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LAURA K. BRYANT ANGEL TEARS

HLU 8551



45/78

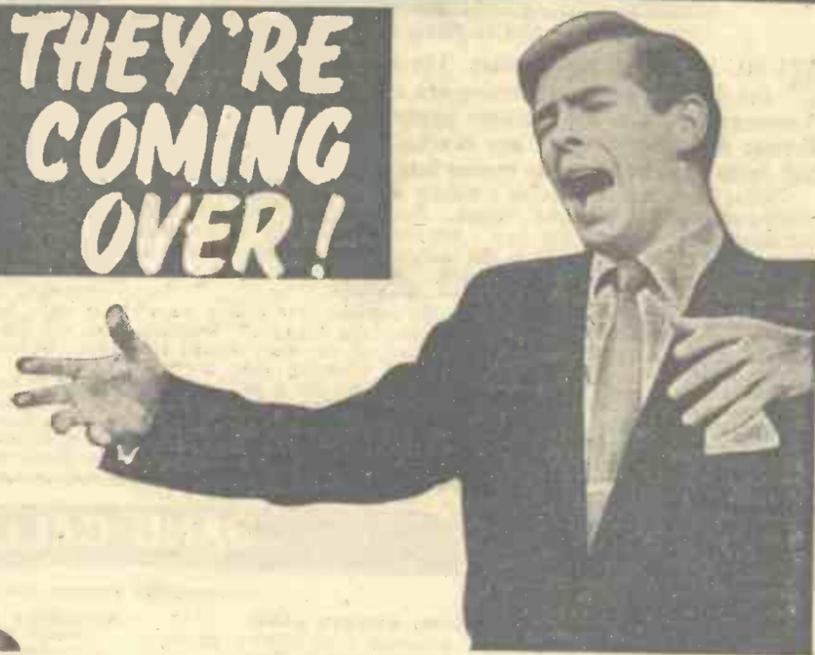


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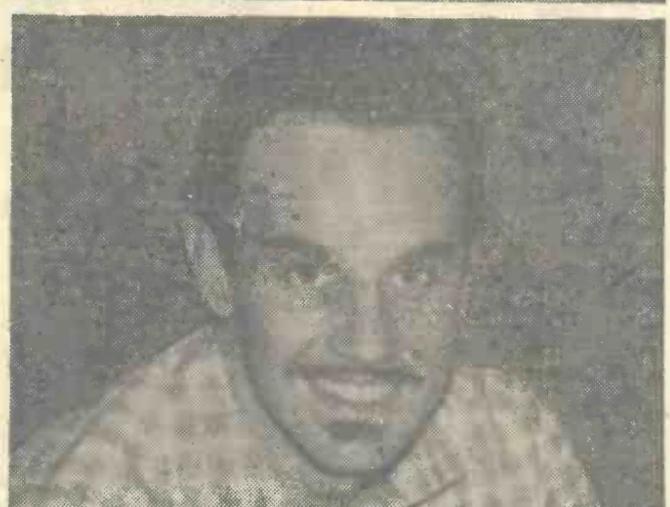
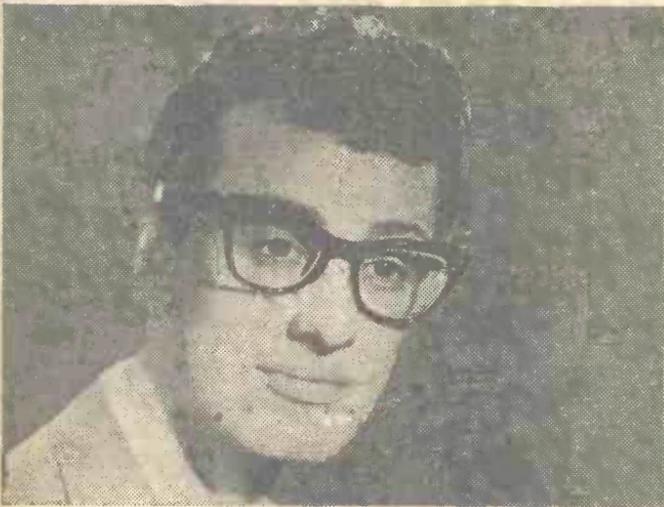


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LOUIS PRIMA

A First-Time HELLO and . . .

It's never too late—or early —to get into the Charts!



RICKY NELSON



BILL JUSTIS

MUSIC knows no age barriers. The majority of today's record buyers may be teenagers, but the discs they are purchasing are not all made by artists of their own age group. The three American artists at the moment appearing in Britain's best-sellers for the first time, show a distinct difference in their age bracket—Ricky Nelson has reached the ripe old age of 17; Bill Justis, now turning the corner into the thirties, and veteran Louis Prima, in his 47th year!

What have they in common? Simply that they all make exciting, rocking records. Take Ricky Nelson. His first record was issued in the States only nine months ago. Yet since then, four of his discs have graced the Top Twenty in the States—two of which climbed to second position and one reached No. 3.

He has caused such a stir in American circles that his latest record, "Stood Up"/"Waitin' In School," crashed into the sellers in January, arriving at fourth position. This is the sort of impact normally created by Presley alone! But probably his most remarkable feat occurred with his initial release. Fats Domino had been sitting pretty

in the top table for several weeks, with his "I'm Walkin'." Suddenly, from out of the blue, arrived this slip of a schoolboy, who promptly forced Domino into a back seat, and romped into second place.

His disc follow-up did not achieve such heights—that was "You're My One And Only Love"—getting only

to 14th place, but he came back into the reckoning in a big way in October with "Bee-Bop Baby," which became America's No. 3 seller.

Now it's "Stood Up" that's making such headway, and providing him with his first British hit. Why hasn't he been recognised over here before?

Possibly because he was totally unknown to us, whereas at home he was an extremely well-known television performer long before he set foot inside the recording studio.

however, especially as he is the most versatile member of the family—he plays guitar, drums and piano, and is an excellent dancer. Now, in less than a year, he has sold more records than his Mom and Pop together—with all their years of experience.

It's particularly noteworthy that all four of Ricky's hit parade entries in the States have listed both titles on the disc. So in point of fact, although he's had four disc hits, he can claim eight hit titles—and a further success is that his new LP has just found its way into the table of best-selling U.S. long-plays.

Long career

LOUIS PRIMA, whose "Buona Sera" is currently popular, paid his first visit to the recording studio 25 years ago, when he played with Red Nichols and his Pennies. Louis was a violinist originally, but he soon took up the trumpet.

He also blossomed as a rhythm singer and his unusual gravelly voice and hot trumpet became widely recognised in music circles. With the advent of the rock craze, Louis was quickly on the road with his own package show—and he is still touring with it, drawing capacity crowds wherever he goes.

The title of this package show is "The Wildest Show On Earth," and Capitol has issued two LP's from the show, including songs Louis has made famous.

Several melodies will always be associated with his name—as he has hit the million mark with six of his discs in the States. One of his best-known is the Italian-flavoured "Angelina," while another which enjoyed enormous sales was "Civilisation."

Louis, of course, will also be remembered for the marathon "Sing, Sing, Sing," which he composed for Benny Goodman.

Louis is married to his featured singer, Keely Smith, who was once president of his fan club. Quite by chance she was invited to sing with the band. A year later, they were married.

Sax success

ONE of the rarest of all events in the disc world is the arrival in the charts of a strictly instrumental recording. And to attain No. 2 position with a saxophone solo is a truly outstanding feat.

Bill Justis has done this in America; and he is now rapidly zooming up our own table with his

composition, "Raunchy," over here, too.

There is something of a parallel on this disc with the late Jimmy Dorsey's "So Rare"—another sax solo, which obtained third place across the Atlantic last year. But on this record, Dorsey had the assistance of a vocal group, and there was not such keen competition on the number itself.

In America, Ernie Freeman climbed high in the sellers with "Raunchy," and now Billy Vaughn is doing likewise—though at the moment, it's the coupling of Vaughn's disc which is bringing in the customers.

And in Britain, of course, Justis has been battling against local competition in the form of Ken Mackintosh and Winifred Atwell. Justis is a native of Memphis, Tennessee, home of the enterprising Sun Record Company, where such famous names as Presley, Carl Perkins and Jerry Lee Lewis started their rise.

Bill Justis has for some time been musical director at Sun and, as such, has been closely associated with the disc careers of these top-line artists.

Already, "Raunchy's" follow-up is proving a tremendous seller in the States and it will be out over here so watch out for two of Bill's own compositions—"College Man," a wild, torrid jump offering, and "The Stranger."

Welcome to the British hit parade, Messrs. Prima, Nelson and Justis. Let's face it—it must be a wonderful feeling to get into it for the first time, irrespective of whether your age is 17, 30 or 47!

DEREK JOHNSON.

JOHNNY DANKWORTH ORCHESTRA
Friday: Park Lane Hotel, London;
Saturday: Windmill Club, Rushden;
Thursday: Co-operative Hall, Nuneaton.

CHRIS BARBER BAND
Saturday: City Hall, Sheffield; Sunday: Empire, Liverpool; Monday: Humphrey Lyttelton Club, London; Tuesday: Royal Festival Hall, London; Wednesday: Southall.

BASIL KIRCHIN BAND
Saturday: Festival Hall, Kirkby-in-Ashfield; Sunday: Oxford.

HUMPHREY LYTTTELTON BAND
Saturday: Town Hall, Crewe; Sunday: Hippodrome, Manchester; Wednesday: Humphrey Lyttelton Club, London; Thursday: Conway Hall, London.

VIC LEWIS ORCHESTRA
Friday and Saturday: Green's Playhouse, Glasgow; Monday: Southampton.

BONNIE ALDRICH AND THE SQUADRONAIRES
Friday: Queen's Rink Ballroom, West Hartlepool; Saturday: Queen's Hall, Preston; Sunday: Coventry Theatre.

TERRY LIGHTFOOT'S JAZZMEN
Friday: Ealing; Saturday: Wood Green; Sunday: Humphrey Lyttelton Club, London; Tuesday: White Hart, Bromley; Wednesday: Walthamstow; Thursday: Humphrey Lyttelton Club, London.

DAVE BRUBECK QUARTET
Friday: Philharmonic Hall, Liverpool; Saturday: Gaumont, Ipswich; Sunday: Dominion, London.

BAND CALL

(Commencing February 21)

WHO'S WHERE

(Commencing February 24)

ALMA COGAN, TERRY WAYNE
Glasgow Empire.

LONNIE DONEGAN
Leeds Empire.

VICTOR SOVERALL
Liverpool Empire.

DAVID WHITFIELD
London Palladium.

EVE BOSWELL
Manchester Palace.

DAVID HUGHES, NAT GONELLA
Edinburgh Empire.

HEDLEY WARD TRIO
Aberdeen, His Majesty's Theatre.

PAULINE SHEPHERD, BOB CORT
SKIFFLE GROUP
London Metropolitan.

PERSONALITY PLATTERS
Chiswick Empire.

EDMUND HOCKRIDGE, YANA
Finsbury Park Empire.

HONNIE HARRIS
Nottingham Empire.

CHAS. McDEVITT SKIFFLE GROUP
Norwich Carlton Cinema.

ANNE SHELTON
Newcastle Empire.

RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

SUNDAY

6 Beaver Club; 6.15 You Lucky People; 6.45 Accordion Time; 7 Tunes To Remember; 7.30 The Winifred Atwell Show; 8 Opportunity Knocks; 8.30 Take Your Pick; 9 This I Believe; 9.30 Cream Of The Pops; 10 Record Rendezvous; 10.30 Magic Of Sinatra; 11 Top Twenty.

MONDAY

6 Requests; 8 Show Business; 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 Godfrey Winn's Concert; 9 Alma Cogan Show; 9.15 Linger Awhile; 9.45 Tomorrow's Top Ten; 10 The Capitol Show; 10.30 Fontana Fan Fare; 10.45 Bing Sings; 11 Revival Time; 11.30 Oral Roberts.

WEDNESDAY

6 Requests; 8 Double Your Money;

THURSDAY

6 Requests; 8 The Harry James Show; 8.30 Lucky Number; 9 Song Parade; 9.15 Song Hits of the Century; 9.45 Favourites Old and New; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour; 11.30 Starlight Serenade.

FRIDAY

6 Requests; 8 Shilling A Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dickie Valentine Show; 9.30 The Dick Haymes 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 Spia with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.

AFN HIGHLIGHTS

547, 344, 271 METRES

SUNDAY

12 noon Waltz Time; 3 Highway Of Melody; 5.05 Metropolitan Opera Auditions; 7.05 People Are Funny; 8.30 European Storybook; 9.35 News and Sports; 10.30 Westward Look.

MONDAY

11 a.m. Request Show; 12 noon Melody Mart; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Lone Ranger; 4 Requests; 5 Quarter's Worth; 6 Music In The Air; 7.05 \$64,000. Question; 9 Music For You.

TUESDAY

11 a.m. Request Show; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.05 What's My Line; 9 Modern Jazz, 1958.

WEDNESDAY

11 a.m. Request Show; 11.55 Les Paul; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 5 Sound Track; 6 Music In The Air; 7.05 Groucho Marx; 9.45 Bob and Ray.

THURSDAY

11 a.m. Request Show; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 5 In The Mood; 6 Music In The Air; 7.30 21st Precinct; 8.30 Unit 99; 9.45 Melodia; 10.45 Request Show.

FRIDAY

11 a.m. Request Show; 11.55 Les Paul; 12 noon Melody Mart; 2.05 Stickbuddy 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 Mystery Time; 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.

17 GREAT RECORDING STARS! 21 HIT TUNES!

FATS DOMINO
'Wait and See'

JERRY LEE LEWIS
'Great Balls of Fire'

CHARLIE GRACIE
'Cool baby'

WARNER BROS
Great Big

DISC Jockey Jamboree

LEWIS LYMON AND THE TEENCHORDS

SLIM WHITMAN

THE GREAT
COUNT BASIE BAND
WITH
JOE WILLIAMS

AND

BUDDY KNOX - JIMMY BOWEN - THE FOUR COINS
JODIE SANDS - CARL PERKINS - RON COBY - CONNIE FRANCIS
ANDY MARTIN - ROCCO & HIS SAINTS - FRANKIE AVALON

RELEASED SUNDAY, FEB 23!

Welcome to the BRITISH HIT PARADE

BILL JUSTIS
Raunchy

(HLS 8517)

RICKY NELSON
Stood Up

(HLP 8542)



45/78 rpm

LONDON RECORDS Division of THE DECCA RECORD CO LTD
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... a WELCOME BACK to the Charts



DAVID WHITFIELD

EVERY business has its cynics—those people who have faith only in their ability (though more often than not it's inability!) to predict flops and cultivate misery.

The music business is liberally dotted with these characters, and during the past few months, they've been telling all and sundry that as far as big selling records are concerned, artists like David Whitfield, Eddie Calvert, the McGuire Sisters and many others were through.

Right now, however, we can happily thrust a copy of the latest hit parade listings under their noses and, with a justified smirk, ask the old, old question: "How wrong can you be?" For David, Eddie and the McGuire gals are all back in the sellers and it's a pleasure to welcome them back on this page.

KEITH GOODWIN.

Monty is David's lucky charm

DAVID WHITFIELD, who is currently appearing in pantomime for the first time in the London Palladium production "Robinson Crusoe," has returned to the hit list after a lengthy absence.

David won his gold record with "Cara Mia"—a song written by noted orchestra leader Mantovani, who also accompanied David for the disc. He is back again at No. 22 with another Mantovani composition—"Cry My Heart." And as before, Mantovani also directs the accompanying orchestra!

David, of course, is no stranger to the hit parade. He's been there many times before, with tunes like "I Believe," "Answer Me," "Rags To Riches," "The Book," "My September Love," "Adoration Waltz," "Everywhere," "I'll Find You," "Mama," "Lady Of Madrid," and "When You Lose The One You Love."

The success of "Cry My Heart" is all the more surprising in view of the fact that David's day-to-day pantomime commitments restrict him from helping to stimulate interest in the record, via personal appearances at variety theatres all over the country.

Still intact!

This tends to suggest that David's vast army of staunch supporters is still intact and not, as some cynics seem to think, breaking up and losing faith in their idol.

The Hull-born ex-quarystone shoveller, then seaman, whose ambition if ever obliged to quit show business is "to own a store and operate it myself," will doubtless begin a tour of the major British music halls following the completion of the pantomime season in April.

The success of "Cry My Heart" should ensure an exceptionally warm and enthusiastic welcome for him wherever he appears.

It seems that ballads are coming into favour again, and if this be true, then David can be relied upon to make frequent visits to the hit parade in the future. It's our guess, too, that Mantovani will be right along there with him.

More gold for Eddie

CURRENTLY causing jubilation in the Eddie Calvert household is the gradual climb into the top twenty of his recording of "Mandy."

I heard Eddie play this captivating little ditty during his variety act at Finsbury Park Empire as far back as September last year, and thought then that it was ideal hit parade material for the famed "Golden Trumpeter."

Mind you, I had to wait a long time to see my prediction come true!



EDDIE CALVERT

"Mandy" is one of those "once heard—never forgotten" type of tunes, a fascinating little melody that you'll have difficulty in getting out of your mind.

The version of the same tune with a lyric, incidentally, is known as "The Pansy"

Whenever the name Calvert is mentioned, people always think of "Oh Mein Papa"—the first British instrumental record ever to sell more than a million copies.

You will recall that the Preston-born trumpeter flew to the States during March, 1954, to collect his gold record.

Eddie's career has been liberally sprinkled with record successes. There was the haunting "Midnight," the mambo-styled "Cherry Pink And Apple Blossom White"; the romantic title song from the film "John And Julie"; "Zambesi"; and even an instrumental version of the Tony Bennett hit "Stranger In Paradise" (the only non-vocal interpretation to enter the hit lists).

In the composing field, too, Eddie is extremely active, and we'd like to take time out here to remind you that he wrote one of Vera Lynn's biggest discs hits—"My Son, My Son."



THE MCGUIRE SISTERS

'Sugartime' gals score sweet sale

THE success of America's glamorous McGuire Sisters with the swiny "Sugartime" (currently resting at No. 14), is doubly important with regard to the far reaching effects which are resulting from their re-entry into the best sellers after an absence of almost two years.

The immediate outcome of their success is that Christine, Phyllis and Dorothy McGuire are in terrific demand. Their services are being almost "fought for" by impresarios since their disc success.

The McGuire gals were last in the hit parade here in June, 1956, with "Delilah Jones," which hovered around the foot of the table for a few weeks.

Before that they entered the upper regions of the charts with "Sincerely" and "No More," while in the States, hit parade titles came their way with "Muskrat Ramble" and "Good-

night, Sweetheart, Goodnight."

In the LP stakes, too, the sisters are enjoying a fair measure of success with their most recent Coral album "Teenage Party."

The girls—real-life sisters—come from Middletown, Ohio, and began their show business career by appearing at services bases and at army hospital concerts.

The McGuire first made their mark in America after appearing on a radio show on station WLM in Cincinnati. Later came a series of lucrative cabaret dates, and then regular engagements on Kate Smith's radio series and Arthur Godfrey's TV programmes.

... and here's a gal who's just starting!



Putting a snap in it with her fingers—and her voice—is Valerie Masters, 17, who signed with Ray Ellington in December as replacement for Marion Ryan. Her television debut was in a Jack Hylton Show recently and caused favourable comment.

VOCAL DIRECTORY

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WITHOUT YOU
PB 793

THE FOUR LADS
PUT A LIGHT IN THE WINDOW
THE THINGS WE DID LAST SUMMER
PB 776

VIC DAMONE
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PB 788

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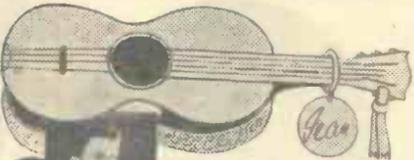
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POPS PAGE PREDICTION . . .

Marvin Rainwater's 'Whole Lotta

WATCH out for another new name in the list of best-sellers—a name that you won't easily forget—Marvin Rainwater! He is the latest recruit to the big beat from the realm of country-and-western music and has penned his own hit-sounder, "Whole Lotta Woman."

From the very first chord on the guitar it commands the attention; the beat is strong, the mood happy and the tune catchy enough. The words, if not in Shakespeare's class, are certainly entertaining.

Two listens to this waxing and you'll be forking out your cash, I'm thinking. Flipside of this MGM disc, "Baby Don't Go," is another Rainwater original in which the c & w influence is more pronounced.

Incidentally an interesting feature of "Whole Lotta Woman" is Marvin duetting with himself, a gimmick that has been more favoured by the gals than the males in the past.



MARVIN RAINWATER

TECHNIQUES

I've got a feeling that The Techniques might have a hit up their sleeves in "Hey Little Girl." There's no great impact in this easy-going, sentimental number with a very relaxed beat.

Its appeal lies in simplicity, the sort of simplicity that put "It's Almost Tomorrow" into the top spot over two years ago.

Easy on the ear but with enough beat to set the feet tapping and words that are spot on the target—the target being teenage appeal.

The Techniques are a group of college students with a strong condescendence value.

"In A Round About Way" is a little faster, has a certain degree of punch, but not enough. Pleasant though. Label is Columbia.

SILHOUETTES

Issued here on Parlophone, "Get A Job" by The Silhouettes has made a sensational jump up the hit parade over Stateside. Just how it happened mystifies me, because this is one of the worst rock 'n' roll discs I have ever heard.

I'm no square but I do ask that pop music should be entertaining, whether it be beat or ballad, happy or sad.

This is plain monotonous, and for the most part meaningless. Opens up with a fair imitation of hens clucking, has very few words and what there are, are barely intelligible.

This can be excused. In fact it doesn't matter at all, if the beat is exciting and the mood infectious. But in this case it's just miserable mumble-jumble.

On the other side the title reads "I Am Lonely." I'm not surprised.

MORE KIDS

The lollipop and lemonade brigade has been at work again—this time at the Decca studios. Little Johnny and the Three Teenagers offer you their rendition of "Baby Lover."

An unknown youngster of this sort could chalk this up as a hit at the expense of Pet Clark, but in this particular case I don't think it will happen.

Little Johnny sounds no better than thousands of other little Johnnies, lacks the extra personality that has made Frankie Lyman, Paul Anka and Laurie London into big names.

What's more, he lacks their singing

ability! The whole thing is scrappy and unprofessional.

For makeweight the kids have a bash at "Rickety Rackety Rendezvous," and sing flatter than the Sahara Desert.

SHEPHERD SISTERS

The Shepherd Sisters established themselves quite satisfactorily with "Alone," despite the fact that they were outsold by other versions.

They should gain further popularity with their Mercury waxing of "Gettin' Ready For Freddy."

The gals really let fly vocally and the Morty Craft orchestra provides a fast infectious beat. Bell chimes accentuate the beat and suggest the arrival of Freddy at the front door. A cute and original gimmick.

Given enough exposure, this could be a big 'un for the Shepherds. "The Best Thing There Is Love" makes good value on the reverse. Big pounding beat, loads of punch

AL SAXON

A home-grown newcomer who debuts on the Fontana label is Al Saxon. His singing of "Dream Boy," together with the simple guitar and chorus accompaniment, adds up to the best bet for a hit record that Fontana has yet turned out.

Easy-paced, without being too relaxed and with a happy beat, "Dream Boy" sounds to be ideal for Al's vocal talents.

The lad sings well, deserves his big break. Equally promising is the flipside, as far as Al is concerned, though the song, "You All You," is nothing like so good.

TOMMY SANDS

Very impressed by the sound of Tommy Sands with "Sing Boy Sing" on Capitol. If this is the kind of

Meet Pat's brother

ANYONE who decides to follow a big brother into show business sooner or later comes up against the problem of choosing another name.

But the question is: What name to choose? Nick Todd, 22-year-old brother of singing star Pat Boone, pored over hundreds of names before hitting on the right solution.

On the advice of his recording manager, Randy Wood, he decided to reverse the title of his record company—Dot—adding another "d" for good measure.

And although his first two British releases—"Plaything" and "At The Hop"—have so far made no great impression on the record-buying public, a major breakthrough of one of his discs could make Nick Todd as well known as his brother.

Nick was born in Jacksonville, Florida, on June 1, 1935, exactly one year after the arrival of brother Pat. When the family moved to Nashville, Tennessee, he followed his elder brother into High School. Like Pat, too, he decided to continue his education at college, studying English and receiving his Bachelor of Arts degree in June, 1957.

His initial break into show business had taken place the previous year. In the summer of 1956, Nick appeared as the "discovery of the week" at a Sunday afternoon concert run by the local newspaper.

Randy Wood (brother Pat's recording manager) followed it up by asking for a tape recording of his voice and offering him a session

Woman' will cause a stir

says

'Singles' reviewer
KEITH FORDYCE



number that we shall get under the heading of the big beat in future, it's not at all bad.

It's a reasonably intelligent song, the beat is attractive, the arrangement good. The mixture is very much "as before"—a soloist backed by a group, with guitar and drums well in evidence.

But musically it is a higher class production than much that we have heard recently.

Tommy is restrained but loses nothing in appeal. "Sing Boy Sing" is the title song of his new film which opens in London next week. "Crazy 'Cause I Love You," on the reverse, is a very ordinary rock number.

VICTOR LABATI

Tenor Victor Labati has his second recording out on Parlophone, and confirms his earlier promise. Not a really "big" voice, but warm in tone.

Victor gives a sensitive interpretation of "One Blade Of Grass," and displays sincerity in the religious ballad, "His Arms."

Neither song is strong enough to put Victor in the sellers, but he has the ability to get there with the right material.

JOHNNY DUNCAN

"If You Love Me Baby," recorded by Johnny Duncan on Columbia, should sell well. Good instrumentally, a lively beat, and Johnny singing remarkably like Lonnie Donegan. Saxophone leads during the rather long instrumental break.

Much to my surprise I found the "B" side, a revival of "Goodnight Irene," to be the more impressive.

I suppose I've heard—and sung—this song hundreds of times, but so

WH268 is a very good buy.

On two sides of this 78 r.p.m. platter are six of the songs from the film—"Lady Is A Tramp," "Bewitched," "I Didn't Know What Time It Was," "I Could Write A Book," "My Funny Valentine" and "Small Hotel."

Performed by full orchestra (under Johnny Gregory), chorus and two soloists, this production is as good as you could ask for.

Credit is given on the label to The Embassy Singers—pity they don't name the two soloists, who do such a fine job.

The male vocalist in particular (he has four of the songs, the girl has the other two) does especially well.

TONY BENNETT

A great song on Philips comes from Tony Bennett. "I Never Felt More Like Falling In Love" is the sort of composition that even Irving Berlin wouldn't feel ashamed of writing.

Taken at a strolling pace with a strolling accompaniment from the Ray Ellis orchestra, it is romantic but not "soppy."

In fact, the mood is a very happy, smiling one. The melody is out of the top drawer, the lyric is above average, and Tony gives an ideal interpretation.

Do your best to hear this song—I promise you won't be wasting your time. "Love Me, Love Me, Love Me," is a slow romantic ballad, not too pretentious.

Tony is in good form, backed up with plenty of echo. The recording engineer deserves a bouquet for an excellent sound balance on both sides.

PERRY COMO
in **If I'm Lucky**
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COVENTRY ST. W.I.

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Moonlight Serenade
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BOB DALE
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One Blade Of Grass
CB. 1421

RITA WILLIAMS
Love Me Forever
CB. 1417

KENNY BARDELL
My Darling,
My Darling
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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Week ending Wed., 19th Feb., 1958)

Last This Week

- 1 1 THE STORY OF MY LIFE Michael Holliday (Columbia)
- 3 2 MAGIC MOMENTS Perry Como (RCA)
- 2 3 JAILHOUSE ROCK Elvis Presley (RCA)
- 4 4 AT THE HOP Danny & The Juniors (HMV)
- 5 5 OH, BOY! Crickets (Coral)
- 6 6 ALL THE WAY Frank Sinatra (Capitol)
- 7 7 LOVE ME FOREVER Marion Ryan (Pye-Nixa)
- 10 8 YOU ARE MY DESTINY Paul Anka (Columbia)
- 7 9 APRIL LOVE Pat Boone (London)
- 7 10 PEGGY SUE Buddy Holly (Coral)
- 15 11 RAUNCHY Bill Justis (London)
- 11 12 GREAT BALLS OF FIRE Jerry Lee Lewis (London)
- 12 13 BONY MORONIE Larry Williams (London)
- 24 14 SUGARTIME McGuire Sisters (Coral)
- 20 15 WITCHCRAFT Frank Sinatra (Capitol)
- 16 16 KISSES SWEETER THAN WINE Jimmie Rodgers (Columbia)
- 13 17 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
- 14 18 MY SPECIAL ANGEL Malcolm Vaughan (HMV)
- 20 19 RAUNCHY Ken Mackintosh (HMV)
- 26 20 MANDY Eddie Calvert (Columbia)
- 18 21 JAILHOUSE ROCK (EP) Elvis Presley (RCA)
- 23 22 CRY MY HEART David Whitfield/Mantovani (Decca)
- 22 MAGIC MOMENTS Ronnie Hilton (HMV)
- 17 24 THE STORY OF MY LIFE Gary Miller (Pye-Nixa)
- 25 BUONA SERA Louis Prima (Capitol)
- 19 25 KISSES SWEETER THAN WINE Frankie Vaughan (Philips)
- 27 STOOD UP Ricky Nelson (London)
- 22 28 BYE BYE BABY Johnny Otis Show/Marie Adams (Capitol)
- 26 29 LOVE ME FOREVER Eydie Gorme (HMV)
- 30 NO OTHER BABY Bobby Helms (Brunswick)
- 29 30 SUGARTIME Alma Cogan (HMV)

BEST SELLING SHEET MUSIC IN BRITAIN

Last This Week

- 1 1 THE STORY OF MY LIFE (Sterling) 2s.
- 10 2 MAGIC MOMENTS (Chappell) 2s.
- 3 3 LOVE ME FOREVER (Kassner) 2s.
- 2 4 APRIL LOVE (Robbins) 2s.
- 4 5 ALL THE WAY (Barton) 2s.
- 7 6 JAILHOUSE ROCK (Belinda) 2s.
- 23 7 SUGARTIME (Southern) 2s.
- 5 8 MY SPECIAL ANGEL (Yale) 2s.
- 9 9 FORGOTTEN DREAMS (Mills Music) 2s. 6d.
- 8 10 MA, HE'S MAKING EYES AT ME (Feldman) 2s.
- 6 11 KISSES SWEETER THAN WINE (F.D. & H.) 2s.
- 13 12 PUT A LIGHT IN THE WINDOW (Kassner) 2s.
- 11 13 OH BOY! (Southern) 2s.
- 14 CATCH A FALLING STAR (Feldman) 2s.
- 22 15 AT THE HOP (Bron) 2s.
- 15 16 AN AFFAIR TO REMEMBER (Fest) 2s.
- 14 17 TAMMY (Macmelodies) 2s.
- 16 18 PEGGY SUE (Southern) 2s.
- 17 19 WAKE UP, LITTLE SUSIE (Acuff-Rose) 2s.
- 20 20 CHICAGO (Feldman) 2s.
- 18 21 I LOVE YOU, BABY (Sherwin) 2s.
- 12 22 ALONE (Duchess) 2s.
- 19 23 LET ME BE LOVED (Frank) 2s.
- 24 YOU ARE MY DESTINY (Robert Mellin) 2s.

BEST SELLING POP RECORDS IN U.S.

(Week ending Wed., Feb. 19, 1958)

Last This Week

- 1 1 Don't / I Beg Of You Elvis Presley
- 2 2 At The Hop Danny and the Juniors
- 3 3 Get A Job Silhouettes
- 6 4 Short Shorts Royal Teens
- 4 5 Stood Up / Waitin' In School Ricky Nelson
- 5 6 Sail Along, Silvery Moon/Raunchy Billy Vaughn
- 9 7 Catch A Falling Star/Magic Moments Perry Como
- 7 8 The Stroll Diamonds
- 12 9 Dede Dinah Frankie Avalon
- 8 10 Sugartime McGuire Sisters
- 14 11 You Are My Destiny Paul Anka
- 12 Oh, Julie Crescendos
- 10 13 Great Balls Of Fire Jerry Lee Lewis
- 11 14 Peggy Sue Buddy Holly
- 15 15 April Love Pat Boone
- 13 16 La Dee Dah Billy and Lillie
- 16 17 Maybe Chantels
- 19 18 Don't Let Go Roy Hamilton
- 19 Jo Ann Playmates
- 20 26 Miles Four Preps

The American chart is published by courtesy of "Billboard"

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DANKWORTH ON PALLADIUM TV

VAL PARNELL has sprung a major surprise this week in announcing that Johnny Dankworth and his orchestra will be in ATV's "Sunday Night at the London Palladium" this week-end, February 23.

This sensational booking of Britain's premier jazz orchestra completes a bill, which is headlined by ace singer Frankie Vaughan.

Cleo Laine will also be seen with the Dankworth orchestra on the Palladium show.

Tomorrow (Saturday) the orchestra will be heard in a BBC radio play, "Boom Tiddly Batch Cake," in the Home Service's "Saturday Matinee."

Meanwhile, from America, comes the news that famous "Voice of America" disc-jockey Willis Conover will devote an entire hour's record-show to the music and songs of Johnny Dankworth and Cleo Laine during April.

Two Dankworth trumpeters joined the Musicians' Union and prevented disruption on last Saturday's BBC "Jazz Saturday" presentation, in which the band appeared. They were Dickie Hawdon and Colin Wright.

The Union also insisted that Cleo Laine become a member if she took part in Wednesday's Light Programme broadcast. She joined "under protest."

Lanza hopes to resume tour here on March 4

EFFORTS are being made for Mario Lanza to return to Britain in April to play dates he has missed this month due to indisposition.

His concert agent, John Coast, told the NME: "On doctor's orders he had to cancel concerts when acute swelling and inflammation developed following a dental infection. It was hoped he would be fit enough to open in London as arranged last Sunday, but his medical advisers banned any singing until March 2."

Accordingly, he should resume his planned dates at Bristol on March 4. Lanza's British tour was scheduled to end at Dundee on March 27.

He will appear on the Continent from April 2 and then come back to Britain to play more concerts.

HOW TO GET 200 FREE TICKETS FOR HOLLY-CRICKETS' CONCERTS

HOW would you like to see Buddy Holly and The Crickets on either their opening night or their second night in Britain—FREE OF CHARGE? The "New Musical Express" has purchased two hundred of the best available seats as presents for its readers.

One hundred tickets are for the first house, Saturday, March 1, when Buddy Holly and The Crickets open their British tour at the Trocadero, Elephant and Castle, London. Another hundred tickets are for the first house on Sunday, March 2, at the State, Kilburn.

These tickets will go to the winners of a simple competition.

All you have to do is forecast, in correct order, the tunes and artists to be first, second and third in the NME's "best-selling records in Britain" list next week.

Below you will find a coupon which you must fill in, paste on the back of a postcard and send it to "Pop Competition," New Musical Express, 5, Denmark Street, London, W.C.2. Closing date is first post next Tuesday, and tickets will be sent out on Thursday.

MUST BE COUPON

Only entries on coupons from the NME will be accepted. The Editor's decision is final.

The senders of the first hundred correct solutions examined on Tuesday will win double tickets for either Saturday or Sunday performances.

Here is a wonderful opportunity to be our guests at concerts which we are sure will be the most exciting to be presented in Britain for a long time.

Since announcing the dates of the Holly-Crickets package tour last week, there has been a change for March 18, when the group will play at the Ritz Cinema, Wigan, for two performances instead of at Blackburn.

My forecast of the first three in next week's NME British best-sellers chart is:

TUNE ARTIST

1.

2.

3.

Name

Address

FRANKIE VAUGHAN VOTED SHOWLAND'S TOP PERSONALITY

FRANKIE VAUGHAN this week received one of the greatest honours of his career. He was voted "Show Business Personality of 1957" by the Variety Club of Great Britain for his great stage, recording, film and television successes.

He will be presented with an inscribed silver heart by the Club at a special event at the Savoy Hotel, London, on April 8, which will be televised and filmed for cinema newsreels.

Vaughan's continual work for children and young people, one of the chief aims of the Club, has been instrumental in earning him the coveted title.

It was also announced this week that "Wonderful Things," the film he has just finished for Anna

Neagle and Herbert Wilcox, will not be generally released in Britain until September 15.

However, its premiere is expected to be at a leading West End cinema in May or June, and the picture will probably be shown at sea-side resorts during the summer.

Vaughan leaves for a five weeks trip to America on Monday. His appearance on the networked "Ed Sullivan Show" has now been arranged for March 30.

DICKIE'S CO-STAR IS JILL DAY

JILL DAY will be Dickie Valentine's co-star in "Hit The Headlines," the musical play specially written for BBC-TV and to be seen on April 5. She will play the role of a West End musical comedy star.

Famous song writer Paddy Roberts, whose hit successes have included "Lay Down Your Arms" and "Softly, Softly," has written the title number. The play is the work of Ray Galton and Alan Simpson, authors of the Tony Hancock radio and TV shows.

A lavish 90-minute show, it will be produced by Francis Essex and seen at the Saturday peak hour.

Next Saturday Jill Day ends her five month run as a straight actress, when "The Lovebirds" closes at the Adelphi Theatre, London.

She starts a four-week cabaret engagement at the Society Restaurant on March 3, and has guest TV spots in "Top Tune Time" (March 2) and "6.5 Special" (March 22).



"Hair, hair," declared Eddie Calvert when Michael Holliday (l.) remarked that Wee Willie Harris had a most unique collection of pink locks, Willie received the compliment with his usual modesty. They appeared together in "Off the Record" last week.

Billie Holiday follows June Christy at Festival Hall

TWO of America's leading jazz singers will be starred on successive days at London Festival Hall concerts—June Christy on Easter Sunday, April 6, followed by blues stylist Billie Holiday on Easter Monday.

June Christy (a former Stan Kenton Band vocalist, now a solo attraction) will be making her British debut—and almost certainly will be featured during the same evening in ATV "Sunday Night At The London Palladium."

HUMPH, TOO

Billie Holiday will be accompanied for her performance by the Humphrey Lyttelton Band. Two days later her European engagements will continue with a three-weeks season at the Olympia Theatre, Paris, from April 9.

This will be Billie's third visit to Britain for concert appearances.

June Christy (currently touring Europe with the "Jazz West Coast" package show) will be reunited with the Ted Heath Orchestra for her Easter Sunday concert.

June was featured with the package shows which the Heath band undertook during its first two visits to America.

Both concerts are presented by Harold Davison and commence at 3 p.m. Tickets are now available from his office.

TOUR TROUBLES

DIFFICULTIES have arisen which may result in a postponement of the first British concert tour by U.S. blind vocal star Al Hibbler.

Since the announcement that he would play a variety tour here, commencing March 23, it is now understood that if this project cannot materialise, Hibbler's visit will be postponed until September.

Brubeck's farewell

THE Dave Brubeck Quartet complete their highly successful fortnight's British tour with two concert appearances at London's Dominion Theatre this Sunday (February 23).

On Monday, the group fly to the Continent for dates in Hanover, Berlin and Amsterdam.



RONNIE CARROLL

Personal Manager, Eddie Lee, Will Collins Agency, Fan Club Sec., 34, Woodhall Gate, Plner, Middx.

New teenager's film offer

JACKIE DENNIS, new 15-year-old Scottish vocal personality, has been offered contracts for two films by Anglo-Amalgamated, although he has yet to make a major appearance as an entertainer.

The contracts follow a guest spot in Anglo's "6.5 Special" film. He filmed at Pinewood studios last Thursday, being the very last addition to the movie's impressive musical cast.

He sings two songs, one is "La Dee Dah," his first release issued by Decca on February 28.

Jackie, chosen as BBC-TV's first discovery of "6.5's" second year, appears in the programme tomorrow and next week. Other TV dates include ATV's "Startime" (March 6) and "The Jack Jackson Show" (15).

Dene's 'Disc' for West End showing

TERRY DENE'S first film "The Golden Disc" has been booked for a showcase season in the West End, opening at the Rialto, Piccadilly, on March 20.

It starts on the London suburban ABC circuit on April 21.

Lita's double date

LITA ROZA is one of the stars in a BBC-TV comedy-music programme, "Sing For Your Supper," on March 7. Laurie London will also be featured.

The following day Lita joins her former boss, bandleader Ted Heath, on "6.5 Special."

On Oriole now

SINGER Penny Nicholls has been signed by Oriole. For some years she has recorded for Embassy, a label produced by Oriole and sold through chain stores.

Penny's first release under her new contract will be issued in April.

Anne Shelton is joined by Steve Martin, young "Top Numbers" singer, for her variety engagement at Newcastle Empire next week.

MD AT PIANO FOR LAST SHOW

STANLEY BLACK whose orchestra has provided the accompaniments throughout Jack Payne's BBC-TV "Off The Record" show, will be seen in his own piano spot in the last programme of the current series, on March 27.

New vocal group, The Mudlarks, and Mick Mulligan's Band with George Melly, are also to be featured in this edition.

The only booking so far for the previous edition, on March 13, is the German singing star, Margot Eskens. She proved a great success when "Off The Record" included her in a Eurovision insert from Hamburg on January 30.

Now producer James Gilbert is flying her to London for a return appearance.

Pier Theatre safe

THE fire on Blackpool South Pier early on Monday will not affect the summer show, starring Shirley Bassey, which opens in July.

Although more than £100,000 worth of damage was caused, the theatre at the promenade end of the pier escaped.

Liberace 1958

TRENIERS SHOWMAN-ENTERTAINMENT

fortnight of the London as the starring attraction

He was booked earlier this tions for Tommy Steele to head

Grappelly on Paris '6.5' show

CONTINENTAL artists will provide the majority of "6.5 Special" entertainment when the BBC-TV show comes from Paris on March 15. Stephane Grappelly, famous French jazz violinist, is the only booking so far.

Hosts Jo Douglas and Pete Murray will make the trip, but Don Lang cannot take part owing to Union difficulties.

Because of the unusual conditions, Stanley Dale's National Contest feat is also omitted from this show.

The venue of the Paris "6.5" will probably be a famous jazz club, the Vieux Colombier, on the left bank of the Seine.

Additional guest in the March 8 edition of the "6.5" are Lita Roza, the Five Dallas Boys and The Peter Crawford Trio.

Ted Heath and The Jazz Couriers are also scheduled for March 8, and the producer of the show, Duncan Wood, told the NME that there will be "several extremely surprising guests."

Kayes for first Blackpool season

THE Kaye Sisters are the latest top-flight musical performers named for "Light Up The Town," this summer's resident show at Blackpool Hippodrome.

They join Michael Holliday, Winifred Atwell and the Nitwits. This should be one of the strongest musical packages ever booked as a summer attraction.

It will be the Kaye's first Blackpool season. They have just finished a long run with Max Bygraves in the "We're Having A Ball" revue. Tomorrow week (Mar. 1), they appear on BBC-TV's "Benny Hill Show."

Scots' pop on TV

SCOTTISH-TV this week introduced a new pop music programme with a similar format to BBC-TV's "6.5 Special."

It will be seen on Mondays and Fridays in Scotland only. Called "Dance Party," it regularly features Geraldine Margaret Rose, the Joe Gordon Skiffle Group, and the Blue Stars Dixielanders. A dancing audience in the studio will create an informal atmosphere.

Guest instrumentalists will also take part—booked tonight (Friday) is Dougie Lamont, tenor saxist with the Vic Lewis Orchestra, which is currently at Green's playhouse, Glasgow.

LITTLE RICHARD Good golly, Miss Molly



HLU 8560

45/78

... to open Palladium Variety season IN THE MAY 5 BILL

LIBERACE has been signed for the opening London Palladium variety season. He commences there on Monday, April 7.

After a week, after prolonged negotiations, the line had finally fallen through. Liberace's visit to Britain for this premiere engagement comes as a great surprise, particularly as he was originally scheduled to appear in Britain for concerts throughout April, but refused the tour because of his reluctance to undertake one-night stands.

Tentative date for him to appear in the ATV "Sunday Night At The London Palladium" show is April 12.

It has not yet been decided whether Liberace will remain here for other engagements.

His last visit was for concerts and TV during the autumn of 1956.

HOPES FOR MITCHELL

Developments have proceeded rapidly during the past few days for the first visit to Britain this year of popular U.S. vocal personality Guy Mitchell.

A stage tour—including variety, concerts, and TV dates—is being discussed for early June, for a period of six to eight weeks.

Guy, one of the most frequent U.S. star visitors to Britain during the last five years, has just completed his first TV series in the States.

TRENIERS: 8 WEEKS

Slick U.S. rock 'n' roll vocal group, The Treniers, will definitely be featured on the final variety bill at the London Palladium—two weeks from May 5. This will be followed by a provincial tour of six weeks' duration.

Originally, The Treniers were to take part in the opening Palladium fortnight, from April 7.

But when it was likely that Tommy Steele would be the featured attraction, it was not considered advantageous for them to appear on the same bill.

Now Steele is not appearing, but The Treniers have already made alternative commitments in the U.S. which prevent them coming here before May.

Postpones visit

THE projected visit for the London premiere of his film, "Sing, Boy, Sing," by Capitol star Tommy Sands later this month has been postponed.

A new attempt to arrange suitable TV and concert engagements for him in Britain during March is being made.

Extended 'request'

GRANADA TV's "At Your Request" series, which features pianist Russ Conway, will continue until the end of March.

From Tuesday, February 25, the programme will be screened twice a week—on Tuesdays and Thursdays—for a three-week spell. Transmission time—6.40 p.m.—remains the same.

Hicks with Platters

COLIN HICKS, Tommy Steele's younger brother, has been signed to make a 10-day Italian tour with famous American vocal group, The Platters. Impresario David Matalon has signed him for the tour, which starts on May 10. Colin will be accompanied by his regular group, the Cabin Boys.

He precedes the tour by television appearances in Germany and Holland earlier in May. He will be away from Britain for about three weeks.

In June, Colin returns to the Continent for a six-week tour of the Italian and French Rivas, also booked by Matalon. Negotiations are also taking place for Hicks to tour South Africa in April.

'Bells' for Chelsea

JANET BLAIR, George Gaynes and the entire cast of the West End musical "Bells Are Ringing" have been booked to appear in a series of highlights from the show in Granada's "Chelsea At Nine" TV presentation on March 4.

Appearing in the same programme will be harmonica virtuoso Larry Adler, gospel singer Sister Rosetta Tharpe and the Chris Barber Jazz Band.

3 MORE DATES FOR ANKA

PAUL ANKA, Canada's young singing sensation, arrives for his second British visit next Thursday morning. He will fly to London from America.

His first two days will be spent preparing for the 23-day tour. On Friday night he travels by train to Aberdeen for his opening performances the following evening.

Impresario Harold Fielding, who is presenting Anka, has announced three further dates—Slough Adelphi (March 8), Rochester Gaumont (March 13) and Dudley Hippodrome (March 14). He will now play Croydon Davis Theatre on March 22.



The Mudlarks (above) newly signed Columbia vocal group, make their first fully professional appearance next week—at London's Astor Club. Their variety debut is on a bill headed by Jimmy Young at Brighton Hippodrome on March 3. They are also with Young at Newcastle Empire from March 10. [Other dates announced for Jimmy Young's tour are Empire Theatres in Leeds from March 24, Chatham (31) and Middlesbrough (April 7).]

STEELE TO APPEAR IN PERSON —NOT ON TELEVISION

London dates to compensate for abandoned West End project

TOMMY STEELE is to concentrate on stage and film work for the rest of this year. He will undertake extensive British tours, pay at least two visits overseas, and make his third big picture in September.

Although the schedule now being finalised is aimed to take him to every part of Britain, he may only televise once during the rest of the year.

Work on Tommy's 1958 routine was intensified this week after his agent, Harold Fielding, turned down Val Parnell's offer of an April fortnight at the London Palladium.

Originally due to fly back from South Africa, Steele will now return by sea, arriving in Britain about April 10. Four days later he starts a two-week concert tour of Sweden. He returns to British variety on April 28, and will make stage appearances for 14 weeks.

"Part of the period will consist of one-night stands, instead of variety," Fielding executive Ian Bevan told the NME.

"He will play dates in the London area to reduce the disappointment of fans hoping to see him at the Palladium."

FILMED EXTRACT

"I doubt whether he will be seen on TV more than once or at most twice during the year," Bevan added.

Steele can be seen on TV tomorrow (Saturday)—in a filmed extract from "The Tommy Steele Story" on the anniversary show of the "6.5 Special."

On Wednesday a matinee of Tommy's pantomime at Liverpool's Royal Court was broken up by 180 students from the local University, as part of their Rag Day "celebrations."

After the first part of the show had been spoiled for most patrons by rowdiness, police advised the management to close down. Money was refunded.

The pantomime ends tomorrow (Saturday). Steele sails for Cape Town next Thursday.

Marion Ryan back on Jackson show

MARION RYAN, Nixa's best-selling disc artist, appears on ATV's "Jack Jackson Show" for the third time in nine weeks on March 8. She will be featuring her new March release.

The Kaye Sisters and Johnny Luck are additional bookings for this programme. Ronnie Hilton and the Chas. McDevitt Skiffle Group have already been announced.

Jackie Dennis, Teddy Johnson, Pearl Carr and Eve Boswell are the bookings so far confirmed for March 15.

Final bookings for tomorrow's "Jack Jackson Show" is Parlophone's Paul Beattie.

SOCCER AT HENDON

The Show Biz football team play Chelsea Casuals in aid of the Cancer Relief Fund at Maccabi's Stadium, Hendon, on Sunday afternoon.

BENNY GOODMAN, ELLINGTON BAND VISITS PROBABLE

WORLD-FAMOUS clarinetist Benny Goodman is booked with his Orchestra to appear in Europe—at this year's World Fair in Belgium—for a four-day visit at the end of May. This will be followed by their long-awaited bow in Britain, if an agreement regarding terms can be reached.

British impresario Harold Davison is considering a deal to present the Goodman Band here, by arrangement with U.S. music personality Norman Granz, who set the Belgian contract and has the option of this attraction for following engagements in Europe. Granz is also concerned with European concerts for another of America's foremost attractions, the Duke Ellington Orchestra.

October 5 has been tentatively set for their starting date this side of the Atlantic, but until contracts are completed plans cannot be finalised.

Harold Davison is confident that after many unsuccessful attempts, this Ellington visit is extremely likely.

Philips change

Philips announced this week that H. J. Hughes is resigning his position as commercial manager of the record company because of ill health. From March 17 he will be succeeded by N. D. Margerson.

RAINWATER—DUNCAN IN CONCERT TOUR?

SUBJECT to confirmation of his appearance in ATV's "Sunday Night At The London Palladium" on April 27, American country-and-western star Marvin Rainwater will continue here with two weeks of concert dates (cables U.S. correspondent Nat Hentoff).

Rainwater is scheduled to co-star in a nation-wide tour with Johnny Duncan and his Blue Grass Boys—revealed Jack Green, of the Willard Alexander Agency in New York, who is negotiating this project.

McGUIRE SISTERS' SHOCK FOR LONDON AGENT

AN important American contract overlooked by the McGuire Sisters will prevent them making their proposed four-week British visit in May, cables Lance Fielding from New York.

In London, agent Harry Foster, who negotiated the visit, commented: "This is a complete surprise to me. We were in New York less than two weeks ago, the Sisters' manager, Murray Kayne, agreed details of the trip with me and I have since received confirmation from their American agents."

"I am still awaiting a full explanation of this sudden move and hope that a new contract can be arranged."

Ex-BBC producer head of new ITV pop music series?

A NEW Sunday evening pop music show, aimed at capturing younger viewers, is being considered by one of Britain's top television companies.

Producer responsible is Jack Good, an originator of the BBC's "6.5 Special" success.

Good left the Corporation suddenly in January. There has been considerable speculation on his future and his name has been mentioned in connection with several projects.

The new series is believed to be for ATV.

There will be a "dry run"—a test version of the programme seen only by company executives and not transmitted—on March 12 at Wood Green Empire, ATV's main London studio.

It is understood that both resident and guest artists would be featured in what is intended as a weekly show. Although not entirely musical, the proposed format does not include comedy.

Group in series

THE Cliff Adams Singers will be featured weekly in a new Eamonn Andrews radio series, "Toast Of The Town," which starts on April 5. The programme, heard on the Home Service, takes the place of "Variety Playhouse" at 8 p.m.

Producer Trafford Whitelock told the NME: "Eamonn Andrews will introduce the stars from many fields of entertainment."

Late Cable Round-up

from NAT HENTOFF

SAMMY DAVIS has been signed to portray Sportin' Life in the film production of "Porgy and Bess." This, plus his other movie commitments in "Anna Lucasta" (with Eartha Kitt) will mean five months of filming, which rules out the possibility of a British trip for quite some time.

Harry Belafonte has undergone another operation on his right eye. His condition is described as "very satisfactory" and he should be released from hospital in a few days.

Gary Crosby may co-star with Pat Boone in "Mardi Gras," which goes into production at 20th Century-Fox studios this spring.

SAMMY SALVO
Oh Julie

MCGUIRE SISTERS
Sugartime

RCA-1032 **RCA** 45/78

Q 72305 **CORAL** 45/78

TOMMY STEELE'S OTHER LIFE

**A STAR
GUY MITCHELL
SPEAKS**

Star parade in new film

PROBABLY the most exciting sequence in the film "Disc Jockey Jamboree" is a tele-thon (an American TV marathon) with a host of disc-jockeys from all over America—and Europe—introducing the artists.

Jerry Lee Lewis comes bursting out in an electrifying sequence of "Great Balls Of Fire," an exciting event on the large cinema screen.

Frankie Lymon's brother, Lewis, shows his face to British audiences for the first time, also. He resembles the sensational Frankie, and has a group, The Teenchords, not unlike The Teen-Agers.

Another newcomer to Britain is Jodie Sands, who sings "Sayonara," treated by her as a jingly, beaty ballad. A great find is Ron Coby, a handsome South American who sings "Toreador" delightfully.

We know Charlie Gracie well. He is presented singing "Cool Baby," but his segment of the picture is spoilt by the too obvious intrusion of dancers.

Another host of singing stars are introduced in a sequence at the London Palladium, introducing Slim Whitman (who sings "Chain My Heart") and a vocal group new to Britain, The Four Coins, featured in a rather tame "Broken Promise."

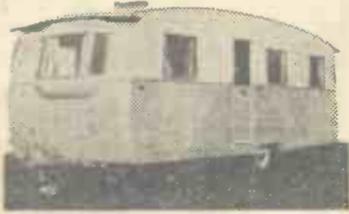
The film ends with yet another multi-act sequence, this time set at an American music trade conference. Count Basie is playing for the dancing, the band being featured in "One O'Clock Jump," and singer Joe Williams in "I Don't Like You No More."

We meet Jimmy Bowen, who looks a little like a tall Dickie Valentine, Martha Lou Harp and Buddy Knox, who has yet to find the same fame here as he has in America.

Then comes another of the shining stars of the film—Fats Domino, in "Wait And See." Fats registers immediately, his light, easy singing backed by a sturdy beat which lifts "Disc Jockey Jamboree" to a stirring climax as the ends of the story are tied up.



is spent in his



Caravan of dreams!

NO matter who you are or what you do, sometimes you must "get away from it all." A star like Tommy Steele finds a complete break essential. Demands on him—off-stage as well as performing—could easily give him a 24-hour day, seven days a week.

During the two months of his Liverpool pantomime, Steele has found the perfect hideaway. A place where he can relax completely. It's known only to a few intimate friends. It's away from a telephone and almost isolated from civilisation itself.

Work keeps him from the dream home he bought last summer in Catford, South London.

Instead he has discovered a second home! It's a luxury caravan.

Parked in fields by the sea near Ormskirk, Lancashire, the only approach is through muddy fields. A half-hour drive from the theatre where he has been starting in pantomime since Christmas, the caravan has been Tommy's escape.

His very own "Hernando's Hide-away"!

Steele is an entertainer. Rarely does he start work until the afternoon. More often it is evening. Some entertainers, faced with this,

try to keep similar hours to the rest of us.

Tommy feels that he can perform best if he sleeps until almost the time he starts work.

"I don't think that is unusual," he told me. "When I was a steward on the boats I felt the same. Most people wake up an hour or two before going to work. I am like them."

Rarely does he rise before noon. In the afternoon he works on new routines if he does not have to give a matinee performance. After the evening show, he begins to enjoy himself.

Okay at home

In London this is fine. London is home for Bermondsey-born Steele. Many friends are used to his hours. So is his mother, Mrs. Betty Hicks, who knows he's at his best when his day's work is done.

In the provinces—even a big city like Liverpool—he is cut off. Hotels are virtually shut down when Tommy is free to enjoy himself. Although he has spent some nights in an hotel during the pantomime season, Steele has frequently slipped off to his "other home."

With him go a few friends—usually Alan Weighell, one of the Steelmen, John Edwards, one of his publicists and Brushes, a former fellow-steward on the "Mauretania," who is now his dresser and constant companion. These three try to avoid playing cards—because they have lost to Tommy so many times—but usually the party starts that way.

"Never play poker with him," Brushes warned me with a gleam in his eyes which told me not to take him too seriously. "He wins too often. Ask some of the local

says
**MALCOLM
JOHNS**

journalists who have played with him." I did and they didn't recommend it.

Often there has been a hectic dash from the theatre to the caravan. Tommy has wanted to get there in time to see a late television programme.

A TV set is only one of the additions he has made to his dream trailer since it was given to him by Anglo-Amalgamated film company for his use at Elstree when making "The Duke Wore Jeans" last autumn.

According to the suppliers, the caravan cost "around £600." But with additions and fittings, it must be worth more than £1,000 by now. In one corner is a costly radio-gram. Music plays a prominent part in any Steele party. The larder is always well stocked, Tommy taking his turn at the cooking.

When the others tire, Tommy picks up a guitar and practices. The late French star, Django Reinhardt, is his current idol. The recent Oriole LP release of early work of this great gypsy guitarist provides Tommy with one of his "lumpers"—his name for a practical joke. Visitors to his theatre dressing room are asked if they have heard the "Django" LP. Then a "tape of it" is played and the unsuspecting visitor agrees that it is "rather marvellous" or makes some equally polite comment.

Tommy absorbs it all before quietly revealing that it is a recording of himself trying to emulate Reinhardt!

His great good spirits and humour recently went to the length of trying out a pocket tape recorder. It had

just been delivered when I called to see him.

He had little time to experiment while the show was on but asked me to go into the theatre bar wearing it in an attempt to catch comments during the interval.

Recording plays a large part of Tommy's life—both playing, and making records. He sometimes hangs a notice on his dressing room door: "Recording in progress—do not enter."

There is a tape recorder, too, in his caravan home. Sometimes he uses it to rehearse comedy—as yet an unexploited side of Steele the entertainer.

Recently he was asked to appear at a Liverpool charity concert. He agreed, but because of his theatre contract was unable to do his normal act. Instead he did comedy patter.

On Sunday, he leaves his caravan home for a long spell. He starts his first big overseas tour on Thursday when he sails to South Africa. On his return at the end of March, one of his first calls will be to his "secret" home, wherever it is parked.

It has the advantage over anything else—it can go on tour all over Britain—just as Tommy does. And after March he is likely to spend a lot of time in the provinces once again.

ONE of the ambitions of my life has been to buy some land in Southern California and convert it into a ranch for under-privileged boys. It's been in my mind since I was a kid working in rodeos.

A youngster will live a good life if he has something interesting



to do. I want to encourage them to raise cattle and crops.

The kids would borrow from a fund to buy their initial needs. I'd expect them to pay the money back into the fund from what they received after marketing their stock and grain.

Their profit would go into the bank for future use and to pay for the upkeep of the ranch.

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Trust the music trade to make a hit of their Hit Parade Ball. Here are some of the personalities who made it so last Friday—(l. to r., rear) Cyril Simons, Johnny Franz (Phillips), Percy Hiron (Dix Music), (front) Shirley Douglas, Sid Richardson (Lawrence Wright Music), who organised the evening, Chas. McDevitt, Ben Nisbit (Feldmans Music) and Franklyn Boyd. Two others to help the night along were Guild President Tom White, and his brother, Jack.

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Your Column

Please write to:

FROM YOU TO US

NEW MUSICAL EXPRESS,
5 DENMARK STREET,
LONDON, W.C.2

JACK EDMONSTON, of Retford, Notts, writes:

I have always believed that there is good and bad in all types of music. But nowadays there appears to be too much of the latter.

As a songwriter I would like to see a higher standard set. There is no reason at all why a good rock 'n' roll tune which sets the feet tapping and hands clapping should have such ridiculous lyrics.

Take this for example: "Doop-Doop - a - Doop-a-Doop-a-Doop-a-Doop." A lyric is supposed to tell a story. Just what is this sort of thing supposed to convey?

JOHN SEWELL, of Bishop's Stortford, Herts, writes:

The number of records sold throughout the year in this country amazes me when you consider that about 85 per cent. of them are pop records.

I am a teenager of sound mind, but I never buy pop records because all one has to do to hear them is switch on the radio or TV or go into a cafe and listen to the juke-box.

I am not against rock 'n' roll, and I also play in a skiffle group. But I buy traditional jazz records, because the songs will still be popular 20 years from now, which is more than I can say for most pop songs.

VALERIE YATES writes from Crawley, Sussex:

Just over two years ago a reader wrote to the NME saying that David Whitfield will have been forgotten in two years time. Any comment?

ROBIN LEE, of Worcester Park, Surrey, writes:

I would like to compliment Jack Payne on running the most biased record programme on any radio or TV network.

"Off the Record" consists of ballads, praise of ballads and sarcastic comments on any artist who does not sing ballads.

Is this programme supposed to cater for the public taste—or just

The Life-lines of MARION RYAN



Date of birth: February 4, 1933.

Hometown: Leeds.

First job: Assistant in a drapery store.

Start in show business: Asked Ray Ellington for an audition, when the Quartet was playing at the Locarno, Leeds, in 1953. On the strength of this, was given a five-year contract by Ray and his pianist-partner, Dick Katz.

Early work: Appeared with the Ray Ellington Quartet on variety, radio and TV dates. Was approached by the Pye-Nixa company to record as a solo artist, and she signed to this label.

Recently: Left the Ellington Quartet, July, 1957, to be featured as a solo artist. Undertook top-of-the-bill variety tour on the Moss Empire

Jack Payne's? He is entitled to his own opinions, but he shouldn't try to foist them off on others.

EAMON KELLY, of London, S.E.6, writes:

Strange that Bill Haley's "fall" should be the only one to be noticed. Just compare the Top Twenty of early 1957 with the present one!

DEREK JOHNSON writes:

Seems I was guilty of an in-accuracy last week, in my Perry Como-Ronnie Hilton article, when I intimated that Ronnie's recording of "No Other Love" enjoyed much greater success in Britain than did Perry's version in the States.

This suggestion was based upon a search through the NME files, from the beginning of 1955 onwards. I found no trace of the Como disc in the American best-sellers, even though Hilton's reached No. 1 here in 1956.

circuit. Subsequently, undertook further tour as guest singer with Cyril Stapleton's Show Band Show. Recording: First release, early 1956: "Sailor Boys Have Talk To Me In English"/"Hard To Get." Most successful records: "Hot Diggity"/"Why Do Fools Fall In Love?"; "Mr. Wonderful"/"Chantez, Chantez"; and her current first entry into the best-sellers—"Love Me Forever"/"Make The Man Love Me." Other recordings: "Cry Me A River"/"Shoot It Again"; "Two Innocent Hearts"/"Miracle Of Love"; "That's Happiness"/"Ding-Dong Rockabilly Wedding." Extended-Play: "That Ryan Gal!" Latest record: "Always And Forever"/"Oh, Oh, I'm Falling In Love Again"—for March release. Television: Is probably the most televised girl singer in Britain. Best-known for her weekly appearance on Granada-TV's "Spot The Tune." Has been seen in all other major musical shows on both channels. Hobbies: Designing her own clothes, watching television and cooking. Likes: Good food, nice people. Telephone number: Oh, no!

But I had overlooked the salient point that the song was released in the States in 1953 and it was during that year that Perry's record scored such a big hit—remaining in the sellers for six months and climbing to second place.

Mrs. CATH CARPENTER, of Chadwell Heath, Essex:

I admire Tommy Steele for not forgetting that he hails from London's East End and, in the face of so much criticism, still preserving his Cockney way of speaking.

We couldn't care less if he drops a few aitches or forgets to dot a few I's, so long as he can do what his profession demands—entertain.

Miss Carr, of Stockport, should concentrate on her own profession—and teach!

RAYMOND THOMPSON writes from Hull, Yorks:

There is much talk nowadays of terrific vocal groups—for example, The Platters and The Crickets. But the only thing I can make out when I hear these records is one person singing a solo.

In my opinion, the real meaning of a vocal group is a number of people who can sing and read music, and who have style and showmanship.

"Poet" PAT COOPER writes from Southampton:

I think it is so very sad, Keith Fordyce has got it really bad.

To say Frankie Vaughan's new disc is phoney.

Is absolutely baloney!

I'm going out to buy this pop, which very soon will reach the top.

CAROLYN THROUP, of Bingley, Yorks, writes:

I disagree with Alex Clarke, who says that The Vipers are changing their style to "this commercial stuff." I think they're changing their style for the better.

To me they used to be just another group. But now, since their record of "No Other Baby," I like them very much. They now stand out from all the other new groups.

D. CALDECOTT, of Stockport, Cheshire, writes:

I agree with Roger Thomas that some of the best rockers have not been heard of in this country. I don't think anyone's heard of Screamin' Jay Hawkins, and he's the best of the lot.

Wake up, disc-jockeys, and let's hear more of these unknowns!

P. L. GODDARD, of Stoke-on-Trent, writes:

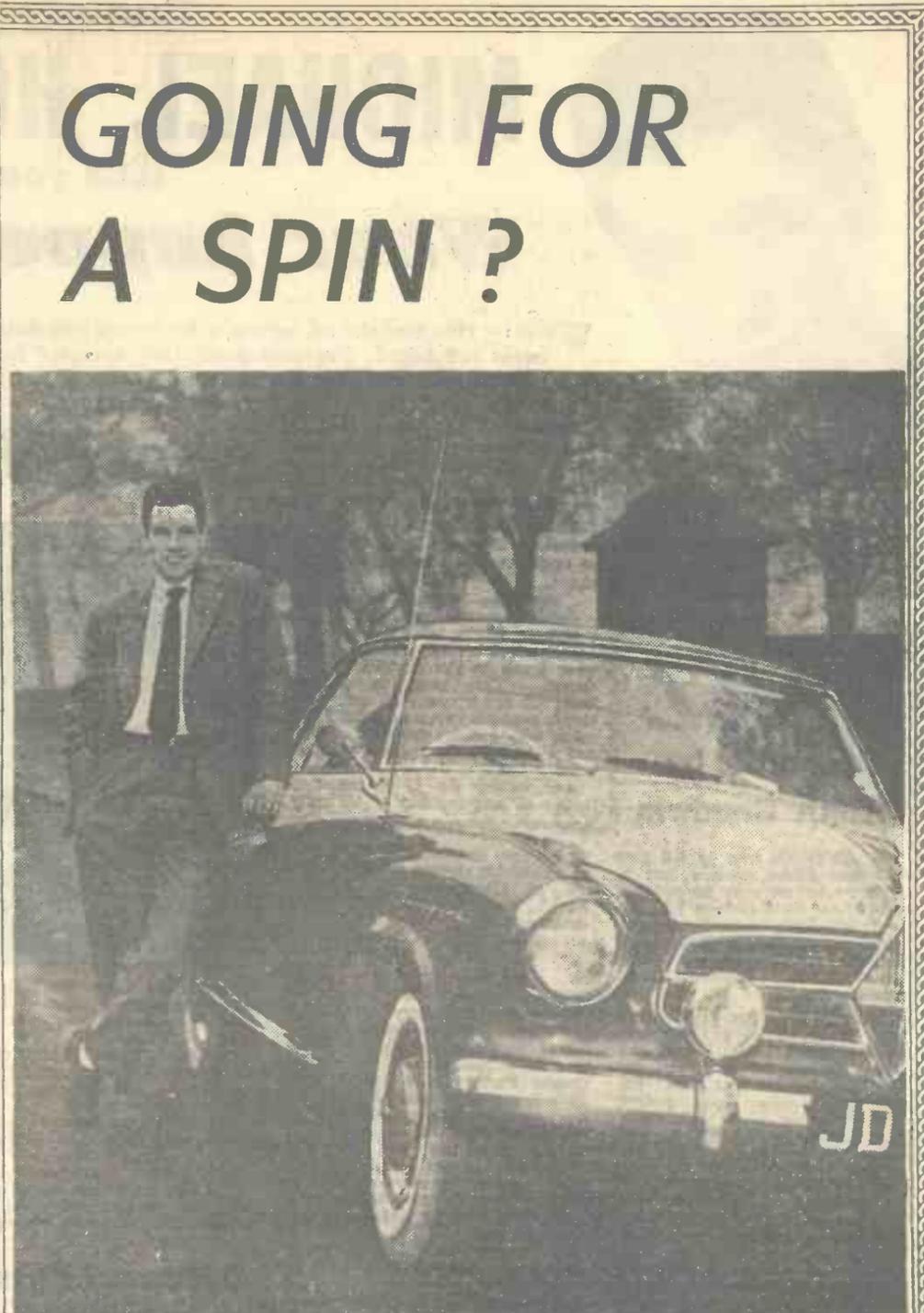
Are you so short of material for "Question Time" as to publish illiterate statements from a nonentity whose only claim to showmanship is his pink hair? Go back to school, Mr. Harris!

"HARRIS-HATER" writes from Upper Deal, Kent:

Does Wee Willie Harris really talk as he does in last week's article, or can't he help it?

TONY BARNES, of Coventry, writes:

I can just about tolerate Tommy Steele and Larry Williams, but when it comes to Wee Willie Harris—heaven help! Can any of his so-called fans explain his attraction?



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DAY IN HOLLYWOOD

(Doris Day sings Tea For Two, Lullaby Of Broadway, Cuddle Up A Little Closer, I May Be Wrong, Makin' Whoopee, Be My Little Bumble Bee, Secret Love, Till We Meet Again, Ain't We Got Fun?, Just One Of Those Things, It Had To Be You, and Love Me Or Leave Me.)

Doris Day at her effervescent best, in a gay medley of songs from such of her films as "Lullaby Of Broadway," "On Moonlight Bay," "Young Man With A Horn," "I'll See You In My Dreams," "By The Light Of The Silvery Moon" and "Calamity Jane."

This is a really swiny, tuneful album from Philips, the best numbers being "I May Be Wrong," "Cuddle Up A Little Closer" and "It Had To Be You." Miss Day has excellent support from unnamed orchestra, chorus and solo singers to duet with her.

THE FABULOUS JIMMY DORSEY

(Jimmy Dorsey orchestra play Contrasts, Mambo en Sax, Speak Low, Jay Dee's Boogie Woogie, Maria Elena, It's The Dreamer In Me, June Night, Just Swingin', No One Ever Lost More, Amapola, Sophisticated Swing, and So Rare.)

Soft, swiny jazz that'll get your foot tapping. Numbers marked * above were recorded in November, 1956, with Jimmy Dorsey conducting. The rest were made in June, 1957, after his death, with Lee Castle batoncing and Dick Stabile taking the sax choruses Jimmy should have taken.

Instrumental prowess is the highlight of this album, with saxes much to the fore. Vocals, although taking a back seat, are well sung by Tommy Mercer, Dottie Reid and the Arthur Malvin Singers. HMV label.

by ALLEN EVANS

THE WONDERFUL WALTZ

(Norrie Paramor and Orchestra play Always, Fascination, Three O'clock In The Morning, Stars In My Eyes, I'll See You Again, The Kiss Waltz, A Kiss In The Dark, Wunderbar, Ramona, Waltz In My Heart, Will You Remember, The Wonderful Waltz.)

A selection of famous waltzes, excellently arranged and played by Norrie Paramor and his Orchestra. The music of such masters as Berlin, Richard Rodgers, Sigmond Romberg, Coward, Novello and Marchetti makes this a worthwhile Columbia album. Mainly instrumental, vocals are well taken by soprano Patricia Clark. Title waltz is composed by Norrie Paramor.

HIT PARADE OF 1957

(Petula Clark—Alone and With All My Heart; Lonnie Donegan—Puttin' On The Style and Don't You Rock Me Daddy-O; Gary Miller—Wonderful, Wonderful and Garden Of Eden; Marlon Ryan—Mr. Wonderful; Joe Henderson—Forgotten Dreams; John Fraser—Bye Bye Love; and Frankie Brent—Be My Girl.)

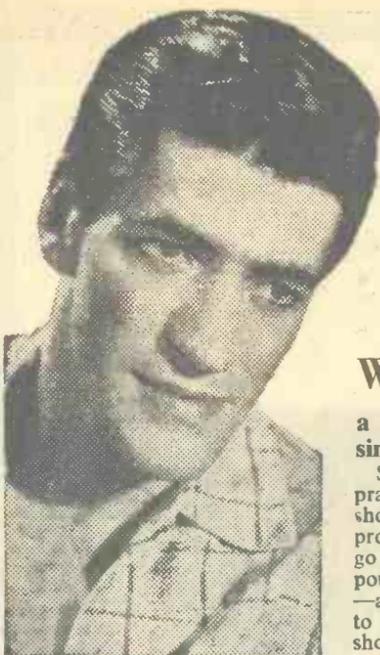
Nixa's 1957 was a healthy one as far as discs in the best sellers were concerned. You'll recognise several titles in the selection on this 10-inch LP that made the grade during last year.

A compact way to store some of the best tunes and artists of 1957

OL' ROCKIN' ERN

("Tennessee" Ernie Ford sings Milk 'Em In The Mornin' Blues, Catfish Boogie, Antlepatton Blues, Country Junction, Shot-Gun Boogie, She's My Baby, Blackberry Boogie, Kiss Me Big, Ain't Nobody's Business But My Own, Smokey Mountain Boogie, I Ain't A-Gonna Let It Happen No More, and The Lord's Lariat.)

A gay, cheerful selection of rockin' rhythm songs about the hill country of Tennessee, sung in the best Ernie Ford tradition. Putting a chuckle into his work, this popular deep-voiced song-seller will not disappoint you with this Capitol album.



MICHAEL HOLLIDAY

tells you
What happens when

WOW! This business of having a hit record certainly keeps you busy! I've been pretty fully occupied for a couple of years now, but the last month beats all, ever since "The Story Of My Life" started catching on.

Suddenly I find I'm wanted for practically every TV and radio show in existence, charity concert promoters insist that they cannot go on without me, offers start pouring in from all over Britain—and, of course, I'm being chased to open various bazaars, fairs and shops.

Even the National dailies have decided, as one man, that I have become worth interviewing!

I'm always a little cautious about what I say to the National papers, though. They seem to make a habit of mis-representing me. The classic example occurred when I was asked why I didn't have a fan club, and I replied that I didn't like the word "fan."

And neither do I. It seems to savour of hero-worship or idolatry.

you top the Hit Parade



Two pictures from the story of Michael Holliday's life. Above, as a boy of five...

I'm tickled pink to think that I have so many loyal supporters, of course, each one of whom I look upon as a good friend.

Nevertheless, the paper in question got it all wrong, and printed a banner headline screaming—"Mike Holliday Doesn't Like Fans."

Another paper said I was giving up show business and going back to sea! Oh, mate, how wrong that report was!

Offered film

There has been some talk of me making a film. I've had an offer, which I'll certainly think about. But it doesn't seem particularly suited to me. I don't relish the prospect of getting involved in a sort of film-biography of my life. I'm not the right material for it.

All this hard work, which the hit record is bringing, has helped to destroy one false illusion, I hope. So many people, both in and out of the business, seem to think that I am terribly lazy.

I'm not quite sure how this impression arose. Maybe it's because I have an easy-going, relaxed approach to my singing, and people assume that I'm like that in private life.

To a certain extent you're right. I don't believe in doing anything which is unnecessary or not worth the trouble.

I follow the principle that the shortest distance between two points is a straight line. In other words, I try to do things in the most direct and straight-forward manner.

When a job is done, I'm only too glad to relax and take it easy.

Phone idea

One little effort-saver which I have installed at home has become a favourite gadget of mine. I've had the telephone amplified through loudspeakers into every room—like the system used in the film "Man On Fire" and the play "Tunnel Of Love."

It means that when I receive a 'phone call, the incoming voice booms all over the house and I can reply by speaking ordinarily, without having to talk into the mouthpiece.

Sometimes callers are rather surprised to hear me playing the guitar, while I am talking to them.

But this isn't so much a novelty as a genuine time-saver. I assure you that the telephone never stops ringing at home.

A charge which is frequently made against me is that I copy Bing Crosby. I want you to know that I don't deliberately copy anyone and I like to think that what comes out of these pipes is pure Holliday!

But I'd be the first to admit that I've been strongly influenced by Bing. To my way of thinking, he's the greatest of them all, and I've always looked up to him. And if people say I sound like Bing, then I take it as a compliment.

What a wonderful artist the Old

Groaner is! I could listen to him all night—and to singers of the Sinatra-Como vintage. I'm not so enthusiastic about the modern school of singers, chiefly because rock has never meant much to me.

Oh, I enjoy beat music all right—in fact, I like singing it—but this all-out stuff is a bit much for me.

Take Presley, for instance—a great performer, a good-looking boy, fine sense of rhythm, and he sings on the beat. But I can't say his music excites me.

I think that about the only new singer I really go for is Pat Boone. Now, there's a boy who has everything; I imagine that he'll last a long, long time.

By the time these words of wisdom get into print, I shall be enjoying a skiing holiday in Switzerland. Another clue to my laziness? Not on your life. This happens to be the first holiday I've had in my life—previously I've either been at sea or unable to afford it.

And I figure that a few days off, with things having been so hectic lately, will do me the world of good and help me to get stoked up for my forthcoming variety tour and a summer season at Blackpool.



... and here pictured in sun helmet during a trip while in the Merchant Navy.

It's a great feeling to go away knowing that I've scored a number-one success with "The Story Of My Life." Quite honestly, I can't understand how it has happened. I'll let you into a little secret—I don't think it's anywhere near the best record I've ever made. In fact, I'm not very keen about it at all.

But maybe that's because I've had to sing it so much in the last few weeks that I find I'm almost doing it in my sleep.

Anyway, it really is gratifying and I'm particularly pleased for my record manager, Norrie Paramor, who was the first to put me onto disc and who has guided my record career ever since.

Gives credit

Although he remains in the background, this is his triumph and I think he should be given full credit for it. I'll gladly tell the world that I couldn't wish to be associated with a nicer bloke!

Hey, I wonder what you'll think of my new disc. It's called "Rooney," and it's featured in the film of the same name. It's a bit of a contrast from the record; it has an Irish-jig flavour about it... something like the number which was popular a year or so ago, "The March Hare." Remember?

Well, provided I don't sustain too many fractures or bruises on the ski slopes, I'll be back in action again at the beginning of March.

Let me just express my sincerest thanks to all the thousands of you who have made "The Story Of My Life" such a happy one. I shall always be indebted to you. See you around, eh?

NAT HENTOFF'S AMERICAN AIRMAIL

Sam's salary soars

SAM COOKE, as the result of his hits on the Keen label, gets a shot at the big leagues with a three-week booking at the Copacabana in New York on March 6. Sam, 23, used to sing with The Soul Stirrers, a gospel group, and by virtue of his hits has moved from \$200 to \$5,000 a week.



SAM COOKE

Dorothy Kilgallen, reporting Johnnie Ray's first show (at Philadelphia) without a hearing aid, wrote: "The audience quickly realised the drama of the moment when he turned and sent a grinning 'I can hear you' signal to the band, and by the time he came to the lyric, 'Do your best and always remember the dark clouds pass in time,' there were tears in the eyes of many ring-siders."

Johnnie may make an important appearance—with regard to the growth of his career—at the Dallas theatre festival this summer, playing Sky Masterson in "Guys and Dolls."

Hollywood reports indicate that Doris Day now gets a straight ten per cent. of the gross from films she makes, which usually means between \$400,000 to \$1,000,000.

Buddy Adler, head of production for 20th Century-Fox is trying to get Bing Crosby and Frank Sinatra to co-star in "Say One For Me," in which Crosby will play a priest who reforms Sinatra, a gangster... Crosby was recently quoted as saying that after the poor box-office return of "Man on Fire," he will not do any more straight heavy acting roles: "I've had it as a serious actor. I'm convinced the fans want me only as a good-time Charlie—with laughs and music!"

The Everly Brothers told a "Sunday News" interviewer that they'd rather make records than appear before a live audience: "There is

much better sound in a studio, and you can try out different ideas," said Don. "It's more relaxed, too," added Phil. "We don't use arrangements... we just walk into the studio and sing it the way we feel."

A couple of weeks ago Sammy Davis, jr. was too ill to go on for two nights at the Moulin Rouge in Hollywood. His substitute was Frank Sinatra. When Sammy came back to work, he announced: "I know a lot of you are disappointed at not seeing Frank Sinatra here." Then he did an imitation of Frank!

The rewards of show business, according to a report by "Jet": "Eartha Kitt outbid millionaire automobile manufacturer Walter Chrysler to pay \$1,600 for a painting at the annual Art-USA show at Madison Square Garden." Harry Belafonte, as usual, was a thorough success at the huge Town and Country club in Brooklyn. He's wearing dark glasses as a result of his recent eye operations.

Pearl Bailey says she'll have a three-month rest before starting work on the film version of "Porgy and Bess"... As of this writing, the deal whereby Columbia Pictures might buy the prosperous independent label, Imperial, is not yet finalised.

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IF ANYONE tries to tell you that British modern jazz is dying, refer the cynic in question to **SPEAK LOW** (Tempo TAP 17)—a thoroughly entertaining and worthwhile anthology of the many healthy sounds currently being made by the top London-based modernists.

Trumpeters Jimmie Deuchar and Dizzy Reece, and tenorists Ronnie Scott, Tubby Hayes, and Don Rendell are all extensively featured, but the best tracks are undoubtedly the three quartet titles by vibist Victor Feldman—greatest of the British "greats."

IN traditional circles, too, our jazzmen are continually improving and the comparatively new **ACKER BILK PARAMOUNT JAZZ BAND** inject life and vitality into a set of "trad standards" on their latest Seventy-Seven label release (77-LP/7). This is spirited, stimulating stuff, and in the solo field, the contributions of clarinetist-leader Bilk and Bob Wallis' authoritative ensemble trumpet playing are points well worth noting.

TRUMPETER Jon Eardley presents his best "waxwork" to date on Esquire's **DOWN EAST** (32-040)—an album which also includes three of his original compositions. Tenorist Zoot Sims, altoist Phil Woods and ex-Kentonite Milt Gold (trombone)

all get into the solo act, and the commendable rhythm trio is made up of George Syran, Teddy Kotick, and Nick Stabulas. Recommended!

THREE jazz "giants" in the persons of Dizzy Gillespie (trumpet), Stan Getz (tenor), and Sonny Stitt (for my money, the best alto man since the late Charlie Parker) team up for a down-to-earth, uninhibited "blowing" session on Columbia's **FOR MUSICIANS ONLY** (33CX 10095). Vigorous yet always tasteful, this album contains outstanding solos by all three men and Getz, in particular, has some interesting things to say. Don't miss this one!

ALSO worth hearing among the many new jazz releases are **TRIGGER ALPERT'S ALL-STAR SEVEN** (London LTZ-U15096), with useful solos by Al Cohn, Zoot Sims, Urbie Green, Tony Scott, and ex-Basie cornerman Joe Wilder... an important album of reissues by the late, great **KING OLIVER** (with Louis Armstrong blowing second cornet to "Papa Joe") on the Phillips label (BBL 7181)... and London's **INTRODUCING LEE MORGAN** (LTZ-C1510), which includes a set of promising trumpet solos by the 19-year-old newcomer with tenorist Hank Mobley's Quintet.

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One little effort-saver which I have installed at home has become a favourite gadget of mine. I've had the telephone amplified through loudspeakers into every room—like the system used in the film "Man On Fire" and the play "Tunnel Of Love."

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Sometimes callers are rather surprised to hear me playing the guitar, while I am talking to them.

But this isn't so much a novelty as a genuine time-saver. I assure you that the telephone never stops ringing at home.

A charge which is frequently made against me is that I copy Bing Crosby. I want you to know that I don't deliberately copy anyone and I like to think that what comes out of these pipes is pure Holliday!

But I'd be the first to admit that I've been strongly influenced by Bing. To my way of thinking, he's the greatest of them all, and I've always looked up to him. And if people say I sound like Bing, then I take it as a compliment.

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TAIL-PIECES BY THE ALLEY CAT

TOMMY STEELE is probably Britain's biggest variety attraction—but can he demand more than £2,000 weekly, which he is alleged to have refused for a London Palladium fortnight?

Because audiences would expect a costly supporting bill with Steele (if good results are to be achieved with seats priced 15s. 6d.), this makes a financial salary comparable to international stars of the Jerry Lewis or Frank Sinatra calibre unreasonable.

U.S. personalities inevitably have heavy transatlantic expenses (including hotels and fares for their accompanying retinue), while in most cases they can earn more in the States without venturing 3,000 miles from New York or twice that distance from Hollywood, plus double tax in both countries.

With Steele televising frequently and appearing at other venues at cheaper admission prices, obviously he would not have the glamour appeal of an infrequent visit by an ace American performer.

So Val Parnell, to satisfy London Palladium patrons, would have to employ expensive stars and supporting artists with a British bill-topper, which would not only benefit the artist, but maintain the theatre's prestige.

Reports that Steele's agent, Harold Fielding, said he was "insulted" by the offer of £2,000 weekly can be

treated jokingly, if this alleged statement is true. Would Fielding pay £4,000 to present Steele for two consecutive weeks at a London variety theatre?

At the annual Music Directors' Association Baton Ball in London on March 24, Harry Secombe will receive a special silver baton—presented by ex-bandleader Jack Hylton. In order to continue working in America, U.S. citizenship papers will be taken out by the Crew Cuts, Canada's well-known vocal group...



Following his "Raunchy" hit, Bill Justis has composed both titles on his next disc release... Herbert Wilcox (on BBC-TV "What's My Line" last Sunday) said that any credit for Frankie Vaughan's screen success is due to his (Herbert's) wife, Anna Neagle... Name of new American vocal group is the Kuff Linx; presumably they keep gimmicks up their sleeve!

Having recovered from illness, Jimmie Rodgers is now to undergo a Hollywood screen test, reveals per-



What an advertisement for toothpaste! Three big smiles from three favourite singers—when (l. to r.) Tony Brent, David Whitfield and Lonnie Donegan met after "The Jack Jackson Show" last Saturday.

sonal manager Seymour Heller... In view of recent publicity, it is a wise decision that first variety engagement on Shirley Bassey's return here will be at Cardiff, her home town... U.S. cabaret singer Kaye Ballard has been offered an ATV date from London Palladium on Sunday, March 2—when Buddy Holly and the Crickets are headlining...

Rave reviews in American music press for Billy Eckstine's waxing of film title song, "Gigi"—but many rival versions include Bing Crosby... After a stage performance at Chatham tonight (Friday), Dorothy Squires makes a hurried dash to London for appearance in AR-TV "Cool For Cats"; programme may also include her husband, Roger Moore (of "Ivanhoe" fame)...

Best selling LP album on "Billboard's" American chart is Frank Sinatra's "Come Fly With Me"... October 2 will be starting date of fourth U.S. concert tour by Ted Heath Orchestra—at Huntington (West Virginia)... When Ray Martin was introduced on BBC-TV last Friday, he showed no trace of an American accent; Norrie Paramor's orchestra was conducted by him, playing "Fly Fiddle Fly"—Ray's own composition... Doris Day's next British screen release (in April) is "Teacher's Pet"—with Clark Gable as co-star, besides featuring Mammie Van Doren...

"A Secret That's Never Been Told" make Dorothy Squires' revealing Columbia disc worthy of hit parade exposure... Kent Walton makes a good job compering "Cool For Cats" on AR-TV—Ker Robertson is responsible for the writing of all the breezy scripts for these shows...

Good to hear that Toni Dalli (young British singer who 'planned to U.S. last week) is highly regarded by Frank Sennes, controller of Hollywood's Moulin Rouge; he told columnist Louella Parsons that Dalli has a voice comparable to Mario Lanza... Handsome 21-year-old Nick Todd is fortunate to have brother Pat Boone's shrewd handlers guiding his career—Randy Wood (Dot Records chief), besides personal business representative, Jack Spina...

Another "happy event" is awaited at Radio Luxembourg—by Mrs. Kelth Fordyce



A memorial service held last week for Manie Sacks (NBC and former RCA chief who died recently) was attended in Philadelphia by Frank Sinatra, making a 6,000 miles return flight from Hollywood, also Tony Martin, who cancelled an engagement in South America... Marion Ryan deserves highest credit for current hit disc, but would the opportunity have come her way—had Petula Clark not been riding high with "Alone" (which coincided with release date of "Love Me Forever")... Danny Kaye says he will not be tempted to star in his own TV series...

Although Edmundo Ros's recording of "Melodie D'Amour" was the first released in America, best selling version was gained by Ames Brothers; undaunted, Edmundo set a fast starting pace with "March From River Kwai"—but was overwhelmed by Mitch Miller orchestra's onslaught... Judging by record dealers' demands, Michael Holliday is in danger of losing his top chart crown within next fortnight; only a miracle can deprive Perry Como of the magic moments of dethroning him... Hollywood correspondent Dane Marlowe attended recent opening night by Johnny Mathis, but reports he is a disappointing visual performer; at nearby Moulin Rouge, capacity crowds have cheered Sammy Davis' dynamic performances—which include a Frank Sinatra vocal impression and devastating mimicry of Elvis Presley...

BBC Light Programme "Pick Of The Pops" last Sunday night proved that disc-jockey Alan Dell can skilfully blend discs with a winning way... Death of ace sports writer Henry Rose (in recent Munich air disaster) was a severe blow to his great personal friend, ex-bandleader Maurice Winnick, now a leading impresario... Occupying high position in U.S. best sellers, The Silhouettes' "Get A Job" is released by Ember—a label controlled by Doug. Moody, British-born son of former EMI recording chief Wally Moody...

With his first disc issued by Philips, newcomer Jimmy Lloyd has every opportunity of bursting into Top Thirty—with "Prince Of Players"; a & r manager Johnny Franz has made a great capture with this brilliant young coloured singer... Teresa Brewer has a new album available here ("For Teenagers In Love"), also the McGuire Sisters ("Teenage Party"), with chorus and orchestra directed by Dick Jacobs—both on Coral... Replacing musical director Johnny Green (with MGM film company) is Charles Wolcott, former studio music chief of Walt Disney organisation...

Decca group have issued Dickie Bishop's waxing of "No Other Baby" (his own composition), besides rival American version by Bobby Helms... "I'll Be With You In Apple Blossom Time" (made famous during 'forties by the Andrew Sisters) is revived on new EP "Rockin' The Oldies" (part 2), by Bill Haley Comets... Unlike previous years,

Appearing in "The Big Beat" film musical is Howard Miller, the Chicago disc-jockey who persuaded screen star Tab Hunter to become a recording singer... Making his solo variety debut at London's Metropolitan Theatre next month—Steve Martin... After waiting anxiously for nine months, RCA welcomed recent arrival of Perry Como in hit parade here; shortly after this label was launched in Britain, Harry Belafonte appeared in our best sellers, followed soon afterwards by Elvis Presley—but surprisingly, Como is only third name from RCA's large roster of stars to gain Top Ten entry... Pip Wedge, a former NME assistant editor, has secured an important post with AR-TV—working under Michael Westmore as the assistant head of light entertainment...

As an evangelist, no doubt Little Richard is interested in hymns, although a young lady is again in his latest disc title—"Good Golly, Miss Molly"... British actress Enice Gayson has composed a song—which has been submitted for consideration to Frank Sinatra... For a current cabaret season at Chicago, Gordon MacRae has the assistance of a retired actress for the past ten years—his wife, Sheila MacRae...

Although American reports announce a parting from her third husband, Betty Hutton's friends are hopeful that a reconciliation will be made with Alan Livingston, former vice-president of Capitol Records, now an NBC executive... Teddy Johnson not only sang, but danced gracefully with his wife Pearl Carr on last Saturday's BBC-TV presentation of "Ted Ray Show"; programme's highlight was stylish vocal of "The Story Of My Life"—by comedian Bill Maynard... Gossip is buzzing along Broadway, since Jeff Chandler (estranged from his wife) has been seen escorting Esther Williams (since her parting several months ago from husband Ben Gage)...

A performer bred of the BBC-TV department (Wee Willie Harris) was sharply bitten by words in their own "Of The Record" programme last Friday; this Alley Cat is no supporter of Harris, but strongly criticises Jack Payne's ill-timed introduction; he should either have withdrawn from the show, otherwise had his script censored by producer Jimmy Gilbert... Newcomers to ranks of singer-composers with new record releases—Bill Hayes ("Bop Boy") and Hollywood's new vocalist, Anthony Perkins ("Indian Giver")... The catchy melody and clever lyrics of

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Sunday night London Palladium TV shows under Val Parnell's presentation continue from that theatre this summer—instead of transferring to George and Alfred Black auspices at Blackpool...

Scoring major vocal-acting honours in film musical "The Big Beat" is Gogi Grant—remembered for her 1956 hit, "Wayward Wind"... Patricia Lee (formerly a secretary with Feldman Music firm) has returned to London, after working in America for singer Lee Lawrence since last autumn... Remarks made by Jack Bentley in "Sunday Pictorial" (regarding new record waxed by Colin Hicks) has infuriated Colin's personal manager, Johnny Kennedy—who is also business representative of Colin's brother, Tommy Steele...



Enterprising 20th Century-Fox are alert to current Perry Como popularity wave, by reissuing (after twelve years) the film "If I'm Lucky," co-starring Harry James; this screen musical also features Vivian Blaine... Discussions are taking place for a summer tour here by Guy Mitchell of eight weeks duration—

presented by Lew and Leslie Grade... "Tender Trap" with "Love And Marriage" provided separate hit parade entries for Frank Sinatra in British charts; exactly two years later (with no interim 78 rpm successes) Frank again has twin hits—"All The Way" and "Witchcraft"...

Can Jim Dale prove that too much TV exposure does not harm record sales?... Julie London has recorded title song of her current film, "The Mirror"—co-starring Richard Egan... For the American market, Capitol have linked Laurie London's "He's Got The Whole World," etc., together with "Handed Down" on same disc...

David Whitfield will be invited to lunch next week by Tom Merrin ("Daily Sketch" feature writer together with another guest, Wee Willie Harris; how nice if this party dines at the Two I's—providing they are not expected to share Noel Coward's table... An advance forecast: forthcoming London Palladium variety season will provide Dick Shawn with a sensational triumph on April 7 opening bill; Johnnie Ray might still be star of first fortnight...

According to publicist Les Perin, a TV set has a picture in front, knobs on each side—and an installment behind!

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