

# SENSATIONAL 12-STAR CALENDAR— SEE PAGE TWO

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The *Big Hit Song!*

# TAMMY

PETER MAURICE

## THE MOONRAKER'S SONG

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# *new* MUSICAL EXPRESS

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## CARL PERKINS

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stage of the Regal Cinema, Edmonton, on Sunday, 22nd December.

# COLUMBIA RECORDS\*

# Thanks for calling on us

**GUY MITCHELL**—for concert and variety tour, including TV dates, during February and June . . .

**JAYNE MANSFIELD**—to attend premiere of a film, a TV date from the London Palladium, and to be presented to H.M. The Queen at the Royal Film Performance . . .

**GISELE MACKENZIE**—guest appearance in ATV shows, plus a BBC television date from the Radio Exhibition, with Jack Benny . . .

**SAMMY CAHN**—although visiting London on holiday, was persuaded to write a disc title for Howard Keel . . .

**TONY CURTIS and JANET LEIGH**—to co-star in a film, besides making a personal appearance on the NME Record Stand at the Festival Gardens opening-day charity . . .

**PATTI PAGE**—a brief holiday—and belated honeymoon—with dance-director husband, Charlie O'Curran . . .

**MARIO LANZA**—a leading attraction at Royal Variety Show in November from London Palladium; he televised from the same theatre six days later . . .

**ROSEMARY CLOONEY**—although intended as a holiday (whilst husband José Ferrer was filming here), Rosemary televised for ATV and negotiated sale of her U.S. filmed series . . .

**MEL TORME, BILLY ECKSTINE, THE FOUR LADS, CHARLIE GRACIE, SLIM WHITMAN, LARRY PARKS and BETTY GARRETT, FREDDIE BELL'S BELL BOYS, JOHNNIE RAY, PAUL ANKA, FRANKIE LAINE, FRANKIE LYMON and THE TEEN-AGERS, TEX RITTER, MITCHELL TOROK, THE PLATTERS, and ALAN JONES**—all for variety engagements in London and the Provinces, besides TV dates . . .  
**PEARL BAILEY**—to star in cabaret at London Café de Paris Restaurant . . .

## this year

### These U.S. personalities of the pop music world were some of the FAMOUS VISITORS to BRITAIN DURING 1957



**EARTHA KITT**

**EDDIE FISHER**

**JEAN CARSON**

**CHARLIE GRACIE**

**EDDIE JOY**—besides managing Guy Mitchell, he made two visits to London in order to launch his own music publishing company here . . .

**LAWRENCE WELK**—during a two-day stay in London, he selected Steve Martin to sing on his Hollywood TV show . . .

**FRANK PERKINS**—composer of "Stars Fell On Alabama," for brief holiday in London . . .

**ED. SULLIVAN**—to view British artists for his American TV series . . .

**JUDY GARLAND**—for a season at London's Dominion Theatre, followed by Royal Variety Show . . .

**RAY MCKINLAY**—directing the Glenn Miller Orchestra at American Forces' camps . . .

**BUCK RAM**—noted composer and manager of The Platters . . .

**JEAN CARSON**—returned home to film a programme for US-TV, besides starring in Granada TV "Chelsea At Nine" . . .

**BOBBY TROUP**—accompanied Julie London, also composed two songs for her film rôle . . .

**HAZEL SCOTT**—TV appearances by this talented American pianist . . .

**THE GOOFERS**—resident from June—December in "We're Having A Ball" at London Palladium . . .

**BILL BOYD**—"Hopalong Cassidy" for Capitol Records' promotion and holiday . . .

**HOWARD KEEL**—two weeks at London Palladium and first-ever studio disc session—which took place under EMI auspices . . .

**SISTER ROSETTA THARPE, THE GERRY MULLIGAN QUARTET, EDDIE CONDON AND HIS BAND, JIMMY RUSHING, THE MODERN JAZZ QUARTET, GEORGE LEWIS, JACK TEAGARDEN—EARL HINES WITH THEIR ALL-STARS, BIG BILL BRONZKY, JOHN SELLERS**—all undertook nation-wide concert tours . . .



**PATTI PAGE**

**GUY MITCHELL**

**JUDY GARLAND**

**MARIO LANZA**

**COUNT BASIE**—who appeared with his orchestra for two concert tours, plus the Royal Variety Show in November . . .

**JULIE LONDON**—who commenced filming in London during December "A Question Of Adultery," co-starring Anthony Steel . . .

**SOPHIE TUCKER**—for a cabaret engagement at London's Café de Paris, followed by a variety appearance at Dominion Theatre . . .

**MORRIS STOLOFF**—on holiday in London with his wife, Elsa . . .

**PAT BOONE**—concluded a lightning concert tour (including two TV appearances) on January 6 . . .

**LES BROWN**—for appearances with his Orchestra at U.S. Services' camps . . .

**DANNY KAYE**—a fleeting visit to London, en route to America after filming on the Continent . . .

**JANET BLAIR**—to star in "Bells Are Ringing" at London Coliseum . . .

**GARY CROSBY**—on leave from Germany, televised for ATV from London Palladium . . .

**SUNNY GALE**—brief visit to London, en route to North Africa for concerts at U.S. air bases . . .

**WILBUR CLARKE**—executive of Desert Inn, Las Vegas, discussed an appearance there for Dickie Valentine in 1958, at the London office of Dickie's agent, Leslie Grade . . .

**RAY ANTHONY**—several guest appearances on British radio and TV disc-jockey shows . . .

**MINDY CARSON**—in private life Mrs. Eddie Joy, who televised in June from London Palladium . . .

## VOCAL DIRECTORY

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## NME INFORMATION BUREAU AFN HIGHLIGHTS 547, 344, 271 METRES

**SUNDAY**  
12 noon Waltz Time; 3 Highway of Melody; 6.05 Playhouse of Favourites; 7.05 People Are Funny; 8.30 European Storybook; 9.35 News and Sports; 10.30 Conversation.

**MONDAY**  
11 a.m. Request Show; 12 noon Man About Music; 12.30 Holiday in Bavaria; 1 Outpost Concert; 2.05 Stiekbuddy Jamboree; 3 One Man's Family; 3.30 Lone Ranger; 4 Requests; 5 Music On Deck; 6 Music In The Air; 7.05 \$64,000 Question; 9 Hollywood Music Hall.

**TUESDAY**  
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 1957 In Sports; 6 Music In The Air; 7.05 1957 Hit Parade; 9 Dance Party.

**WEDNESDAY**  
11 a.m. Request Show; 11.55 Les Paul; 12 noon Holiday Open House; 3 This World In 1957; 4 Record Show; 5 Guest Star; 6 World; 7.05 Orange Bowl Game; 9.45, Rose Bowl Game.

**THURSDAY**  
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 5 In The Mood; 6 Music In The Air; 7.30 21st Precinct; 8.30 Fantasy; 9.45 Melodia; 10.05 Request Show.

**FRIDAY**  
11 a.m. Request Show; 11.55 Les Paul; 12 noon Man About Music; 2.05 Stiekbuddy Jamboree; 2.30 Robert Q. Lewis; 3 One Man's Family; 4 Requests; 5 Songs of Many Lands; 6 Music In The Air; 7.05 Stuart Foster Show; 8.30 Richard Diamond; 9 Stars of Jazz; 9.45 Bob and Ray; 10.05 Request Show.

**SATURDAY**  
11 a.m. Request Show; 12.30 Western Swing; 1 Saturday Salute In Music; 3.30 Galen Drake; 4 Request Show; 6 Music In The Air; 7.30 Saturday Night Country Style; 8.30 Operation Entertainment; 9 Music Views From Hollywood; 10.05 America's Popular Music; 11.05 Request Show.

## RADIO LUXEMBOURG FULL PROGRAMMES - 208 METRES

**SUNDAY**  
6 Beaver Club; 6.15 Sing and Be Happy; 6.45 Accordion Time; 7 David Whitfield show; 7.30 The Winifred Atwell Show; 8 Opportunity Knocks; 8.30 Take Your Pick; 9 This I Believe; 9.30 All The Vaughans; 10 Record Rendezvous; 10.30 Bing Sings; 10.45 Ted Heath and his Music; 11 Top Twenty.

**MONDAY**  
6 Requests; 8 Christmas Crackers; 9 Deep River Boys; 9.15 Song Hits of the Century; 9.45 Ronnie Hilton; 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.

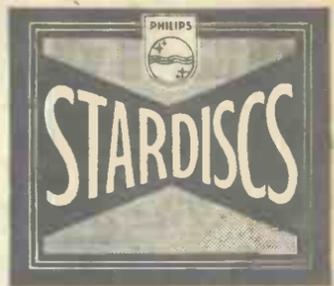
**TUESDAY**  
6 Requests; 8 Spike Harrigan; 8.30 Concert For You; 9 Alma Cogan Show; 9.15 Tunes to Remember; 9.45 Today's Top Ten; 10 Capitol Christmas Party; 11 Revival Time; 11.30 Oral Roberts.

8.30 Under the Mistletoe; 9 Stargazers; 9.15 Cugat's Carnival; 9.45 Favourites Old and New; 10 Record Show; 11 Back To The Bible; 11.30 The Hour of Decision.

**THURSDAY**  
6 Requests; 8 Sing and Be Happy; 8.30 Lucky Number; 9 Song Parade; 9.15 Song Hits of the Century; 9.45 Voice of Romance; 10 It's Record Time; 10.30 Favourites Old and New; 10.45 Italy Sings; 11 Old Fashioned Revival Hour.

**FRIDAY**  
6 Requests; 8 The Magic of Sinatra; 8.30 Melody Fair; 9 Star Turn; 9.15 Dick Haynes Show; 9.45 Scottish Requests; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.

**SATURDAY**  
6 Requests; 7 Rhythm on the Range; 7.30 Intrigue; 8 Jamboree; 10 Irish Requests; 10.30 Spin with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.



**JOHNNIE RAY**  
**PINK SWEATER ANGEL**  
**TEXAS TAMBOURINE**  
PB 762

**VIC DAMONE**  
**AN AFFAIR TO REMEMBER**  
**THE LEGEND OF THE BELLS**  
PB 745

**ROBERT EARL**  
**MY SPECIAL ANGEL**  
**THERE'S ONLY YOU**  
PB 767

**KAYE SISTERS**  
**ALONE**  
**SHAKE ME I RATTLE**  
PB 752

**SONNY STEWART**  
**LET ME LIE**  
**MAMA DON'T ALLOW IT**  
PB 773

**FRANKIE VAUGHAN**  
**KISSES SWEETER**  
**THAN WINE**  
**ROCK-A-CHICKA**  
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# N.M.E. RECORD SURVEY

## NEW NAMES IN TOP 20

January: No New Entries.  
 February: TAB HUNTER, "Young Love" (London); JERRY LEWIS, "Rock-A-Bye Your Baby" (Brunswick); SONNY JAMES, "Young Love" (Capitol); LITTLE RICHARD "Long, Tall Sally" (London).  
 March: HARRY BELAFONTE, "Banana Boat" (HMV); SHIRLEY BASSEY "Banana Boat Song" (Philips); THE TARRIERS, "Banana Boat Song" (Columbia).  
 April: CHAS. McDEVITT GROUP, "Freight Train" (Oriole); ANDY WILLIAMS "Butterfly" (London).  
 May: CHARLIE GRACIE, "Butterfly" (Parlophone); PEGGY LEE, "Mr. Wonderful" (Brunswick); GRACIE FIELDS, "Around The World" (Columbia).  
 June: THE DIAMONDS, "Little Darlin'" (Mercury); RUSS HAMILTON, "We Will Make Love" (Oriole); KING BROTHERS, "White Sport Coat" (Parlophone); TERRY

DENE, "White Sport Coat" (Decca).  
 July: EVERLY BROTHERS, "Bye Bye Love" (London); JOHNNY DUNCAN, "Last Train To San Fernando" (Columbia); SAL MINEO, "Start Movin'" (Philips).  
 August: PAUL ANKA, "Diana" (Columbia).  
 September: DEBBIE REYNOLDS, "Tammy" (Coral); BILLY WARD, "Stardust" (London); THE CRICKETS, "That'll Be The Day" (Coral); PETER SELLERS, "Any Old Iron" (Parlophone).  
 October: JERRY LEE LEWIS, "Whole Lotta Shakin' Goin' On" (London); JIM DALE, "Be My Girl" (Parlophone).  
 November: JOHNNY OTIS SHOW/MARIE ADAMS, "Ma, He's Making Eyes At Me" (Capitol); SHEPHERD SISTERS, "Alone" (HMV); JACKIE WILSON, "Reet Petite" (Coral); THE SOUTHLANDERS, "Alone" (Decca); LAURIE LONDON, "He's Got The Whole World In His Hand" (Parlophone).  
 December: JIMMIE RODGERS, "Kisses Sweeter Than Wine" (Columbia).

## OF 1957 BY FRANK HARVEY

FOR one year (January—December, 1957, inc.), these are the discs which gained No. 1 position in the respective British and U.S. charts—and number of weeks they retained top entry.

### IN BRITAIN

Guy Mitchell's "Singing The Blues" (2 weeks); Tommy Steele's "Singing The Blues" (1 week); Frankie Vaughan's "Garden Of Eden" (4 weeks); Tab Hunter's "Young Love" (7 weeks); Lonnie Donegan's "Cumberland Gap" (5 weeks); Guy Mitchell's "Rock-A-Billy" (1 week); Andy Williams' "Butterfly" (2 weeks); Johnnie Ray's "Yes Tonight, Josephine" (3 weeks); Lonnie Donegan's "Putting On The Style"/"Gamblin' Man" (2 weeks); Elvis Presley's "All Shook Up" (7 weeks); Paul Anka's "Diana" (9 weeks); The Crickets' "That'll



ELVIS PRESLEY

"Be The Day" (3 weeks); Harry Belafonte's "Mary's Boy Child" (6 weeks).

### IN AMERICA

Guy Mitchell's "Singing The Blues" (6 weeks); Elvis Presley's "Too Much" (3 weeks); Tab Hunter's "Young Love" (4 weeks); Buddy Knox's "Party Doll" (1 week); Perry Como's "Round & Round" (1 week); Elvis Presley's "All Shook Up" (8 weeks); Pat Boone's "Love Letters In The Sand" (5 weeks); Elvis Presley's "Loving You"/"Teddy Bear" (7 weeks); Debbie Reynolds' "Tammy" (3 weeks); Paul Anka's "Diana" (1 week); The Crickets' "That'll Be The Day" (1 week); Jimmie Rodgers' "Honeycomb" (2 weeks); Everly Brothers' "Wake Up Little Susie" (1 week); Elvis Presley's "Jailhouse Rock" (7 weeks); Sam Cooke's "You Send Me" (2 weeks).

### Observations

\* In a 1956 survey of new artists to enter British Top Twenty sellers, forty-seven new names achieved the honour—compared to thirty-two first-time entrants during 1957.  
 \* Despite fewer names in British best sellers, on three occasions, the No. 1 position here was gained by artists with their first respective disc releases in this country—Tab Hunter, Paul Anka, and The Crickets.  
 \* Over the year, U.S. artists held the No. 1 place for a total

of 40 weeks, leaving British artists the balance of 12 weeks. At no time did a British composition produce the No. 1 title during the year—even Lonnie Donegan's successes were originally American folk songs.

\* On three separate occasions, Pat Boone reached No. 2 in the chart with "Friendly Persuasion," "Don't Forbid Me" and "Love Letters In The Sand"—but he failed to reach the top.

\* Every Lonnie Donegan release secured a place in the Top Ten (maintaining an unbroken sequence with all his 78 r.p.m. discs on Pye-Nixa), besides the unequalled accomplishment in America or Britain during the year of obtaining two consecutive No. 1 hits with successive recordings, "Cumberland Gap" and "Puttin' On The Style"/"Gamblin' Man."

\* Highest number of weeks in U.S. or this country that any artist held top position with one hit—Paul Anka's "Diana," nine weeks in Britain.

\* Elvis Presley equalled the record in this country of five disc titles simultaneously in the Top Twenty—first attained by Ruby Murray (1955) and Bill Haley (1956). Presley, however, created a new record with seven disc entries in the Top Thirty chart.

\* Not a solitary feminine artist could reach No. 1 here any week during the year; in fact, their only Top Ten successes were limited to one entry only by the following:—Debbie Reynolds, Peggy Lee, Shirley Bassey and Gracie Fields—but two by Petula Clark.

### Missing

\* Star names completely absent in 1957 from British Top Twenty chart include Doris Day, Perry Como, Four Aces, Eddie Calvert, The Stargazers, Joan Regan, Anne Shelton, Tony Martin, Kay Starr, Tennessee Ernie Ford, Teresa Brewer, Mel Tormé.

\* Famous American disc personalities who have not appeared in Britain's Top Twenty during the past four years include: Vic Damone, Julius La Rosa, Patti Page, Four Lads, Johnny Desmond, Lawrence Welk, Jaye P. Morgan, Jackie Gleason, Carmen McRae, Ricky Nelson, Tommy Sands, Dinah Shore, Gale Storm, Margaret Whiting and The Four Freshmen.

\* By the middle of December, 1957, Paul Anka's "I Love You, Baby" had quickly jumped to No. 3 in the hit parade here—but was non-existent in American charts.

\* Achievements by British artists worthy of note—newcomer Jim Dale only kept out of top position with "Be My Girl" by pre-Christmas strength of Harry Bela-



LONNIE DONEGAN

fonte's "Mary's Boy Child"; Frankie Vaughan amazingly reaching Top Ten with "Wandering Eyes"—after Charlie Gracie's version had enjoyed a long run; the determined consistency throughout the year by Tommy Steele, Malcolm Vaughan, Lonnie Donegan and Frankie Vaughan; smart work by the King Brothers—dressed in their "White Sport Coats"—to outsell all rival versions, which established them for the first time as hit disc makers and paved the way for their choice as Top British Vocal Group in the NEW MUSICAL EXPRESS annual poll.



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GEORGE MELLY



THE WORRIED MEN

ONE of the first new names to appear in the hit parade in 1958 could easily be that of Billy Myles. His song, called "The Joker," tells much the same story of that hit of some months ago, "Great Pretender."

Musically, the treatment is much the same, too. The backing is in the best traditions of rockin' austerity — most of the noise comes from piano and drums, with additional wails from a chorus.

I fancy this for a hit for three good reasons—an easily remembered melody, a strong lyric, and a first-class commercial vocal performance from Mr. Myles, who, incidentally, wrote both songs on this disc, HMV POP 423. "Honey Bee" is faster, has a driving beat and again is very good of its type.

**HILLTOPPERS**

There's competition on "The Joker" from The Hilltoppers (London American). A good waxing, with the vocal somewhat surprisingly taken as a solo for the most part.

Not as good as Billy Myles, who puts more feeling into the words.



DEAN MARTIN'S latest—"Makin' Love Ukelele Style"—reviewed in the next column.

**McPHATTER**

The film "Mr. Rock And Roll" provides Clyde McPhatter with a couple of numbers on London American HLE 8525. "Rock And Cry" is just recognisable as a calypso.

The resultant mixture is neither good rock nor good calypso. Reasonable, but not good. "You'll Be There" is another mixture; part ballad, the rest a wailing, wavering slow rock dirge.

I'm generally a rock 'n' roll supporter, but this is one sort that drives me up the wall.

**WEE WILLIE**

That remarkable character, Wee Willie Harris, has a couple of new sides out on the Decca label. On "Back To School Again" Wee Willie gives his all (vocally, that is), and the outcome is quite good.

Would have been better if the instrumental backing had been a little more wild. As it is it sounds a bit tame and lukewarm.

Should be a good seller. The flipside, whilst being more lively, has

# 'Joker' could give first hit of 1958 to BILLY MYLES

all been done before. The words of "Rockin' At The Two I-s" just have nothing at all.

**PLAS JOHNSON**

Plas Johnson steers a clever middle course with his instrumental recording of "Swanee River Rock" on Capitol. It is rock, yes, but at the same time it will be acceptable to non-rock enthusiasts as an up-to-date arrangement of an oldie, bright and entertaining.

Orchestra leader Plas Johnson himself takes the solo work with some excellent tenor sax playing.

Flipover is a straightforward non-vocal version of the current U.S. No. 1 hit, "You Send Me." Again, the Johnson sax makes worthwhile listening.

**JACK JONES**

Like father, like son. Allan Jones thrilled the teenagers of pre-war days with his clear tenor voice, and his record of "Falling In Love With Love" is still a favourite on request programmes. Now Jones Junior—first name Jack—is getting busy in the recording studios. The voice is not nearly as good as dad's—not the tone, not the power, not the richness.

But the style is good. Easy, flowing and clear. "For Crying Out Loud" is quite a pleasant song, but is memorable neither for the words, nor for the music.

"Born To Be Lucky," with a nippy beat, is more likely to attract attention. I would like to hear Jack with some stronger material.

**DEAN MARTIN**

I can't imagine either song on Capitol CL 14813 putting Dean Martin back in the hit parade. "Makin' Love Ukelele Style" is a typical D.M. strolling-pace ditty, very enjoyable to listen to—once.

However, there's not much about it that makes a second hear-

forecasts  
**KEITH FORDYCE**  
famous Radio Luxembourg Disc-jockey

ing a "must." "Good Mornin' Life" is ten times better.

A simple, happy melody with a bright, catchy backing is from two honky-tonk pianos. Dean Martin gives a delightfully carefree interpretation. The only thing wrong with this song is that it just has no connection whatsoever with the current pop market. "Good Mornin' Life" would have been a natural for Al Jolson, and he would probably have made it a "standard." If you happen to hear the song, see if you get the same impression.

**BONNIE LOU**

Bonnie Lou pops up on Parlophone, with "Waiting In Vain." And if it's a hit she's waiting for, then I think the title sums up her chances!

A slow, undistinguished dollop of sob-stuff that excites not one iota of sympathy. On the other side is Bonnie's version of "I'm Available." Competent, but not outstanding.

**SHEILA BUXTON**

Columbia offer two songs from the film "The Golden Disc," per the vocal talents of Sheila Buxton. Neither of the songs are world beaters, but Sheila sings well, and interprets the numbers intelligently.

In "Charm" she displays just that very quality, plus an attractive degree of cuteness. Good listening.

"The In-Between Age" has a rock 'n' roll piano plonking dutifully

**EDNA SAVAGE** as she appears in pantomime at Stockton. Her latest disc is discussed below.

away in the background, but otherwise, is "square." Nothing new in the words, but they will carry plenty of meaning for teenage buyers.

**EDNA SAVAGE**

Only female version of "Let Me Be Loved" to come my way so far, is by Edna Savage on Parlophone. Vocally, it's good, but I find the arrangement too melancholy and depressing.

Still, you're given the opportunity to cheer up again with "Diano Marino," an Italy-inspired composition, romantic and liable to cause emotional upsets to anyone bitten by the wanderlust. Makes good listening.

**McGUIRE SISTERS**

I got a great surprise from the words of "Kiss Them For Me"—here is a girl giving her boy friend permission to kiss as many girls as he likes while he is away! But, as the title suggests, it is a sort of kissing by proxy.

What a change from the majority of lyrics like "Remember You're Mine," and all the rest!

The McGuire Sisters sing this refreshingly (and, as a man, dare I say, encouragingly?) different song on Vogue Coral, to a swinging march tempo provided by the Dick Jacobs Orchestra.

Should be bought by, or given to, all girls who suffer from jealousy! The generous mood of the McGuires must have had an angle to it, because on the flipside they are having to beg "Forgive Me." The girls sing up to their usual high standard.

**JOE LOSS**

A word of praise for Joe Loss, whose strict-tempo discs don't usually find themselves on a reviewer's turntable. His foxtrot version of "Mandolin Serenade" faithfully retains the atmosphere of the music in such a way that I recommend HMV POP 388 as a dual purpose platter.

Not only is it perfect for dancing, but if you haven't already collected a copy of "Mandolin Serenade," then you'll find this as satisfactory as most. Coupling is an extremely

pleasant, foxtrot version of "Stardust."

**NORRIE PARAMOR**

An entertaining novelty is Norrie Paramor's own composition recorded by Norrie and his Orchestra on Columbia DB 4004, "Silly Billy." Piano to the fore, but with plenty of strings to fill in the gaps.

I don't quite associate the title with the music, which reminds me of one of those terribly jumbled dreams where you seem to meet scores of people in scores of different places all in the space of a few seconds.

More serious is "Tell My Love," lilting and slightly ethereal theme music from the film "Omar Khayyam."

**RONNIE CARROLL**

Ronnie Carroll is a great recording artist. What's more he's either a great optimist or is disinterested in the sales of his records.

How else could he choose to record "April Love" (already recorded by Pat Boone), coupled with "Never Be Afraid" (waxed by Crosby)?

It must be said, however, that Ronnie has made an excellent job of both songs, especially "April Love."

As a song, "Never Be Afraid" suffers from preaching too much. On both sides of this Philips release, the arrangements sound a little "thin" compared with the American counterparts.

**JOHNSTON BROS.**

The Johnston Brothers should attract buyers of all ages with "I Like Music, You Like Music." A honky-tonk job, bright and breezy, with words which—tho' nothing new—express a sentiment that few would disagree with.

"Seven Bar Blues" has words which will have too little meaning for many folk, and the recording doesn't help—it is quite a struggle to hear what most of the words are. Number is Decca F. 10939.

**JIMMY BOWEN**

A new 'un with half the sound of a hit is "Cross Over" from Jimmy Bowen on Columbia. A steady beat, simple tune, plenty of teenage appeal.

The doubt about the future success of this disc lies in the performance.

The song is okay, but the vocal treatment is on the feeble side. If another artist comes along with a more zippy version I fancy he will scoop the market.

On the other hand beat singers of the less frantic, more relaxed school, such as Sal Mineo and Charlie Gracie have scored big hits, so Jimmy Bowen may yet make me eat my words. The flipside, "It's Shameful" has about equal merit with its partner.

**FERLIN HUSKY**

On Capitol label, Ferlin Husky tackles a medium-paced beat number, bright and breezy, called "This Moment Of Love." A commercial job, but not a hit parade potential.



Husky has a light and easy style, fair enough, but not especially individual on this record.

**LITTLE JOE**

Can you imagine what it would sound like if somebody tried to do an impression of Frankie Lyman and Rose Murphy at one and the same time? If your imagination wilts at the prospect, don't strain yourself because you can hear this remarkable sound just by listening to Philips PB 759.

Song is called "Peanuts." The vocal stars are Little Joe and The Thrillers. Grotesque as the vocalising may be, this record could be a hit. The beat is good, and you certainly can't forget the record once you've heard it.

The fact is that I enjoyed it, and I have an inkling that so many other folk will, too, that this will enjoy a major success.

"Lilly Lou" gets a slower, more driving beat, but otherwise is as weird, fascinating and enjoyable as the top side.

As for the sex, age and other details about Little Joe, I guess only The Thrillers know the answer!

**JOHN AND SAMMY**

On the HMV label is the debut by a duo. Males this time, names of John Cairney and Sammy San. (They get composers' credits, too, for both songs.) No hit potential about this platter, but from me to John, Sammy and Geoff Love—who directs the accompaniment—a bouquet for some delightful listening.

"Two Strangers" is an unusual and appealing love song, and the keynote of the performance is quiet, gentle restraint. Although you can listen in contented relaxation, this is not mere background music—it commands your attention.

Lazy, strumming guitars complete the enjoyable impression. The song, the singers, and the presentation are all very good.

Certainly one for my collection, and I hope you'll spare the lads a listen, too. "A Certain Girl I Know" is a similar presentation, and though not quite so good as the topside, still merits high marks.

## Do and Dena have a Top Twenty chance

MUCH interest has been aroused by a couple of Cockney lasses who have just cut their first disc for HMV. Do and Dena Farrell put over their two songs in what is best described as rock-a-billy fashion. A pronounced country and western style is backed up by a solid beat.

And, believe me, these gals are good! If I hadn't known otherwise I would have sworn that the artists and the disc were all born and bred in the USA.

"New Love Tonight" is medium fast, loaded with echo, and thoroughly catchy. While the harmonising is not original, it is neatly done, and is at least unusual on a home-made disc.

"Young Magic" has a more insistent beat, a more repetitious tune.

Both sides have a Top Twenty chance. The first-class accompaniment is directed by Brian Fahey. Watch out for Do and Dena!

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**Nixa**

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- Last This Week 2 1 Jailhouse Rock/Treat Me Nice Elvis Presley Bill Justis 3 2 Raunchy Sam Cooke 1 3 You Send Me/Summertime Sam Cooke 4 4 April Love/When The Swallows Come Back To Capistrano Pat Boone 14 5 At The Hop Danny and the Juniors 12 6 Great Balls Of Fire Jerry Lee Lewis 8 7 Peggy Sue Buddy Holly 5 8 Chances Are/The Twelfth Of Never Johnny Mathis 9 9 Rock And Roll Music Chuck Berry 6 10 Wake Up Little Susie Everly Brothers 7 11 Silhouettes The Rays 13 12 Kisses Sweeter Than Wine Jimmie Rodgers 10 13 Be-Bop Baby/Have I Told You Lately That I Love You? Ricky Nelson 15 14 My Special Angel Bobby Helms 11 15 Little Bitty Pretty One Thurston Harris 16 16 Liechtensteiner Polka Will Glahe 17 17 Raunchy Ernie Freeman 17 18 Just Born/Ivy Rose Perry Como 18 19 All The Way/Chicago Frank Sinatra 20 20 Melodie D'Amour Ames Brothers

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- 3 1 April Love 2 2 Fascination 1 3 Around The World 4 4 All The Way 5 5 Tammy 6 6 Silhouettes 13 7 Kisses Sweeter Than Wine 9 8 Chances Are 7 9 Melodie D'Amour 14 10 Liechtensteiner Polka 14 11 I'll Remember Today 12 12 Rudolph, The Red-Nosed Reindeer 13 13 My Special Angel 11 14 White Christmas 15 15 Wake Up Little Susie

The American charts are published by courtesy of "Billboard"

Owing to the Christmas holidays, we have not received the list of Best Selling Sheet Music in Britain from the Music Publishers' Association. The list will appear again as usual next week.

BAND CALL

(Week commencing December 28)

- ERIC DELANEY ORCHESTRA Saturday: Windmill Club, Rushden; Monday: Palais, Hammersmith; Tuesday: Chelsea Arts Ball, Royal Albert Hall. RONNIE ALDRICH AND THE SQUADRONAIRES Tuesday: Trentham Gardens, Stoke-on-Trent. JOHNNY DANKWORTH ORCHESTRA Saturday: Festival Hall, Kirkby-in-Ashfield; Tuesday: U.S.A.F., Sculthorpe. VIC LEWIS ORCHESTRA Tuesday: Leeds University. LENA KIDD BAND Saturday: Pavilion, Buxton; Tuesday: U.S.A.F., Ruislip. TERRY LIGHTFOOT'S JAZZMEN Saturday: The Cavern Jazz Club, Liverpool. BASIL KIRCHIN BAND Saturday: Town Hall, Torquay; Tuesday: Coronation Ballroom, Ramsgate; Wednesday: Byron Hotel, Southall. CHRIS BARBER BAND Saturday: City Hall, Newcastle; Sunday: Coventry Theatre; Monday: Town Hall, Wembley; Tuesday: Chelsea Arts Ball. FREDDIE RANDALL BAND Saturday: Royal Ballroom, Boscombe. HUMPHREY LYTTLETON BAND Saturday: Dorking Halls, Dorking; Wednesday: Humphrey Lyttelton Club. CHAS McDEVITT GROUP Sunday: Granada, Woolwich; Monday: City Hall, Perth; Tuesday: Northern Meeting Rooms, Inverness; Wednesday: Beach Ballroom, Aberdeen; Thursday: Empress Ballroom, Dundee.

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The King Brothers Cold, cold shower; Party time

Laurie London Pick a bale of cotton; Up above my head I hear music in the air

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# CONCLUDING OUR TWO-PART HOLIDAY STORY . . .

## Tempo

By MAUREEN PAVIS

### The story so far

Vocal star RED CONNORS has been slipping. Agent BEN LEVANTE blames it on the fact that LARRY LENNOX has given up writing songs for Red. Ben gets Larry to write a song "for a friend"—keeping the fact that it is for Red secret, as there is a feud between Red and Larry.

This has been caused by the fact that Larry has been told that it is Red's interpretations of his songs that have brought him fame, but Larry contends that his songs have made Red famous.

Ben fixes a TV spot for Red from the Blue Grotto—owned by his friend, JOE DE CASEN. He plans for Red to sing Larry's new song on the show. Now read on . . .

It was a light-hearted, optimistic Ben who entered The Blue Grotto the day before its anniversary. It had been a long, busy week, phoning invitations to newspapers, disc jockeys, critics and everyone who would be of use to Red, to "take in" the show. Now there was the rehearsal to arrange and a few final points to discuss with Joe de Casen.

"How's my pal?" cried Ben, jumping on to a stool and raising his eyebrows at Joe's somewhat stormy expression.

"Fine," Joe began, "except that I'm a couple of stone lighter and a bit greyer. Where've you been?" "Take it easy, friend," grinned Ben. "What's your rush? I've been an ungrateful devil not seeing you. But I've worn my feet to the ankles arranging publicity for tomorrow. Everything's set now—The Blue Grotto will be renowned. That I promise, personally."

"Phew!" ejaculated Joe, mopping his brow. "Thank goodness for that. After I cancelled the cabaret, I began to think you were kidding . . . He reached under the bar. "Here, have a glass of milk . . . on the house. How did you fix Red's material?"

"Easy. Lennox had a fight with Hawkeye Grant, his music publisher," explained Ben. "So he's writing an original for the show. If it's a success, Hawkeye will have to eat a piece of his words and poor old Larry will be back on form for some of those parties of yours!"

"He will?" beamed Joe. "Good! I've often longed for the good old days with Red here acting the fool and Larry with that awful grumpy . . . It's been a long time . . ."

"There's one snag though," Ben interrupted, quietly. "Larry doesn't know Red's singing his new song. I couldn't risk telling him that. He thinks he's writing a fast number for a new client of mine."

JOE scratched his head, confused.

"But how can Red sing the song?"

"Don't worry," smiled Ben. "I've got this far. The rest can be straightened out at rehearsal." "That's torn it, Ben!" Joe beat

a nervous tattoo on the bar with his fingers. "I've something to tell you—there'll be no rehearsal."

"WHAT?" shouted Ben. Joe reached for a bottle of brandy and proceeded to pour some into Ben's milk.

"This series of TV programmes has to be spontaneous. They've asked us to have the celebration tonight instead of tomorrow night."

Ben took several gulps at the spiced milk, his head in a whirl.

"What a mess!" he said. "Why didn't they warn us?" Joe shrugged. "It's ERA-TV,"

Ben looked around anxiously for Larry. What would happen when he found Red was to sing his tune? Would he walk out and take the song with him? He hardly dared to think of it.

Amid the noise of camera installation, he heard his name called. He knew it was Larry. Ben searched for Joe as Larry entered stiffly, music case under one arm.

The songwriter looked straight at the orchestra and almost immediately spied Red, now attempting to play a saxophone. Larry stopped dead in his tracks and Red quit playing.

## A slow number gets a 'face lift'

he said "They mess everybody up. Tonight they've twelve minutes of free viewing time. Something's been cancelled. So they decided to bring things forward. I can't argue. I need publicity."

"Oh, no!" Ben got to his feet shakily. "They're fixing up the camera equipment this afternoon—so there'll be no time to rehearse," added Joe. "That's all I need," said Ben, quickening his step towards the exit. "I've got to make about fifty phone calls. See you tonight. You'll be sure to recognise me," he added wryly, "I'll be the one with the holes in my head."

The rest of that afternoon for Ben was chaos. By the time he had repeated all his previous phone calls informing everyone of the changed plans, he had neither the heart nor the energy to break the news to Larry about Red.

"Hi, big head," he greeted cheerfully enough.

This was the showdown. Ben hurried over to Larry, searching for the right thing to say. "I've sold the TV producer on a gimmick," he said, quickly. "The announcer will tell the viewers that Red was handed the song by you just before going on the air. He'll read it from the sheet of music. Informal? Good eh?"

Larry looked as if he hadn't heard. "Look . . . Larry. I know what you're thinking," yelled Ben.

But to his amazement, Larry registered neither anger nor surprise at seeing Red. He simply shook his head sadly as he opened his music case. He even grinned.

"I'm afraid I've played you a dirty trick, too," he said. "This tune—it's a slow ballad. If Red tries to belt this one out of tempo he'll hang himself properly."

"But you . . . you agreed to give me a fast novelty tune," gasped Ben, taking the song and the orchestrations of it limply.

"I'M beginning to feel a rat," admitted Larry, suddenly. "I didn't mean to make a fool of anyone. But I thought the song might be for Red and I didn't want to be his stooge a second time."

"When success is achieved, no one is anyone's stooge . . . they're all part of the success," said Ben, quietly, and went to hand the orchestra their various sheets of music.

"Only five minutes and we're on," shouted Joe to his customers.

Ben gave the song sheet to Red. Red looked at it, started to hum it, read the words over aloud. He didn't say anything. Then he turned to the bandleader and spoke. The bandleader nodded, talked to his musicians.

Someone shouted for silence. The TV lights glared and the band struck up their first number. An immaculately dressed compere stepped forward and welcomed visitors to The Blue Grotto club and explained that Red was going to sing a new Larry Lennox number that he had just been handed a minute or so ago, that it was so new Red would sing it from the song sheet.

Ben mused that no one in the business would believe this, but it was true. He had all his fingers crossed and his legs crossed, too, for luck.

There was a slight titter from the customers as they heard the slow, dreamy introduction to the new song. Not Red's style at all. Then at a signal from Red things changed. The band got hot and Red swung confidently into the song, singing it in the way he always sang. "Turn back and run . . . how can I turn back and run," he sang, with dynamic drive and beaty emotion.

Ben's despair began to change as he listened. This wasn't bad. He looked at Larry. Larry looked puzzled, then his face broke into a smile. He even winked.

### Adding the title song



The behind-the-scenes story of the pop singing world on this page tells of a feud between a vocalist and a composer—but Ronnie Hilton has no feuds with anyone. You see him above in a behind-the-scenes picture. He's recording the title song for the film "The Moonraker," singing as the film is projected in front of him.

After three minutes, the number came to the usual Red Connors ending—a terrific crescendo of sound. The audience went mad. Ben turned to Larry.

"Did I write that?" asked Larry. "On paper," said Ben softly. "Red added the heart."

They exchanged grins of mutual forgiveness as the breathless Red bowed to the spontaneous applause and cheers and then sang some of his former hits.

LARRY laughed a little even if I have messed things up for you—you've got your revenge in one sense. Red's proved I still can't get anywhere without him. Hawkeye was right."

"No, I was wrong—you were right." They both swung round as music publisher Hawkeye Grant, seemingly appearing from nowhere, beamed with delight, his dead-pan features alight with excitement.

"How the heck did you do it?" he asked, slapping Larry on the back so that his spectacles clattered on to the table.

"You've invented a new kind of music—a sort of up-beat 'straight' number. Rhythm and blues music will take a back seat when the kids hear your version of 'rocking the ballad'!"

Larry fumbled for his glasses, open mouthed. "Thanks," he gasped, bewildered.

Hawkeye extended a hand. "I once told you you'd have to dig pretty deep to find my heart. Well you've found it. What you did tonight had nerve, pioneer spirit, a touch of genius—the works."

"But . . . but . . ."

Larry pointed to Ben, trying to explain. But Ben motioned him to silence.

"You can write your own ticket as far as Grant Music's concerned," raved Hawkeye. "Will you bury the crochets—I mean the hatchet, Mister Lennox?"

They all laughed as, prompted by a wink from Ben, Larry dazedly

shook Hawkeye's hand.

Ben loosened his collar. "Ho hum—show business is a darned funny thing," he breathed.

"Hey! Next time you play a trick like that how about letting me in on it," laughed a perspiring but happy Red, who had just rushed over—his hand full of phone messages. "Auditone Records want to sign me up," he shouted above the din. "I told them to call you." He thrust the slips into Ben's hand. "There's a lot more offers. Here, take them—if you can read Joe's scrawl."

Ben stared down at the messages. He couldn't believe his eyes. He remembered Joe's words: "You'll never make an agent—you've got too much heart." How wrong he had been. Even Hawkeye had found that out.

Ben grinned happily, as he watched Joe, amid all the confusion of tables, dancers, cameras and wire, struggling towards him with a telephone.

"Urgent," Joe said shortly, thrusting the phone into his hands. The Blue Grotto seemed to have taken on a rosy shade of pink as in one corner a more confident, versatile but by no means mature Red tap-danced on a table, and Larry was still receiving back-slaps from Hawkeye in the other.

Cameras were being dragged hither and thither and Ben could scarcely answer the phone above the din. He shrugged at Joe who raised his eyes to the ceiling.

"And to think only yesterday I was longing for the 'good old days'!" he wailed.

Ben gave a grateful wink. "Yes," he called into the receiver. "Red Connors might be available—if the price is right. Yes, I'm his agent. Come round and see me in the morning—but make it early to avoid the queue."

He put down the phone. It was like old times. "I guess," he said largely, "we'll all be available from now on . . . as long as we're available to each other!"

THE END

### FROM YOU TO US

MARY BRIGGS writes from London, E.17:

So Gordon Irving thinks Russ Hamilton gives a "monotonous" performance! Because Russ doesn't wriggle about like a monkey on a stick, because he sings so that the words can be heard clearly, why should he be called monotonous?

It's no more so than the performances of the rock 'n' rollers, who may have a different style, but lack Russ's ability to hold an audience of mixed ages.

And what gives Russ this ability? The quiet, simple, sincere way in which he sings. Sincerity is a quality often lacking in the songs of today, so why condemn it when it should be encouraged?

BARBARA GIBSON writes from London, W.2:

I read in an American magazine that Slim Whitman had been included in the film, "Jamboree," to help sell the film in Britain, where he is very popular.

Why then, if the American producers went to such trouble to get Slim for the film, don't we hear more about his record releases here? I'm sure Slim deserves just as much publicity as Jerry Lee Lewis, Charlie Gracie and other stars in the film.

DICK STODDART, of London, W.5, writes:

When I first went to see Paul Anka, I fully expected to see a precocious and conceited young man fully aware of his success.

I'm glad I was wrong. He seemed to be a charming youth with a humble awareness of his rise to fame and without a trace of big-headedness.

I was pleased to see, too, that he had a magnetic personality that even overawed the "tougher" element that was present in the audience.

B. STREET, of London, W.12, writes:

A true entertainer always remembers that it's the public that put him where he is today. But what has Elvis Presley given to his fans for all their hero-worship?

Nothing! His salary is so high that we can't afford to have him in this country, and apparently he won't come for less.

Mark my words, in a few years time, he'll be glad to come over for as many shillings as he now gets dollars.

"A DISAPPOINTED LAINER" writes from South Shore, Blackpool:

Along with many other fans, I would like to protest at the omission of Frankie Laine's request programme on Radio Luxembourg. Why has this popular show been deleted?

VALERIE BEACH, of London, N.17, writes:

I have never seen such a fine variety performance as that given by Jim Dale. His cool and catchy voice, his charm and easy-going style, were really refreshing.

The audience really appreciated him, too, by calling him back to sing "Be My Girl" for a second time.

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# NAT HENTOFF reports in his AMERICAN AIRMAIL

## Louis Armstrong is a hit at Copacabana

FOR the first time in his career, Louis Armstrong has played New York's Copacabana, one of the most lucrative—and challenging—show business assignments. He went over powerfully with a crowd accustomed to singers like Billy Daniels and comics; he is likely to return regularly.

Newest vocal foe of Elvis Presley is Elsa Maxwell, who said on TV of Elvis's recording of "White Christmas": "It's disgusting." Elsa is about to wax on album of her own songs, meanwhile, for Seeco Records. She'll be accompanied by a large orchestra.

Johnny Mathis will sing the title song over the credits of the film, "The Long, Hot Summer," based on William Faulkner's "The Hamlet"; ballad is by Sammy Cahn and Alex North.

Mitch Miller has been signed by Columbia to a new five-year contract. He is now in charge of all singles and non-classical albums at Columbia. In a business where a & r men perish rapidly, Mitch has had an unusually long—and certainly successful—career at Columbia.

In a recent radio interview, Miller was asked if there were any relationship between rock 'n' roll and juvenile delinquency. "There isn't a piece of music written or recorded," he answered, "that can do to a child what the home has not already done."

The Hollywood Women's Press Club, which can be a vindictive group, awarded Nat Cole their 1957 Golden Apple Award as "the most co-operative male performer" in Hollywood during the past year.

Incidental intelligence from "Jet": "Billy Daniels exchanged his pepper-and-salt toupee for a brown one during his stint at the Las Vegas Desert Inn. Friends say he looks 20 years younger."

Writes New York TV critic and songwriter Nick Kenny: "There's a sincerity about Pat Boone in everything he does, on or off the TV screen. For instance, you've probably heard that he has been appointed entertainment chairman of the 1958 Infantile Paralysis Campaign."

"Usually this means that the chairman sits back and lets the other members of the committee do the work. Not so with Boone. He is currently making a series of radio tapes as part of the 1958 appeal drive. And he'll take part actively in the campaign, despite the fact that he attends Columbia University regularly in addition to his TV series, recording dates and film making."

To fill in his spare time, Boone has been studying cartooning by mail and drew his own Christmas card.

Leslie Caron will star in "Anna" for MGM to be produced in England. There's a report Steve Allen may do a month of jazz concerts in Europe this summer.



Jerry Lee Lewis with his drummer and guitarist are featured in the popular music film "Jamboree." In it he sings "Great Balls Of Fire" which is, of course, Jerry Lee's current best selling record in Britain.

Little Richard doing gospel dates only on the west coast.

Ray Anthony is building up a rock 'n' roll library for his band. "I have come to the conclusion," he told "Billboard," "that a whole generation of dancers has grown up around us. The only thing wrong is that bands haven't been playing their type of music." He's also purchasing a ballroom in California. As you might have expected, Liberace's home contains a collection of 400 miniature pianos.

Bandleader Erskine Hawkins has announced he will no longer play to segregated audiences, which means he'll not play the South. "The last time," he said, "I played before a segregated audience was just before the 'King' Cole incident. In fact, I played at the same place where he later performed. After that incident, I decided not to play again before a segregated audience."

"Many white people," Hawkins told "The Pittsburg Courier," "do not like to be segregated at these affairs. Often times they get on to the dance floor and dance with Negroes. I remember that happened at an affair in North Carolina, a few years ago."

"Police were assigned, as they always are to these kind of affairs. But they stood with folded arms and just looked at the Negroes and whites 'integrated' on the dance floor."

Norman Granz is recording an

## hit at Copacabana

album with Dizzy Gillespie and Sonny Rollins at Dizzy's request... Dick Bock recorded an LP for Pacific Jazz with Gerry Mulligan, Lee Konitz, Al Cohn, Zoot Sims and Allen Eager in arrangements by Bill Holman of Gerry Mulligan originals... Mulligan also recorded with the Vinnie Burke jazz string quartet... Not only poets, but novelists are now appearing in jazz clubs. Jack Kerouac, author of the widely discussed "On The Road," a chronicle of the "beat" generation, is at the Village Vanguard with J. J. Johnson's quintet, singer Beverly Kenney and the Ellis Larkins Duo... Teddy Wilson is to record a sextet album with Buck Clayton.

Gil Evans, who was the primary influence on the influential Miles Davis Capitol recordings of 1949-50, has recorded an album for Prestige with Jimmy Cleveland, Paul Chambers and a fine young soprano saxist, Steve Lacy, who will soon have his first album as leader on Prestige released.

The blues singer, Eddie "Cleanhead" Vinson is back with an album by Bethlehem... Ralph Gleason's book, an anthology titled "Jam Session," is due in January... Art Hodes finally has a new album out. It's on the Dotted Eighth label of Indianapolis.

More from the illuminating Pat Boone interview with Mike Wallace. Said Pat: "I'd like to throw over the traces sometimes. I have a lot of rebel spirit in me. I'd like to be a hobo... I plan to be one, someday." "It would be great to disguise myself, grow a beard, put in a false plate of big buck teeth, wear glasses and let my hair grow long, and just take off for months... to see if I could subsist on odd jobs. To see how independent I could be. I'd like to really experience life, experience the things I can't experience as Pat Boone."

"My Fair Lady" will be recorded again when it's in London, this time for stereophonic tape... Roy Eldridge and Sonny Stitt have made their first album together for Norman Granz... An unusually fine blues album to watch for—it's not out yet—is for Granz under Herb Ellis's name with Eldridge, Getz, the Peterson trio and Stan Levey.

The new Herman band has a rolling blues album, "The Preacher," due out soon on Verve... Annie Ross has finished cutting her first World Pacific album.

James C. Petrillo has refused to allow recordings to be made from the tapes of the Great South Bay Festival of last summer, which featured the reunion of the Fletcher Henderson band... Herbie Nichols, one of the most original of all modern jazz pianists, has a new album due on Bethlehem.

# FRANKIE VAUGHAN has double trouble!

DO you suffer from double trouble? I do.

It can be amusing. I was walking into a football ground to see West Bromwich Albion play, when the steward on the gate touched me on the arm and said, "This way, Ronnie."

And before I knew what was happening, I was being escorted to the players' dressing room.

The trouble? I'd been mistaken for my double—Ronnie Allen, the West Bromwich international centre-forward.

Ronnie and I have a lot of fun out of our facial resemblance. When we are together we invariably put on a leg-pull, leaving people wondering which of us is Ronnie and which is me.

On top of everything, Ronnie can do a first-class impersonation of my stage act.

I only wish I could play football as well as he can impersonate me.

Ronnie (incidentally, he is Vice-President of my Fan Club) has given me quite a few footballing tips which I try out when professional footballers, with whom I train, ask me to join in their practice games.

### Good tips

I know I felt on top of the world when making use of one of Ronnie's tips, I scored a goal in a Northampton Town practice match.

Ronnie Allen is not the only international footballer to be a member of my Fan Club. Duncan Edwards, the brilliant young Manchester United player, is another, and you will often find other famous footballers in my dressing room.

I am repeatedly asked why I spend so much time training with footballers and also out running by myself.

The answer is that I use up so much energy in my stage act that I have to keep in peak condition.

Anyone who saw the Empress Hall ice-show, "Wildfire," will realise that every performance I



Here is Frankie with his double—Ronnie Allen, the West Bromwich and England centre forward. The silver trophy is the F.A. Cup, which West Brom. won in 1954. In the picture are (l. to r.) band-leader Ken Mackintosh, Jim Cameron, Ronnie Allen, Frankie, and John Gordon, proprietor of the Adelphi Ballroom, West Bromwich.

covered a lot of ground and got through quite a bit of energy.

But this show actually helped me to keep fit. For skating is wonderful exercise, and I thoroughly enjoyed myself on the ice.

Most top-line entertainers take a lot of exercise.

Many play a great deal of golf, and Bing Crosby, Bob Hope, Donald Peers, Ted Ray and Jewel and Warriss are all first-class golfers. And my accompanist, Bert Waller, is no rabbit.

### Cricketers

Other artists like Sid Phillips, Vic Lewis, Tony Fayne and David Evans, are good cricketers.

I have always been keen on keeping fit. Before I went on the stage, I not only used to box and play football regularly, but I also tried my hand at weight-lifting.

It was in my student days at the Leeds College of Art that, as the result of weight-lifting, I was nicknamed "The Body."

That nickname has given me a lot of laughs — and some embarrassment — since then.

I was doing some sailing on the Thames one day when Daily Mirror photographer Freddie Reed spotted me. His photograph of me wearing a pair of swimming trunks was published in the Daily Mirror.

That really started something.

To my amazement I began receiving letters from girl art students asking if they could paint pictures of my torso!

I treated the letters as a joke. But it was no joke, when some of the girls, complete with painting kit, started camping outside my flat in an attempt to persuade me to allow them to paint me.

I could have certainly done with a double then!

Reproduced from "Disc-land" by courtesy of the "Daily Mirror."

# KEITH GOODWIN lists his BEST JAZZ RELEASES OF 1957

IT'S customary this time each year to conduct some sort of survey of the past 12 months, and since this column is concerned primarily with jazz records, I feel justified in letting current record reviews fall by the wayside in order to list what I consider to be the best jazz releases of 1957.

I have subdivided my selections into six divisions, limiting each group to six records. In addition to the big band, small combo and vocal categories, there are also special sections for piano and miscellaneous records, and British releases. The records are not listed in any specific order of preference.

#### BIG BANDS

- April In Paris—Count Basie (Columbia 33CX 10088)
- Wild About Harry—Harry James (Capitol LCT 6146)
- Ellington at Newport—Duke Ellington (Philips BBL 7133)
- Ellingtonia '56—Johnny Hodges (Columbia 33CX 10055)
- Basie's Back In Town—Count Basie (Philips BBL 7141)
- Elliot Lawrence Plays Gerry Mulligan—Elliot Lawrence (Vogue LAE 12057)

#### BRITISH

- Five Steps To Dankworth—Johnny Dankworth (Parlophone PMC 1043)
- Presenting Kenny Graham (Nixa NJL 12)
- The Big Band/Ninetel—Victor Feldman (Tempo TAP 12)
- The Quartet—Victor Feldman (Tempo TAP 8)
- Here's Humph—Humphrey Lyttelton (Parlophone PMD 1049)
- The Dave Carey Band (Tempo EXA 51)

#### MISCELLANEOUS

- Hoagy Sings Carmichael—Hoagy Carmichael (Vogue VA 160112)
- Gospel Train—Sister Rosetta Tharpe (Mercury MPL 6529)
- Somebody Up There Digs Me—Louis Jordan (Mercury MPT 7521)
- Blues In The Mississippi Night (Nixa NJL 8)
- Stuff Smith (Columbia 33CX 10093)
- Murderer's Home (Nixa NJL 11)

#### SMALL COMBOS

- Birth Of The Cool—Miles Davis (Capitol T 762)
- Sweets—Harry Edison (Columbia 33CX 10087)
- The Octet/Quintet—Cy Touff (Vogue LAE 12049)
- Mainstream Of Jazz—Gerry Mulligan (EmArcy ESL 1259)
- Hey, Charlie, Let's Play The Blues—Charlie Christian (Philips BBL 7172)
- All The Cats Join In—Buck Clayton (Philips BBL 7129)

#### VOCALISTS

- After Midnight—Nat "King" Cole (Capitol LCT 6133)
- Jimmy Rushing (Vanguard PPT 12016)
- This Is Teagarden—Jack Teagarden (Capitol T 721)
- The Jazz Odyssey Of James Rushing—Jimmy Rushing (Philips BBL 7166)
- Ella Sings Rodgers And Hart—Ella Fitzgerald (HMV CLP 1116-7)
- A Swingin' Affair—Frank Sinatra (Capitol LCT 6135)

#### PIANISTS

- Presenting The Art Tatum Trio (Columbia 33C 9039)

- Earl Hines All-Stars. London Coliseum, October 13.
- Best Piano Performance: "Rosetta" by Earl Hines. Royal Festival Hall, September 28.
- Best British Performance: Humphrey Lyttelton Band at London Coliseum, September 22.
- Best Miscellaneous Performance: Any solo by Eddie "Lockjaw" Davis with the Count Basie Band!



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# It is nice to see FRANKIE BACK IN THE HIT

## It's PARTY TIME—for the EMI stars



There was plenty of party spirit in evidence at the annual EMI get-together last week. Our photographer Harry Hammond took these three groups of celebrities while they were enjoying the festivities. Seen (l. to r.) are Jim Dale, Michael Holliday, Dennis Lotis, Bert Weedon, Don Lang, Monty Norman, Norrie Paramor, Eric Winstone, Tony Osborne, Eddie Calvert, Terry Wayne and Norman Newell. P.S. There were ladies present but our photographer must have been too shy to take them!

**THE** man whom I consider to be the most talented and versatile in show business today, is back in the best sellers! Turbulent and unpredictable by nature, yet brilliant and irresistible artistically... Frank Sinatra is back with a vengeance.

His latest recording has shot into the charts, not merely with a feeble showing, but literally "All The Way."

Capitol Records tell me that, with the film from which it is taken, "The Joker Is Wild," currently on general release, they are expecting it to enjoy even greater success in the New Year, when the topical Christmas records have fallen out of the reckoning.

The simultaneous success of this disc on both sides of the Atlantic brings into the limelight the man whose every recording can be guaranteed to produce consistent sales, but who has not figured in the British best-sellers since the beginning of last year.

On that occasion, he was riding high with the nation's second and third discs respectively—"The Tender Trap" and "Love And Marriage."

The evergreen charm, the genuine sincerity and the fantastic ability of this captivating singer, are reflected in his outstanding success with long-players. These days it seems that any newcomer, with sufficient inspiration to exploit a gimmick, can command the public's attention for just long enough to create a nine days' wonder, and enjoy fantastic disc sales for a brief span.

The basic ingredients of an LP, however, are skill, experience and artistry. For a disc of this kind must stand the test of time; it will be handed down to posterity, its efforts worthy of preservation. How else can the fans be expected to pay such large sums for their recorded entertainment?

Yet not only is Sinatra one of the best-selling LP artists in the world, but he is also the only singer to claim the remarkable distinction of having entered the British Top Twenty with a long-player—that was when his "Songs For Swinging Lovers" reached thirteenth place in the summer of last year.

Even now, in the States, according to *Cashbox*, he has three discs in the list of top LP's there... the sound-track of the film "Pal Joey" is in second place, his album "Where Are You?" figures at No. 8, and his outstanding album, "A Swinging Affair" is still showing after 23 consecutive weeks.

Capitol tell me that Frank's "Where Are You?" album is one of his best ever, and that we can expect it for release in this country in February. Meanwhile, his Christmas album on the same label is benefiting from large seasonal sales, particularly as it includes a new number, suitably appropriate to the time of year, entitled "Mistletoe And Holly."



poning some of his film commitments; entertaining in cabaret, for which he can confidently demand as much as £20,000 per week; producing and directing films... to say nothing of his other business interests!

Yet somehow he manages to juggle with these various facets with the dexterity of a circus artist.

He is constantly being tagged as moody, temperamental, high-handed. Rather is it that he is forthright, direct and straightforward. He has pronounced opinions, which he is not afraid to voice, as per his recent renunciation of rock 'n' roll. But he would be the first to admit that he welcomes criticism, especially when it is constructive.

For such an internationally famous recording artist it may appear, on the surface, strange to have won only one Golden Disc for a million sales—that for "Young At Heart."

But as we said at the outset, the keyword in his case is consistency. No other artist can match, or even approach, him for this. His steady, unflagging brilliance and perfection of performance is a credit to the business.

And I am just one of the countless millions who welcome his return to the record big-time, and are prepared to support him... all the way.

## and Nixa favourites



More fun at the Pye-Nixa Christmas party was shared by (l. to r.) Joe Henderson, Alan Freeman, Janette Scott, Jackie Davies, Michael Barclay, Petula Clark, John Fraser and Gary Miller.

### By DEREK JOHNSON

him to greater advantage and see him rise to even greater heights than many of the previous masterpieces for which he has received such widespread acclaim.

It has been rated in the States as "the greatest musical entertainment of the year," and is playing to unprecedented box-office takings.

Much water has flown under the bridge during the last twenty years, for it was that length of time ago that Francis Albert Sinatra first decided to take up a vocal career. And strangely enough, in view of the rivalry which one might expect between the two—although, in point of fact, it is non-existent—it was a Bing Crosby record which set him along the pathway to success.

Since then, he has experienced practically every emotion and situation that any artist is likely to face. We first heard him anonymously labelled "with vocal chorus," with the Tommy Dorsey aggregation which promoted him, on realising his worth, to "Vocal by Frank Sinatra."

Suddenly, after lengthy and seemingly unrewarding band work, he became the first musical bobby-soxers' idol in the States. His every phrase, his slightest inflection, caused sighs of delight, swoons of ecstasy. Films, television, records—the sky was the limit for Frankie.

Until the public started craving for novelties, crazes, vogues and gimmicks. And then they politely lost interest in Sinatra. To many, he was a dead duck.

Frank Sinatra's comeback to a degree of success, the like of which even he had never known before, is indisputable proof of the man's determination, courage and love of his profession. For now, quite apart from his undeniable singing talent, he has become one of Hollywood's most capable and sought-after actors.

He has enough money, in solid cash and in thoughtful investments, never to have to work again. But the real trouper knows that you simply cannot kill the show business urge—it's in Frankie's blood, and he'll go on working until he drops... but with the happy reservation that he is selective about the parts he chooses, the songs he sings.

For he is one of the hardest workers in the world of entertainment. Consider his various activities—recording, not only as a singer but also as musical director to other artists (latest success, Peggy Lee's "The Man I Love" LP); movie star in ten major successes to date; featured in a TV series, with which he is particularly concerned at the moment, even to the extent of post-

## MAX BYGRAVES SAYS:

SO you want to be in show business?

It's tough business, this show business. It was tough on me at the start. Really tough. And it took a long time to get to know the wrinkles. Even then, you can still learn. And, as the famous show title says, "It's tough at the top."

All right, you say, what's the secret of getting to the top, of staying at the top despite the fact that it's tough?

It's a simple secret, really. Be yourself. Just that—with whatever talent you may have.

The greatest thing that can ever happen to you—or to anyone else—in show business is that you're there because you are yourself.

Don't imitate other people. Don't try to be another Sinatra. There is one already... and it would be a miracle if you turned out to be a better Sinatra than Frank.

Don't try to be another Johnnie Ray. There is only one. And he's doing quite well, thank you.

## BE YOURSELF

You have to make the great big entertainment-loving public want you because it's YOU.

A lot of new singers start off on the wrong foot immediately. If they don't try to imitate someone famous, they use American accents.

And if you do this you run the risk right from the start of being labelled as a phoney. And, what is more, your act comes across as a phoney act.

Vera Lynn doesn't imitate anyone. Ruby Murray doesn't imitate anyone.

They are just Ruby and Vera. And always will be.

How I hate to hear newcomers singing about "can't" instead of "can't," and "lauffing" instead of "laughing."

Strange thing is, incidentally, that all Americans don't sing their words as "lauffing" or "cassle" instead of "carstle."

When I was in the United States recently many of them were

singing these words the way most English people would—words like "charnce" and "arfternoon."

But phoney sticks out a mile, whether they are British or American.

I am a Londoner. Wherever I go in the world I am a Londoner. In the United States, the televisioners know it's Max Bygraves, Londoner, when they see me.

I hope they like me for that. I believe they do. But if I went over there trying to sound like someone from California or the Mid-West, they'd know immediately that I wasn't. And I'd have "had it."

There's no more satisfying thing in this world than being just yourself. It's no credit to you to hear someone saying that you sing, dance or act like somebody else—if you're busy trying to make your own name.

The individual artist is the greatest artist of all-time.

Just look at some of the names: Jolson, Maurice Chevalier, Max Miller, Danny Kaye, Gracie Fields, Sophie Tucker. They are just a few...

Not one is—or was—like the other. Not one tries—or tried—to be like anybody else. But round the world, struggling young entertainers do their best to submerge their personalities into the personalities of stars of this calibre.

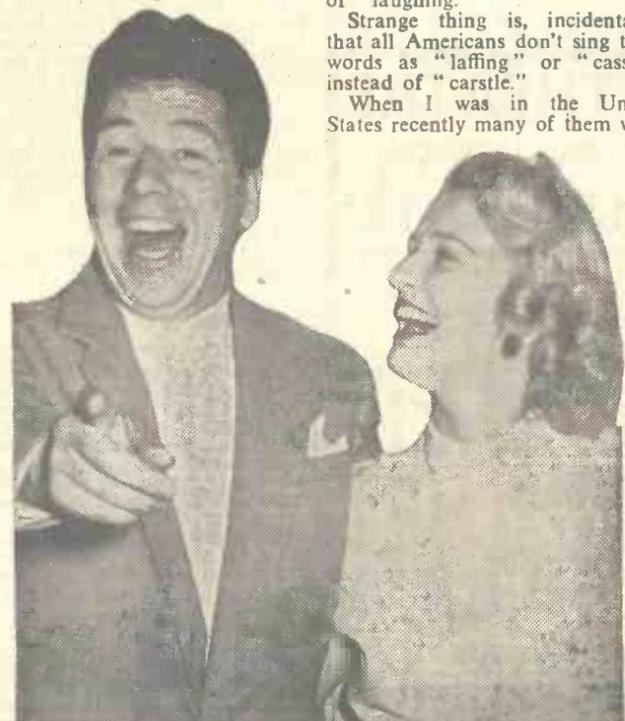
It doesn't pay off. All their life they struggle as a carbon copy... never quite hitting the heights of the original.

There are imitators everywhere. It takes nerve and perseverance to try to be different yet, at the same time, be yourself.

If you can get your chance on your own merits with something different, something out of the general run of things, then you are on your way to the top.

If you can go out there before the footlights and act, sing or dance your way into the audience's heart as YOURSELF—you have something.

Never forget it. Be yourself... always. It's a good idea, son...



Max Bygraves and Joan Regan enjoying a laugh together.

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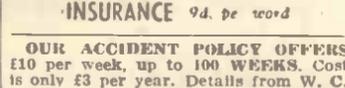
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## TOMMY STEALS A REST!



Tommy Steele gets his slippers off and gives his feet a well-earned rest during the filming of "The Duke Wore Jeans." In this picture, however, he is wearing the more formal velvet and lace of a dukedon—a most unusual get-up for the free and easy Tommy.



Pete Candoli, renowned American trumpet player, formerly with the Stan Kenton Orchestra, has a straight acting rôle in "Kings Go Forth"—Frank Sinatra's latest starring screen production, co-starring Tony Curtis

More than four hundred members and their relatives attended the recent champagne and coke party of George Melachrino's fan club... For his current season at Las Vegas Sands Hotel, Dean Martin has a large entourage constantly around—his seven children!... Lena Horne's brilliant musical director/husband Lennie Hayton has been signed by Roulette Records in New York; his immediate assignments include preparation of a Pearl Bailey

LP, then albums to be waxed by Frankie Lyman and jazz vocal stylist Jeri Southern respectively

A chartered plane (hired by instrument dealer Ben Davis, of Selmer's) imported guitars valued at £25,000 from the Continent, to meet pre-Christmas sales demand here

Jack Hilton presents a new AR-TV series from January 13, featuring Italian artist Rosalina Neri... New members of British Songwriters' Guild include Johnny Dankworth and co-writer of many Tommy Steele disc successes, Mike Pratt

It is claimed that organist Jerry Allen has undertaken five hundred

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TV appearances during past year... Whilst Russ Hamilton spent Christmas Day with his family in Liverpool, Tommy Steele made journey from Liverpool to London for the same purpose... U.S. composer-publisher Robert Mellin planes to London this week-end for film music deal; he welcomed Paul Anka on his return to New York last Monday.

Malcolm Vaughan is hopeful of waxing a duet with his stage partner, Ken Earle, very soon

Mel Tormé was not only featured guest star of Rosemary Clooney's filmed ATV programme last Sunday, but together with contributions from the Hi-Lo's, majority of tunes in this show were composed by Mel

Producer Johnnie Stewart deserves praise for BBC "Sing It Again" package on Sunday; with non-stop vocals from Julie Dawn, Franklyn Boyd, Jean Campbell and Benny Lee (aided by the Steve Race quartet), this must be rated slickest half-hour music radio presentation.

Although reported that Les Paul and his vocalist-wife Mary Ford are appearing here early next year, lack of disc hits since 1953 may be reflected in box-office returns... Eric Delaney's Christmas cards were in bad taste... Providing he undertakes annual engagements there, Frank Sinatra has been offered big financial interest in a Havana hotel.

BBC are trying to retain Josephine Douglas under exclusive contract... Billie Anthony's regular pianist, Michael Austin, was enlisted into the John Barry Seven for their accompaniment of Paul Anka on recent stage tour here... Don't be surprised if, during 1958, Pat Boone waxes a revival of "Confidentially"—the 1950 hit disc and composition of British singer-comedian Reg Dixon.

Pye-Nixa have scheduled a mid-January release for their first Lita Roza record... Cash Box list five Elvis Presley discs in their Best Selling Top Fifteen EP's chart; Pat Boone has three entries and Nat "King" Cole two in same frame... "Death Makes A Claim" is title of book issued on January 23—written by Hank Hobson, a bass player at Mayfair Hotel in Albert Marland's Orchestra

The Decca group are forced to compete with themselves; they issue Sam Cooke's "You Send Me" on London, besides Teresa Brewer's version on Coral... Singer-composer Bobby Troup has a straight acting rôle, playing second lead to José Ferrer in a new MGM film release... The French cabinet has been described as a jazz band by Lionel Hampton; he says: "Every member wants to take a solo!"

## TAIL-PIECES by THE ALLEY CAT

### Just a year ago...

WHAT was so different about the popular music disc scene this time last year? As a recording artist, Harry Belafonte was virtually unknown. The biggest name this side of the Atlantic—Bill Haley. Visiting Britain for concert and TV dates, Pat Boone firmly endeared himself. For the first time in his career, Frankie Vaughan was enjoying a hit record success—"Green Door." After a long absence, Guy Mitchell was riding high in the best sellers with "Singing The Blues." A zany comedian crashed into the American charts with an evergreen ballad—Jerry Lewis singing "Rock A-Bye Your Baby." First, second and third positions in Britain's Top Thirty were occupied by records of Philips artists.

News can be expected very shortly that one of Britain's best-known bands has been signed by Norman Newell, to wax on a label controlled by EMI... An influential Ottawa business association voted their home-town disc star Paul Anka "outstanding citizen of 1957" David Hill, who composed "All Shook Up" (a No. 1 Anglo-U.S. hit for Elvis Presley), has waxed for RCA "Keep Me In Mind"—a composition of Johnny Otis

Whilst appearing in pantomime for the next few weeks at Liverpool, Ruby Murray will travel to Crewe every week-end—spending twenty-four hours there with husband Bernie Burgess; he travels from Birmingham, where he plays a pantomime season with the Jones Boys... "Midnight Sun" (a standard song written by Lionel Hampton) has been revived on American Verve label by Ella Fitzgerald On his

BBC radio programme last Saturday, Vic Lewis vocalised "Up Above My Head"—a tribute to his best American friends, Johnnie Ray and Frankie Laine, who recorded this title as a duet

Herbert Smith, producer of "Six-Five Special" and "The Tommy Steele Story" films, is likely to sign Dickie Valentine to star in his next screen production... New releases on London label in America include "Be My Girl" (Don Fox), "Double Shuffle" (Betty Smith Group), "Piano Polka" (Monia Lier) and "Katsumi Love Theme" (Frank Chacksfield Orchestra)... In view of his father's continued illness, Sammy Davis, Jr., is expected to work as a solo star in 1958—under the personal management of his uncle, Will Mastin

According to NBC, they negotiated for two years with BBC before "Perry Como Show" plans were finalised for relay here... Although her "other piano" was purchased for £2 10s., Winifred Atwell is reputed to have since spent £10,000 in transportation of the instrument

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## 'Cat's Whiskers' awards of 1957

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Heading the honours is FRANKIE VAUGHAN. No singer ever scored such a triumphant success with his first screen acting rôle... he donated entire royalties from two best-selling recordings to charity, besides devoting endless hours to actively helping boys' clubs throughout the nation... gaining a West End season next month at London's Palace Theatre... topping the hit parade with "Garden Of Eden," plus other Top Twenty successes with "Green Door," "Man On Fire," "Gotta Have Something In The Bank, Frank," "Kisses Sweeter Than Wine" and "Wandering Eyes"—quite a feat with the last mentioned title, after Charlie Gracie had already reaped quarter-million sales here.

Other whiskers:— To PETULA CLARK, who proved beyond doubt why her talent is top-class... a brilliant acting performance in a starring dramatic TV rôle... a string of delightful discs, with a flag-flying effort for feminine singers by crashing into the Top Ten with two successive releases. To TEDDY JOHNSON... Just for remaining one of the most charming people in show business.

To NEAL ARDEN, because very few could have taken the heavy criticism from this columnist like he did—without blinking an eyelid. To PAUL ANKA, on jointly composing and recording a No. 1 record ("Diana") both in Britain and America—at the age of sixteen!

To THE HI-LO'S. When tuneless, inferior vocal groups were all the rage, they won acclamation of the critics and public here—with supreme artistry of a sparkling quality. To the KING BROTHERS, on outvoting the Stargazers to become Britain's No. 1 vocal group, eclipsing all rivals with their first hit selling record ("White Sport Coat")—then following through with "In The Middle Of An Island" and "Wake Up Little Susie."

To CYRIL STAPLETON, because he proved that variety theatres can still be packed by dance bands of musical class, featuring conventional good singers—not so-called artists only worthy of the gutter. To RONNIE HILTON, Britain's most improved variety artist... a ballad booster who outpointed all challengers spinning "Around The World" in his head measurements have not increased.

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To FRANK SINATRA, BING CROSBY and LOUIS ARMSTRONG—they projected maturity, priceless ability and the polish which made "High Society" worthy of the name.

To RUSS HAMILTON, another "Gold Disc" winner with first recording—and his own composition... Only British artist this year to enjoy a sustained entry in America's Top Twenty charts.

To JACK GOOD, JOSEPHINE DOUGLAS, PETE MURRAY and all concerned with BBC-TV "6.5 Special"—a glorious victory with teenage artists, also viewing figures which must justify more programmes designed for youth.

To CLIFF ADAMS, genius arranger-director of best television choir, The Granadiers—also responsible for consistent all-round competence of his group, The Stargazers.

To GUY MITCHELL, who proved that a come-back is not only possible, but can be maintained—and he had the courage to admit how tough things were when the going was bad.

To BRIAN TESLER (ATV) and ERNEST MAXIM (BBC)—they deserve a repeat of the previous compliment paid to them last month; both are producers equal to the best in America—even greater in most cases.

To DICKIE VALENTINE, despite lack of a disc hit maintained his top-level popularity—because he continually improves his variety act and standard of singing.

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### THE HI-LOS

An advertisement appearing in the "NME 1958 Annual" inadvertently states that the Hi-Los are represented in Britain by Lew & Leslie Grade. This is incorrect as their booking agents throughout the world are Music Corporation of America Ltd.

### Assst!

Watch next week's issue for full details of—

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