,000 screaming followers at the Memphis Auditorium, he had to wait hours before he could safely leave for home.

Souvenirs

Even when Elvis isn't around—and he's never been to Britain yet—you can buy souvenirs of him other than his records. Hank Saperstein looks after this end. He came to Britain last year to promote the sales—as he does in the States—of such things as Presley jeans, T-shirts, caps, charm bracelets, pens, pencils, compacts, perfume, watches, wallets and other things bearing the name and/or the picture of the side-burned country boy from Tupelo, Mississippi.

He was discovered by a disc-jockey called Bob Neal, put on wax

A new action portrait of Elvis Presley taken on the film set while he made his forthcoming film, "Loving You," which opens in London next month.



QUOTES ABOUT ELVIS PRESLEY

SINATRA on PRESLEY: "Only time will tell (whether he'll last). They said I was a freak when I first hit, but I'm still around. Presley has no training at all . . . he has a natural, animalistic talent"

FATS DOMINO on PRESLEY: "You've got to hand it to the boy. He's it, right now" . . .

TOMMY SANDS on PRESLEY: "I'm not at all like Elvis. I admire him tremendously, but I couldn't imitate him if I tried" . . .

PAT BOONE on PRESLEY: "Elvis is very exciting vocally. I like a lot of his rock 'n' roll records, but don't care too much for his ballads" . . .

By ALLEN EVANS

by Sam Phillips of Sun Records, presented first on the stage by impresario Tom Diskin. With the Colonel and advance-man Oscar Davis, they form a team which is still behind Presley and receives a percentage of his earnings.

But there's plenty left for Elvis. He is estimated to sell 13 million single records this year, bringing him more than a million dollars. A quarter more will come from films, a hundred thousand from TV (Ed Sullivan paid him top price of 50,000 dollars for one show—presented him three times during it—opening spot, middle and end), and another two hundred thousand from personal appearances.

Add to this his immense song-writing profits and you have the highest paid performer in the world today.

Money doesn't worry Elvis much. He's rather give a good performance than get an extra five thousand dollars for a show he didn't enjoy playing.

He is a frank person. He admits he likes girls. "I've thought I've been in love. Mostly I've played the field. I enjoy dating more than anything. Can that be wrong?" he has asked openly.

Giggler

He confesses he giggles easily and can start laughing helplessly, almost collapsing from weakness, at the simplest thing.

His bedroom is in a permanent state of untidiness. He admits he collects stuffed animals, even teddy bears.

In other words, he's an honest citizen. No side about him, or secret self.

Recent reports are that he wants to join the Army. He is tired of being dubbed, wrongly, a "draft dodger." Elvis is honest enough with himself to know that while he'd like to go on singing and entertaining—and come to Britain—he should be doing what all other chaps of his age must do—a hitch in the Services.

Elvis has a soft spot for uniforms. He was in the Officers' Training Corps section while at school.

Elvis has large cars—but still gets more kicks out of tinkering around with two old motor bikes he and his dad bought before he hit the jackpot.

Elvis enjoyed making his first film—"Love Me Tender." His fans loved it. A London teenage girl told me recently: "I saw it eleven times! It was super!"

She can get ready for more visits to the cinema. Elvis has made two more pictures—"Loving You," in VistaVision Technicolor, the first of a seven picture contract for Para-

mount, and "Jailhouse Rock," for MGM. His next film will be "Sing You Sinners," which starts production in the autumn.

In "Loving You," Elvis sings ten new numbers, including Danny Kaye's former hit, "Candy Kisses," and "We're Gonna Live It Up," "Hot Dog," "Teddy Bear," "Mean Woman Blues," and others.

In pre-recordings, he was accompanied by the Jordanaires and the three young musicians who always "back up" Presley recordings—drummer D. J. Fontana, electric guitarist Bill Blake, and bass Scotty Moore. These boys appear in the film as a hill-billy band.

Creator

The musical numbers were created and staged by Charles O'Curran, who is at present honeymooning in these parts with songstress Patti Page.

Elvis plays the part of a small town rock 'n' roll singer who is discovered by a female Press agent (Elizabeth Scott) and introduced to a Hillbilly bandleader (Wendell Corey), who hires him. He falls

SYMPOSIUM OF JAZZ

THE Symposium is rapidly establishing itself as the most popular and practicable form of technical book on Jazz music. "Concerning Jazz," far more modest than the recent gargantuan Condon Treasury, limits itself to rather less than two hundred pages contributed by eight writers as markedly contrasted as the renowned fantasist Mezz Mezzrow and Stanley Dance, Hughes Panassie and Mike Butcher.

A symposium of course, has advantages which arise out of its own shortcomings. Different contributors to the same volume are liable to contradict each other, which is often excellent fun for the reader. An astute editor will contrive to maintain the balance between the dullness of complete conformity and the chaos of flat contradiction.

Sinclair Traill, a pioneer of the symposium method of presentation in this country, has selected his contributors cunningly and edited an easily readable book which although unavoidably uneven here and there, manages to be informative and engaging at the same time.

The most interesting clash of ideas I found in the book was the one implied in the chapters by Mike Butcher and Brian Nichols. The latter, in a somewhat uncharitable survey of the British modernists, says, "There is really no such thing as a British modern jazz movement; nor indeed was there ever such a thing." Butcher, in closing the most accurately informed section of the book, "Modern Jazz, the Bopsters and Beyond," mentions no fewer than nineteen British modernists he considers worthy of note and says " . . . some of the above-mentioned British boys under Victor Feldman's direction and the best of the other Europeans sometimes reach the standards of all but the greatest New York exponents."

"Concerning Jazz," edited by Sinclair Traill. Faber and Faber. 12/6. BENNY GREEN.

for the girl vocalist, played by Dolores Hart.

The film will be showing in London next month at the Plaza cinema.

What are the chances of Elvis Presley visiting these shores to sing in person? Elvis wants to come, but there are so many dates lined up for him in the States—including the probable Army hitch—that it seems almost impossible to fit things in.

One thing certain—if he did come over, his reception would make all others seem as flat as the opening of a vicarage garden party by the local mayor after a curvey film star failed to arrive!

Presley works harder, sings harder and lives it up harder than his rivals—and in return The Pelvis gets every ounce of response from his fans! So call out the riot squad!

As one teenager told me: "I'm an Elvis Presley fan—body and soul!" And she meant it!

SOUTHSEA OPENING

Audience had to wait—but David Whitfield was worth it!

THE Bernard Delfont summer show, "Light Up The Town," which opened at the King's theatre, Southsea, on Tuesday, didn't quite live up to the spectacular nature of its title. There are one or two quite colourful numbers, including a fairground item and "Calypso Capers," but otherwise the sketches and solo turns are only of an average seaside standard.

David Whitfield is the big attraction for the crowd, but despite his huge billing, he only does his own solo feature practically at the end of the show.

He was in fine voice, with a varied selection of some of his best numbers, including the "Adoration Waltz" and more serious ballads such as "Rudder And The Rock" and "Without Him."

Many of the audience must have hoped that he would take part in some of the other musical items. They were unlucky, and had to wait two hours for his twenty-five minute spot. Worth it, though.

One of the slickest turns in the show is by the King Brothers, who vary their well known disc hit—"White Sport Coat"—with a Fats Waller impression and "Cradle Rock 'n' Roll."

They also provide the accompaniment for Audrey Jeans, a bright comedienne, best in the calypso feature.

Comedy is in the hands of Harry Worth and Billy Dainty. And also in the cast are the acrobats, the Skylons, acrobatic Betsy Ross, and a sprightly dance team called the Southsea Belles. D.G.D.

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TAIL-PIECES by THE ALLEY CAT

Les Brown praises Heath rehearsal

WELCOME to London, American bandleader Les Brown—the man responsible for Doris Day's first hit disc, "It's Magic"; Les attended a rehearsal of Ted Heath's Orchestra on Monday, and was highly impressed . . .

Surprise gimmick of Dickie Valentine's AR-TV "Monday Date" programme this week was presentation of singers Ronnie Carroll, Patti Lewis, Glen Mason and Dennis Lotis—besides resident co-star Shani Wallis . . . Press notices for "These Dangerous Years" have been sensational in their praise of Frankie Vaughan when film is released in America, a double-sided disc of titles from the movie will be issued (on either Columbia or Epic there)—according to spokesman Nat Shapiro . . .

American orchestra leader Lawrence Welk fulfilled a twenty-years' ambition—when he met Victor Silvester in London this week. Despite his numerous British Hit Parade successes, "All Shook Up" is first title to give Elvis Presley a No. 1 placing here . . . In the Lucille Ball-Desi Arnaz "I Love Lucy" ATV programme last Sunday, singer Tennessee Ernie Ford gave a tremendous performance—in a comedy acting rôle . . .

20th Century-Fox have almost completed plans for Tommy Sands' film début in remake of "The Singing Fool" . . . Jan Koopman, popular Dutch disc-jockey, tapes interview for Holland radio with Johnny Dankworth—concerning band's latest disc, "Big Jazz Story" . . . Not true that nobody can see through Sabrina because she is thick skinned . . .

Wise Des O'Connor (Columbia's

new singing capture), has regular tuition to improve as a dancer and musician . . . Harry Secombe includes a hilarious sketch in touring version of "Rockin' The Town"



Marion Keene, the popular recording vocalist from West Hartlepool, gets a big break on Saturday when she appears on the "Spectacular" show with Bob Hope.



Russ Hamilton signs autographs for four fans at Imhofs, New Oxford Street, W.1, when they bought his hit record—"We Will Make Love."

guying pop singers, assisted by Max Russell and a former wrestling favourite, Joe Cornelius . . . Discovered that original version of "Look Homeward, Angel" (Johnnie Ray's recent disc hit) was issued on London label in America during March, 1956—performed by a group titled the Town Esquires . . .

Renowned singer-actress Jill Day is not the only talented member of her family; beautiful younger sister Virginia Page visited Las Vegas recently—prize for winning a nationwide competition here . . . Although Bonny Guitar's "Dark Moon" enjoyed prolonged stay in U.S. top twenty, her recording company covered same title with another hit waxing on same label by Gale Storm—released here at Bonny's expense; however, Decca group may have second thoughts, especially if Columbia's Tony Brent maintains initial sales progress . . . Pending start of

Cyril Stapleton's new projects, Show Band instrumentalists Harry Letham (trumpet) and Ken Goldie (trombone) play month of August at Blackpool with Geraldo orchestra . . .



Pressure of U.S. commitments prevents Harry Belafonte attending British première of "Island In The Sun" this month . . . Pardon the purring Alley Cat, but this column is pleased and proud at choice of Steve Martin (for U.S.-TV appearance with Lawrence Welk show)—bearing in mind praise consistently printed during his resident television series with the Lou Preager band . . .

Bandleader/composer Harold Geller (of "Green Cockatoo" fame) has joined exploitation staff of Eddie Kassner Music group of companies

Tracing the career of the man in the background who puts so many recording stars . . . in the foreground

NORRIE PARAMOR



FREQUENTLY the mask of a quiet outward appearance is inclined to shield the talents of a go-ahead personality. So it is with Columbia Records' Norrie Paramor.

Luckily for record fans, Norrie's apparent outward lack of "push" hides a strong determination backed with some excellent ideas. He first started having piano lessons in 1921 when he was seven years old, and developed a strong dislike for jazz and an equally strong admiration for Bach. This proved a great satisfaction to his parents but, as time passed, Norrie's ear stayed tuned to the classics and widened its scope to include good jazz music.

Now, as every good musician should, he appreciates all forms of music—provided it is of a high standard.

His love of music led him to forming a school dance band while he was attending Trinity School, Wood Green, London, N. The band proved a great success and one of the reasons Norrie gives for this is the fact that they only charged 10s. per engagement! Even in those days, that was cheap, to say the least of it! Norrie left school and tried to make his way in the big commercial world but music was destined to be his career, so he formed a trio and was booked into Cliftonville for a summer season.

Joined throug

The engagement over, he joined the weekly throngs of musicians in Archer Street, off Piccadilly—the narrow thoroughfare where a musician must go to meet his fellows, and where he gradually becomes known in music circles.

In those troubled years, work was hard to find and Norrie was forced to pawn his beloved record collection so that he had some ready cash. His patience paid off and his talents won him many contacts.

These contacts introduced him to the world of dance bands, great and small, and he was able to exploit his arranging and playing capabilities. In the 'thirties, he was working for the "name" bands of the day, including that of Maurice Winnick. Then war came and the RAF claimed his services in 1940.

Donning his uniform, he went off to Blackpool, met up with Sidney Torch, Max Wall, Harry Alan Towers, etc., and was kept busy entertaining his fellow servicemen. The next step was to join Ralph

Reader's RAF "Gang Show," with which he finally became musical director. Then Norrie was posted to India to assist with production of Forces Entertaining Units, and he broadly claims that he has played on nearly every NAAFI piano in the world.

While in the RAF, Norrie kept up his arranging work and was able to fit in scores for stars of the Jack Buchanan, Noel Coward, Louis Levy, Mantovani and Tessie O'Shea calibre. In 1944, he met Harry Gold and began a five-year association with that bandleader out of which the famous "Pieces of Eight" were born. Back in 1949.

Back in 1949

Norrie stayed with the group on piano until 1949 when he decided that the hectic one-night stand routine dashing all over the country was not for him. He left the band to remain in London and concentrate on arranging.

The following year (1950), he made his first record for Columbia, the company with which he is now A and R. chief. This first waxing was in an accompanying rôle to Marie Benson, who subsequently joined the Stargazers, and is now scoring as a soloist again.

Since then he has recorded with every big star on the label as well as being featured as a soloist and conducting his own orchestra.

One of Norrie's achievements on disc which brought a great deal of publicity was to link Jo Stafford and Teddy Johnson on a duet recording of "The Moment I Saw You." Both stars recorded their parts 6,000 miles apart—Jo in Hollywood and Teddy in London.

Norrie has also developed a talent for composing, and has had his originals used for film sound tracks. He has also worked on Radio Luxembourg, a frequent BBC broadcaster, Norrie has also won wide acclaim for his TV appearances.

A happily married man, Norrie has two daughters and a son and still finds time to play tennis and darts and to motor whenever and wherever he can.

One of his ambitions is to co-drive in the Monte Carlo Rally with vocal star Teddy Johnson.

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According to national newspaper reports, Ava Gardner has finally secured a divorce from Frank Sinatra in Mexico . . . During recent indisposition of Alma Cogan, the deputy for two performances at London Hippodrome was Dorothy Squires—who created a tremendous impression . . .

Norman Wisdom renewed his clarinet playing—when the Cy Laurie jazz group visited him on film set of "Just My Luck" . . . Norrie Paramor and his family take over residence of new coastal home at Shoreham (Sussex) today . . . Nat Hentoff reveals from New York that trumpet star Ziggy Elman has been approached to re-form and direct the Tommy & Jimmy Dorsey Orchestra.

Mel Tormé arrives at London Airport next Thursday for his stage tour here . . . Patti Lewis had to decline offer to appear in Bob Hope ATV show this Saturday night—owing to previous commitment, deputising for Josephine Douglas as comiere of BBC-TV "Six-Five Special" . . .

Reputation of Tommy Steele will become international: his film is booked for Holland, Belgium, West Africa, Denmark and Germany . . . Impresario Tom Arnold and holiday-camp personality Billy Butlin are amongst competitors applying for licence as contractors for new Hampshire Commercial TV station . . .

After winning singles championship title at Wimbledon last Saturday, U.S. tennis star Althea Gibson celebrated by singing at a Grosvenor House party, then later at Astor Club . . .

Business representatives of Hollywood vocal stylist June Christy are endeavouring to arrange tour in Britain—although offer made last year by Ted Heath has been withdrawn . . . Variety Club of Great Britain have accepted Robert Earl as a member . . . Billy Eckstine will be accompanied by British rhythm section for stage tour here in September—but publicist Ken Pitt cannot locate drummer Tony Carr, who assisted "Mr. B" on previous visits . . .

Holidaymaking in London this week is Barry Alldis, Radio Luxembourg disc jockey . . . Manager of Capitol Records' British division Arthur Muxlow planes to Hollywood—for an international conference this Sunday . . . Screen star John Fraser has a potential hit with his first solo waxing of "Why Don't They Understand?" (on Pye-Nixa); good version of same title by instrumental/singing unit The Zodiacs (Oriole) and TV personality Glen Mason (Parlophone) . . . Another "Island In The Sun" star, Dorothy Dandridge, cannot find time to attend London première . . . Disc jockey Paul Martin organised a charity fête at Crawley (Sussex) last Saturday: disc stars who appeared



This is Anita Louise, the singer with Basil Kirchin's new band. She's an Australian.

included Tony Brent, Donald Peers, Patti Lewis, Benny Lee and Norrie Paramor . . . Congratulations to Len Taylor (general manager of David Toff Music Company), whose wife presented him with a son last Friday—to be named David Leonard . . . After hearing Peggy Lee's superb recording and Sarah Vaughan's version of "Mr. Wonderful," the incessant efforts by several British vocalists must be reducing Mr. Wonderful's status . . .

Frankie Vaughan's new magazine of his own life story surprisingly evades any reference to his lengthy engagement with Nat Temple's Band—as featured vocalist . . . Daily Mirror columnist Clifford Davis comperes Brighton variety bill (starring Alma Cogan, week commencing July 29 . . . Plenty of praise for Marie Benson and the Londonaires, following recent BBC-TV exposure in Cyril Stapleton's "Show Band Show" . . .

Several new records in America of Ron Goodwin's "Skiffing Strings," which has been retitled for the States; lyrics have been added by Carolyn Leigh, writer of superb "Young At Heart" composition, made famous by Frank Sinatra . . . Wide publicity for Duke of Bedford's skiffle activities; how about him forming unit to accompany Mrs. Gerald Legge and the Duchess of Bedford, if we must be subjected to another disc from this poor pair . . .

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