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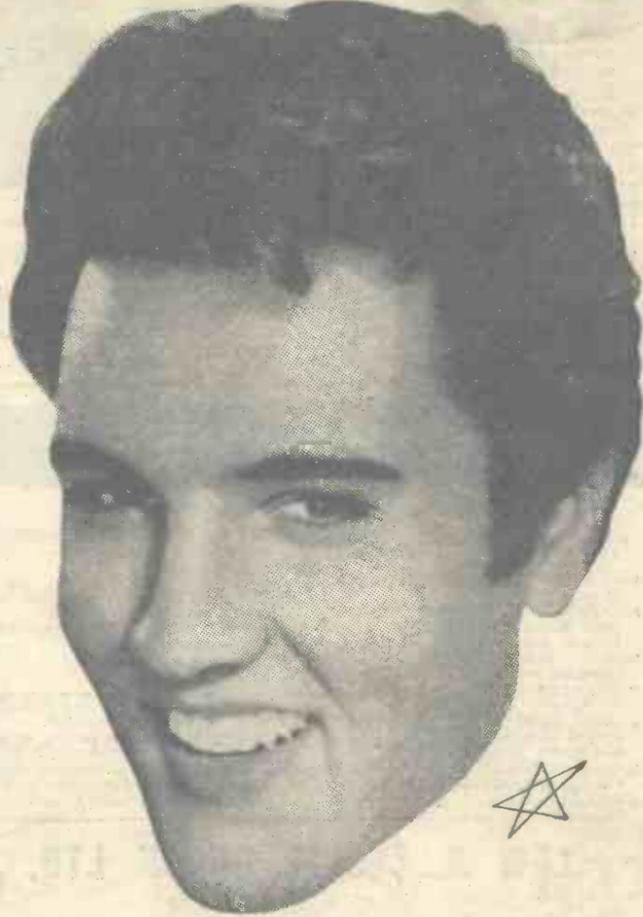
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FRANK SINATRA, who is visiting Europe this summer for the premiere of his "Kings-Go Forth," the film which has been made by his own production company.



ANNE SHELTON was one of the many star visitors to visit JOHNNIE RAY in his dressing room at the London Palladium on Monday, after he had made yet another appearance at this theatre. As always, he was a very welcome visitor with the fans. BELOW (centre): CLIFF (L) and CLAUDE TRENIER meet DICKIE VALENTINE. The Treniers are at the London Palladium with their eight-piece rock 'n' roll group. BELOW (left): CONNIE FRANCIS is far from "Sorry Now" that her current recording has stayed at No. 2 position in the charts for two weeks, making it a double, as she is also in the American best sellers with her disc of "Who's Sorry Now." BELOW (right): MARION RYAN and DAVID WHITFIELD appeared together in last week's "Jack Jackson Show," and although they sing for rival labels, they have always been the best of friends.



ELVIS PRESLEY keeps himself high in the best sellers. His "Wear My Ring" has gone to No. 4 in two weeks, which makes sure he won't be forgotten by his fans while away in the Army.



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CHUCK JUMPS TO SWEET 16 IN

CHARTS

READERS who study the weekly best selling pop records in the States charts will have noticed that quite frequently names crop up which mean precisely nothing to the fans over here. And they disappear without ever achieving any sort of reputation in this country.

An exception to this state of affairs has occurred with the advent of Chuck Berry who, over the past years, has established a firm foothold in the best-sellers, in which he continually appears with the regularity of a season-ticket holder.

He hit the Stateside headlines with such recordings as "Maybellene" (his first really big seller), "School Day," "Rock 'n' Roll Music" and "Roll Over, Beethoven," all of which enjoyed enormous sales across the Atlantic.

Although issued in this country, they didn't achieve any great degree of popularity, with the slight exception of "School Day," which did make a very fleeting appearance in the British charts.

But it had difficulty in competing against the big British version by Don Lang and his Frantic Five. And the principal reason for the failure of "Maybellene" was that the lyric contained a certain amount of advertising, making it unsuitable for broadcasting here.

Recently Chuck has enjoyed his biggest success so far in America, when his "Sweet Little Sixteen" shot into second position in the U.S. charts. Like nearly all the numbers he sings, this is one of his own compositions.

But there's something different



about this Berry recording... for once it's beginning to create a stir in Britain, where this week it stands at "Sweet Sixteen" in the NME chart. It looks, in fact, as though Mr. Berry has really arrived, so far as British record enthusiasts are concerned.

A comparative newcomer to the

big-time. Chuck is not without show business experience. He was working as a little-known singer-guitarist around the Chicago area for several years before the break came. This was an offer from a rhythm-and-blues record label called Chess, one of whose representatives spotted him in the club where he was appearing.

Rock specialist Alan Freed enthused wildly about this new disc-covery, and began playing Chuck's records on his disc-jockey sessions. He then signed the youngster to appear in several of his touring package shows and concerts, and also signed him to appear on the coast-to-coast "Alan Freed Show" on television.

Chuck's reputation increased rapidly and the next development saw him signing to appear in a film, "Rock, Rock, Rock," with which Freed was associated.

Moviegoers may recall his dynamic presentation of "You Can't Catch Me" in this picture. Before he became a nation-wide favourite in America, Chuck was already recognised as one of that country's most outstanding r-&b exponents, and his name had appeared on many occasions in the charts devoted to this specialised idiom.

Now he is in demand in all the most exclusive spots in the States and has performed in the majority of their most celebrated nighteries and supper-clubs, in addition to guesting on various important TV shows.

Chuck Berry is an artist whose emotional exuberance and pulsating rhythm have rocketed him to fame in America, and are now having a similar effect in this country.

He is living proof of the contention that, even though rock 'n' roll may not be as strong as it used to be, the idiom has produced its own crop of international stars, who will remain in the limelight for many years to come.

It's my belief that Chuck's magnetic singing still will be a feature of the hit parade, when the expression "rock 'n' roll" is as outdated as "jitterbug."

At this very moment, Chuck is sitting back and smiling at the thought of his latest recording hovering on the verge of the best-sellers lists in the States. This week, *Billboard* shows his "Johnny B. Goode"/"Around And Around" at position No. 22, having arrived there literally from nowhere. Chances are it will be in the American Top Twenty next week.

DEREK JOHNSON



(L. to r.): Guy Mitchell, Frankie Vaughan, Mindy Carson and Mitch Miller, who met in the American Columbia recording studios in New York recently. London photographer Joe Matthews took this picture while in America.

Mindy's welcome back

EARLY last June a glamorous American singer whose talents were little known on this side of the Atlantic visited Britain for two major television appearances.

They were so successful that an open invitation to return whenever possible was extended to her. Mindy Carson, sophisticated songstress who created such an indelible impression on televisioners last year, has finally found time to accept it.

A starring role in the Broadway musical, "The Body Beautiful," kept her in America. That over, Mindy was due to arrive at London Airport yesterday (Thursday) and will be on our ATV screens again this week-end in "Sunday Night At The London Palladium" and on May 17 in "Saturday Spectacular."

TV Series

Despite her TV success here, however, Mindy still doesn't seem to enjoy the same high degree of popularity in Britain as she does in her own country, where she's had her own 26-week "Embassy Club" series for the ABC-TV network, and has also been featured in two long-term radio series—the thrice-weekly "Mindy Carson Sings" for NBC and twice-weekly "Mindy Carson Show" on CBS.

Record hits seem to have eluded her here, too, though she's had quite a number of titles released by Philips (off the American Columbia label).

She enjoyed success in the U.S. with "The Fish" and "Wake The Town And Tell The People,"

neither of which "moved" in Britain.

A contributory factor towards Mindy's success in the States on both stage and screen is her beautiful face (and figure to match!). The Sculptors' and Artists' Association of America chose her as "The Girl With The Most Perfectly Moulded Features," and their sound reasoning won't be questioned after you've seen her on your TV screens this week-end!

Some of you may already know that Mindy is married to music publisher Eddie Joy, who also happens to be Guy Mitchell's manager. They have two daughters—Judy and Cathy—to whom Mindy devotes all her spare hours.

KEITH GOODWIN.

Full Programmes **RADIO** 208 Metres **LUXEMBOURG**

SUNDAY
7 Requests; 7.30 The Winifred Atwell Show; 8 Stringing Along; 8.30 Calling The Stars; 9 Roxy Time; 9.15 The Magic of Sinatra; 9.30 Cream Of The Pops; 10 Record Rendezvous; 10.30 Humphrey Lyttelton Show; 11 Top Twenty.

MONDAY
7 208 Music Shop; 7.15 Thanks For The Melody; 7.45 The Song And The Star; 8 Assignment Scotland Yard; 8.30 Monday's Requests; 9.15 Smash Hits; 9.45 Rosemary Clooney and Hi-Lo; 10 Jack Jackson; 10.30 Top Pops Of Tomorrow; 11 Talking Points; 11.05 The Christian Bible Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow.

TUESDAY
7 208 Music Shop; 7.15 Guess The Name; 7.45 Ranch House Serenade; 8 Spike Harrigan; 8.30 Tuesday's Requests; 9.15 The Dennis Ray Show; 9.45 Tomorrow's Top Ten; 10 The Capitol Show; 10.30 Fontana Fan Fare; 11 Revival Time; 11.30 The World Tomorrow.

WEDNESDAY
7 208 Music Shop; 7.15 Great Tunes From Great Shows; 7.45 Merry-go-Round; 8.30 Wednesday's Requests; 9.15 Favourites Old and New; 9.30 All Star Jubilee; 9.45 Amateur Skiffle Club; 10 Pete Murray; 11 Back To The Bible; 11.30 The Hour Of Decision.

THURSDAY
7 208 Music Shop; 7.15 Spot The Mistakes; 7.45 Ranch House Serenade; 8 Masterspy; 8.30 Thursday's Requests; 9.15 Liberace; 9.45 Favourites Old and New; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour; 11.30 Radio Bible Class.

FRIDAY
7 208 Music Shop; 7.15 Happy Times; 7.45 The Song And The Star; 8 Shilling A Second; 8.30 Friday's Requests; 9.15 Dickie, Valentine Show; 9.30 Friday Film Time; 9.45 Godfrey Winn's Concert; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.

SATURDAY
7 Saturday's Requests; 8 Jamboree; 9.30 Scottish Requests; 10 Irish Requests; 10.30 Spin With The Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.

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BETTY SMITH, CHERRY WAINER, THE FOUR OTHERS
London Metropolitan
RONNIE HARRIS
Leicester Palace.
HILLTOPPERS
Manchester Hippodrome.
TERRY DENE & HIS DENE-ACES, EDNA SAVAGE
Edinburgh Empire.
MICHAEL HOLLIDAY, PETER CRAWFORD TRIO
Glasgow Empire.

RUBY MURRAY, FOUR JONES
Birmingham Hippodrome.
MICKEY KATZ
Brighton Hippodrome.
KAYE SISTERS
Leeds Empire.
JOHNNIE RAY, THE TRENTERS
London Palladium
MARVIN RAIWATER
Newcastle Empire.

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TUES. 27 May, Odeon, BIRMINGHAM
WED. 28 May, Public Hall, PRESTON
THURS. 29 May, Odeon, GLASGOW
FRI. 30 May, New Victoria, EDINBURGH
SAT. 31 May, Odeon, NEWCASTLE
SUN. 1 June, Odeon, LIVERPOOL
MON. 2 June, Odeon, MANCHESTER

TUES. 3 June, Gaumont, COVENTRY
WED. 4 June, Gaumont, WORCESTER
THURS. 5 June, Capitol, CARDIFF
FRI. 6 June, Gaumont, CHELTENHAM
SAT. 7 June, Gaumont, WOLVERHAMPTON
SUN. 8 June, Gaumont, BRADFORD
MON. 9 June, Odeon, NOTTINGHAM
TUES. 10 June, Odeon, LEEDS
WED. 11 June, City Hall, SHEFFIELD
THURS. 12 June, Carlton, NORWICH



FRI. 13 June, Gaumont, IPSWICH
SAT. 14 June, Granada, WOOLWICH
SUN. 15 June, Granada, EAST HAM
MON. 16 June, De Montfort Hall, LEICESTER
TUES. 17 June, Gaumont, DONCASTER
WED. 18 June, Gaumont, HANLEY
THURS. 19 June, Gaumont, CHESTER
FRI. 20 June, Adelphi, SLOUGH
SAT. 21 June, Gaumont, SALISBURY
SUN. 22 June, Odeon, PLYMOUTH
MON. 23 June, Gaumont, TAUNTON
TUES. 24 June, Gaumont, SOUTHAMPTON
WED. 25 June, Gaumont, BOURNEMOUTH
THURS. 26 June, Gaumont, ROCHESTER
FRI. 27 June, Odeon, SOUTHEND
SAT. 28 June, Trocadero, ELEPHANT & CASTLE
SUN. 29 June, Odeon, GUILDFORD

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'I would love to tour Britain'

says

PERRY COMO

through JEAN BACH, his secretary, who talked to DEREK JOHNSON in London last week

SO enthralled is Perry Como with his new-found popularity in this country that he would willingly come to Britain if the right opportunity were to present itself.

This challenge to British impresarios was delivered by Perry's secretary and personal assistant, Jean Bach, when she paid a fleeting visit to London last week. It was when I called upon her at the Savoy Hotel that she dispelled the theory of Perry being a complete isolationist, whom we here can never hope to see in the flesh.

"Perry is very excited about the way in which he has caught on over here," explained Jean, "and he would very much like to play for his British fans in person. Of course, he is severely restricted by the demands of his weekly television show.

Possible

"But he does get a few weeks off in the summer, so if the right offer came along, there is no reason at all why you shouldn't see him here."

She pointed out that if a visit to Britain could be negotiated, Perry would insist upon bringing his wife and family.

"He never goes any place without them," she told me. Here was proof positive of the legend which has grown around Como, that he is strictly a family man.

"Perry is quite content merely doing the weekly TV show," continued Jean. "In fact, I can't remember him making any other form

of personal appearance on the stage over the last ten years. Except for benefits — being extremely warm-hearted, he plays a lot of those."

I began to realise that we should consider ourselves most fortunate if Perry did decide to pay us a visit.

He would certainly be establishing a precedent by departing from his normal policy. I next questioned Jean Bach about the background to the TV show, which has become so popular on two Continents.

"There's no doubt about the fact that Perry is quite the biggest thing in American television for the third year running," she said.

"This is a terrific burden to carry. You see, we all realise that the only direction in which we can now go is downwards. We are already planning ahead into next year, and we hope that, by united effort, we can stay on top."

Jean went on to explain that the basis of the Como show's great success is teamwork. "We are blessed with a tremendous organisation. For example, the orchestra

consists of a group of highly experienced musicians—several of them are ex-Benny Goodman, incidentally—and we have the top choreographer in the business.

"In fact, the show has as its foundation a collection of talented people working smoothly together.

"Perry has the greatest respect for other people connected with the show. He realises that they are all specialists in their own fields, so he never interferes with their work. He usually abides by their decisions, too.

Friendly

"In this way, rehearsals are never particularly exciting. There's a friendly atmosphere the whole time and not once have I witnessed a scene or even a minor display of temperament. And believe me, this is most unusual in American television!



work and his family. That's really all there is to him.

"It is perfectly true that he is a shrewd business man, both careful and cautious. But he is also modest and humble—and, like I've already told you, he has a great respect for other people's jobs and so far as possible he likes to delegate his business responsibilities.

"His heart is completely in show business. He never goes out any place, catching his entertainment on TV. He is an avid viewer.

"He discusses all the problems and complications of his show with the family and is always wide open for their suggestions. In fact, they always help him to pick his song titles—both for television and recording. For instance, it was his eldest boy who chose 'Hot Diggity,' and you know how successful that became!"

Jean said she found it difficult to analyse the reason for his popularity, but thought it was principally because his appeal embraces all age groups.

"You see, the youngsters of today look upon many singers of Perry's generation as 'squares,'" she declared. "But because he caters for all tastes, the kids have grown to trust him."

I learned with amusement that one of Perry's biggest fans is the three-year-old daughter of the NME's New York correspondent, Nat Hentoff; she also likes Dean Martin, whom she thinks must be a friend of Como's, since he sounds vaguely like Perry!

Sincere

There is no doubt in my mind that Jean was speaking with the greatest sincerity in her praise of her boss, Perry Como.

She has been working with him for several years, so she should know him as well as anyone. She has absolutely no hesitation in nominating him "a genuinely great guy."

"When the Como show first appeared on the television screens, it was scheduled opposite a very strong programme, 'The Jackie Gleason Show,'" said Jean. "Most people thought Perry's format was so innocuous, that Gleason was bound to win.

"But it didn't work out that way, and the viewing audience which Perry now amasses regularly must be the greatest of any show in the world."

I took with me this final parting shot from Jean Bach: "Now that he is so acclaimed internationally, Perry has a fantastic reputation to live up to. It's terribly hard work, believe me.

"But it's also extremely thrilling. He is very happy about the enthusiasm of his British fans, and realises that he owes them a great debt. We all hope that he will have the chance of paying it in person."

Jackie alters act to win Tommy's fans

SO tiny he is even shorter than his seated pianist, 15-year-old Jackie Dennis has proved at Plymouth that he has a mammoth-sized personality. In true show business style he has made good capital of an odd situation.

He has done only TV and concerts hitherto, so the Theatre Royal top billing at Plymouth, with its two shows a night, could have been something of an ordeal for him, specially as he was not the original choice, but a substitute for Tommy Steele!

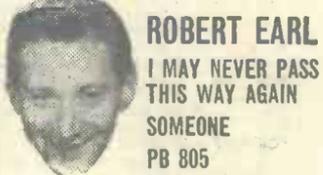
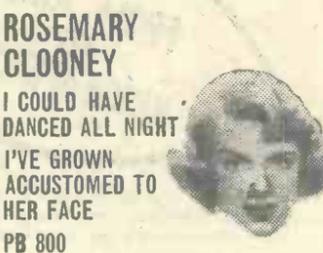
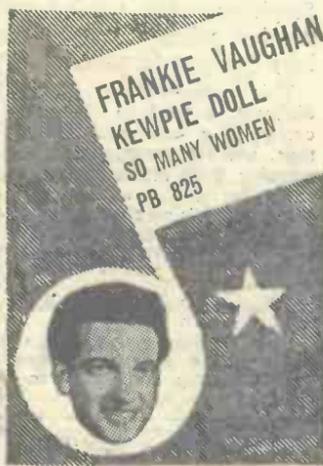
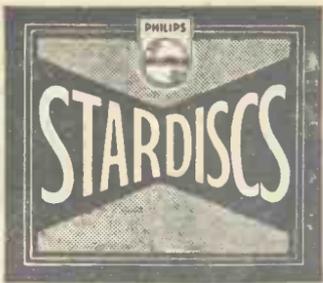
Thus Jackie made his variety debut a month earlier than expected. He spent the week-end rehearsing. Knowing that he was playing to an audience of Steele fans, he slanted his act to emphasise the rock angle.

There will be more ballads when his tour really starts in June, said his manager Evelyn Taylor.

Opening with "From This Moment On," he swung into "Rockin' Through The Rye." As well as his own hit "La Dee Dah" and new release "My Dream," Jackie includes other people's successes—"Oh Boy" and "Diana"—the latter making an impressive finale.

To the opening houses at Plymouth he certainly had appeal, backed by The Steelmen with off-stage assistance from The Kentones. He reeled through his numbers quickly, with a minimum of talking and revealed a voice unusually strong in the low register. He gave a good growl in some phrases in the rock numbers, which drew screams from the clappers and stampers.

NICHOLAS MARSHALL.



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NICHOLAS MARSHALL.

KEITH FORDYCE hands out a Big bouquet to Cyril's 'Lullaby'

NOT the slightest doubt about the recipient of the week, big bouquet of the week. It's orchestra leader Cyril Stapleton. His waxing of a number called "Teenage Lullaby" is just fabulous!

This composition is distinctive, different, a treat to the ear. It combines a beat with a catchy tune, and the arrangement is outstanding, both musically and commercially.

Instrumentals aren't always the best bets for the hit parade but this is a disc with a unique sound, and could be a big success in the way that "Main Tide" caught the imagination of record buyers, and "Hot Toddy" before that.

Punchy brass, muted brass, velvet strings, and a chorus echoing so far, far away, are blended to perfection.

You must hear this platter whether you're a square, a round or even a triangle; it's a treat for anybody and everybody. A worthy winner from Decca.

PLATTERS

Currently top disc Stateside, "Twilight Time" (on Mercury) could repeat that feat over here, and at the same time, re-establish The Platters as favourites after a longish lull.

Even if it doesn't make the top spot, I'm certain that this wax biscuit will prove appetising enough to sufficient people for it to become a best-seller.

A slowish rocker but with the accent on the melody rather than on the beat.

Strings replace brass, and the overall sound is most agreeable. Melody is appealing, singing is commercial but free from gimmicks. "Out Of My Mind" is a conventional rocker, fairly fast, but only average material.

PRESLEY

Two sure-fire big sellers, and one could-be, for RCA have arrived in the post this week. Elvis Presley is already in the frame with "Wear My Ring Around Your Neck," a fast, thumping rock job that finds him in his craziest mood.

Coupling, "Doncha Think It's Time," is slower, sexier, and repeats yet again a tune that Elvis has featured so many times with different lyrics, including "Don't Be Cruel."

COMO

Shouldn't be very long before Perry Como's RCA waxing of "Kewpie Doll" is also high in the hit parade. A good disc, but to my ears, only half as good as Frankie Vaughan's version for Philips.

There's going to be a big battle between these two stars for the honours on this cute, punchy and amusing ditty.

I fancy Frankie will win in the long run. His disc is much more exciting than Perry's, and the British lad catches the gay fairground mood which the song demands.

Como, on the other hand, is his usual smooth, casual self, which makes for good listening but wastes half the potential of this particular song.

The flipside of the Como record is a mellow, melodious waltz, "Dance Only With Me." Delightful backing from the Mitchell Ayres orchestra and the Ray Charles Singers.

GIBSON

The could-be from RCA is Don Gibson's "Oh Lonesome Me." This is a song that Don penned himself and combines a fast beat with words and music of c-and-w inspiration.

LPs

By KEITH GOODWIN

BEST jazz interpretation I've yet heard of the impressive MY FAIR LADY score is by drummer Shelly Manne and his Friends (Vogue LAC 12100). This has been America's top selling jazz album for several months, and it's certainly a fine record. Pianist Andre Previn, a thoughtful, expressive musician, is the principal soloist, and there are also some nice spots by bassist Leroy Vinnegar. Highly recommended!

UNDER the title MY FAIR LADY LOVES JAZZ (HMV DLP 1181) pianist Billy Taylor and his trio present the by-now well-known tunes from the show with an orchestra under the direction of Quincy Jones. A neat and colourful programme, the concise arrangements also offer scope for solo blowing by Anthony Ortega, Don Elliott, Jimmy Cleveland and Ernie Royal. Good!

ATTACKING trumpet by Jimmie Deuchar, more introvert blowing by colleague Dizzy Reece, and some tasteful baritone work by Tubby Hayes with three combos under the direction of pianist-vibist Victor Feldman (now resident in America) make TRANSATLANTIC ALLIANCE (Tempo TAP 19) a valuable addition to the British jazz record library. Definitely worth a spin!

MOOD music in the Duke Ellington manner is my—and yours, I hope—cup of welcome tea, and the nine provocative titles on SOLITUDE (Philips BBL 7229) leave little to be desired. The scores are impeccably performed, and the distinctive solo sounds of Paul Gonsalves, Harold Baker, Ray Nance, Harry Carney, Johnny Hodges, and Jimmy Hamilton add to the enjoyment. A fine album!



CYRIL STAPLETON and PETULA CLARK look pleased with life. They both have recordings reviewed in this issue, Cyril's on the left and Pet's in the EP reviews on page 10.

Frank, Keely, Billy wonder trio

A SPOT of inspired casting at Capitol, where they have brought Frank Sinatra, Keely Smith and Billy May together on one disc. "How Are Ya' Fixed For Love?" has a robust swing to it, providing the ideal vehicle for Sinatra in his most devastating vocal form.

Keely Smith turns in a performance to match that of "The King" and the big band accompaniment from Mr. May is unobtrusive, but nevertheless makes a valuable contribution to what is a one hundred per cent. successful production.

Both songs on this disc are from Sammy Kahn and Jimmy Van Heusen, which is a guarantee that both words and music are top quality.

In this instance the words especially deserve top marks. "Nothing In Common" is another medium-paced swinger, laced with quiet humour that follows a theme similar to the oldie, "Let's Call The Whole Thing Off."

I just can't even hazard a guess as to the hit potential of this record, but anyone investing in it will get full value for money, and then some.

Repetitious but not boring; catchy and easily remembered.

Don has a manly open-air voice that I think you'll like. "I Can't Stop Lovin' You" is pure c-and-w material, slow but quite agreeable.

But... take a listen to the coupling, "Comes Love." This is a song that gives Alma a chance to display the artistry of which she is readily capable.

The opening leans towards the jazz idiom, later the number bursts

forth for a few bars into wild swing.

Unfortunately, it just ain't commercial, but this is Alma at her most impressive, and I'm glad that she is getting the opportunity to wax a few songs of this type.

WAYNE

There's home-made coverage of "Oh Lonesome Me" from Terry Wayne on the Columbia label. The beat is not so effective as on the American disc, but Terry's performance is well up to standard, and you'll get your money's worth if you go for this version.

"There's Only One Of You" gives Terry a chance to display his abilities as a relaxed vocalist, and this he does full well. It's a happy melody with a Latin-American rhythm.

CHERRY

A lovely song that deserves more attention than it is getting is "Another Time, Another Place." And Don Cherry's waxing of it deserves your attention.

Don has only had one hit over here ("Band Of Gold") but his clear, manly tones and sensitive interpretation have provided many a good platter. And this is one such. Do hear it if you can.

The melody is excellent and the lyric good, though not too strongly commercial.

Pleasant to find a British song on the flipover, "The Golden Age," which was featured in the "The Golden Disc" film. Don's performance makes this song sound far better than I have previously heard it sound. Ray Coniff and Orchestra provide a fine backing.

JAMES

Joni James has a pleasant song on her latest disc for MGM. "Love Works Miracles" has an easy, relaxed beat, a pretty melody and lyrics which once more praise that wondrous thing called "love."

Worth a listen, but I reckon the song is just a bit too easy-going to make an impression.

Flipside carries the dreamily romantic ballad "Never Till Now." Tender and sincere, warm and convincing.

DESMOND

After flirting with some wild, wild skiffle numbers, very competently, too, Lorraine Desmond returns to her first love—the romantic ballad. Which is something else she can cope with very competently.

"The Secret Of Happiness" could be a big song, given enough exposure, and Lorraine stands as good a chance as any of collecting the honours. Bob Sharples provides a lush string and chorus backing.

Miss Desmond comes in close to the microphone for an intimate interpretation of the Rodgers and Hart number "Down By The River."

BEATTIE

With tonsils like Tennessee Ernie's, Paul Beattie commands the attention from the beginning of a song. "Wanderlust" provides a perfect setting for the deep brown voice; the number races along at a steady gallop and has a rugged he-man quality.

A pity that a voice like this has so far not attracted much attention. The coupling is more likely to do the trick for Paul—a gimmicky rock job called "Me Please Me." Sad that such talent has to be wasted on such unworthy material.

COGAN

For HMV, Alma Cogan sings "Stairway Of Love," with the backing of the Frank Cordell Orchestra. Being a happy ditty it is well suited to Alma, but there's nothing special about the presentation or arrangement to pick this version out from the many others.

You must hear Alma Cogan's recording of a great song Stairway of Love on H.M.V. POP 482



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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN (Week ending May 7th)		BEST SELLING SHEET MUSIC IN BRITAIN (Week ending May 6)	
Last This Week		Last This Week	
1	1 WHOLE LOTTA WOMAN Marvin Rainwater (MGM)	2	1 MAGIC MOMENTS (Chappell) 2s.
2	2 WHO'S SORRY NOW Connie Francis (MGM)	4	2 I MAY NEVER PASS THIS WAY AGAIN (Chappell) 2s. 6d.
5	3 A WONDERFUL TIME UP THERE Pat Boone (London)	1	3 SWINGIN' SHEPHERD BLUES (Sherwin) 2s.
13	4 WEAR MY RING Elvis Presley (RCA)	3	4 APRIL LOVE (Robbins) 2s.
3	5 SWINGIN' SHEPHERD BLUES Ted Heath (Decca)	5	5 CATCH A FALLING STAR (Feldman) 2s.
7	6 LOLLIPOP Chordettes (London)	6	6 TO BE LOVED (Duchess) 2s.
12	7 TOM HARK Elias & his Zig Zag Jive Flutes (Columbia)	8	7 WHOLE LOTTA WOMAN (Sheldon) 2s.
16	8 GRAND COOLIE DAM Lonnie Donegan (Pye-Nixa)	12	8 LOLLIPOP (Anglo-Pic) 2s.
6	9 TEQUILA The Champs (London)	7	9 SUGARTIME (Southern) 2s.
11	10 LOLLIPOP Mudlarks (Columbia)	11	10 OH, OH, I'M FALLING IN LOVE AGAIN (Sterling) 2s.
8	11 BREATHLESS Jerry Lee Lewis (London)	9	11 MANDY (PANSY) (World Wide) 2s.
4	12 MAGIC MOMENTS Perry Como (RCA)	10	12 THE STORY OF MY LIFE (Sterling) 2s.
13	13 IT'S TOO SOON TO KNOW Pat Boone (London)	14	13 TEQUILA (Challenge) 2s.
15	14 TO BE LOVED Malcolm Vaughan (HMV)	17	14 TULIPS FROM AMSTERDAM (Cinephonic) 2s.
10	15 MAYBE BABY Crickets (Coral)	13	15 NAIROBI (Leeds) 2s.
26	16 SWEET LITTLE SIXTEEN Chuck Berry (London)	16	16 A WONDERFUL TIME UP THERE (Morris) 2s.
17	17 I MAY NEVER PASS THIS WAY AGAIN Robert Earl (Philips)	15	17 ALL THE WAY (Barton) 2s.
19	18 LA DEE DAH Jackie Dennis (Decca)	22	18 WHY DON'T THEY UNDERSTAND (Henderson) 2s.
18	19 NAIROBI Tommy Steele (Decca)	—	19 WHO'S SORRY NOW (Feldman) 2s.
—	20 THE CLOUDS WILL SOON ROLL BY Tony Brent (Columbia)	20	20 FORGOTTEN DREAMS (Mills Music) 2s. 6d.
9	21 DON'T Elvis Presley (RCA)	—	21 GRAND COOLIE DAM (Essex) 2s.
25	22 HAPPY GUITAR Tommy Steele (Decca)	23	22 YOU NEED HANDS (Lakeview) 2s.
24	23 APRIL LOVE Pat Boone (London)	—	23 A VERY PRECIOUS LOVE (Blossom) 2s.
20	24 MANDY Eddie Calvert (Columbia)	19	24 MAYBE, BABY (Southern) 2s.
—	25 KEWPIE DOLL Perry Como (RCA)	21	24 RAUNCHY (Aberbach) 2s.
27	26 CATCH A FALLING STAR Perry Como (RCA)		
—	26 KEWPIE DOLL Frankie Vaughan (Philips)		
22	28 TEQUILA Ted Heath (Decca)		
28	29 YOU NEED HANDS/TULIPS FROM AMSTERDAM Max Bygraves (Decca)		
—	30 ON THE STREET WHERE YOU LIVE Vic Damone (Philips)		

BEST SELLING POP RECORDS IN U.S.
 (Week ending May 7)

Last This Week		
1	1 Witch Doctor	David Seville
9	2 All I Have To Do Is Dream	Everly Brothers
2	3 Wear My Ring	Elvis Presley
3	4 Twilight Time	Platters
4	5 He's Got The Whole World In His Hands	Laurie London
6	6 Book Of Love	Monatones
11	7 Oh, Lonesome Me/I Can't Stop Loving You	Don Gibson
5	8 Tequila	The Champs
17	9 Return To Me	Dean Martin
8	10 A Wonderful Time Up There / It's Too Soon To Know	Pat Boone
10	11 Lollipop	Chordettes
7	12 My Bucket's Got A Hole In It / Believe What You Say	Ricky Nelson
13	13 Who's Sorry Now	Connie Francis
—	14 Looking Back Nat "King" Cole	
16	15 Crazy Love/Let The Bells Keep Ringing	Paul Anka
18	16 Kewpie Doll	Perry Como
14	17 Billy	Kathy Linden
—	18 Chanson D'Amour	Art & Dotty Todd
12	19 Catch A Falling Star / Magic Moments	Perry Como
15	20 Don't You Just Know It?	Huey Smith

The American chart is published by courtesy of "Billboard"

TED HEATH
 Tom Hark
 F 11025

DICKIE VALENTINE
 In my life
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MAKE A DATE FOR THE FESTIVAL GARDENS GALA DOZENS OF STARS AT NME STAND

ONE of the great annual show business events packed with thrills, excitement and glittering stars, is the yearly International Star Gala at London's famous Festival Gardens, Battersea. The NME is honoured to be associated for the third successive occasion with the "Empire News" in a magnificent presentation staged under the auspices of the Variety Club of Great Britain.

On Saturday, May 17—in only eight days' time—you can meet world-famous stage, screen, TV, radio and disc stars, all on parade to assist this worthy charity. There is a non-stop whirlwind schedule of events, commencing at 1 p.m.

Televised throughout the nation by the ABC-TV network (for 40 minutes starting at 3.10 p.m.) the high-spot for readers is the NME Record Stand. This will be in full swing during the day, and will enable you to meet personally dozens of your disc favourites, secure their autographs and signed photographs, and see the brilliant array of personalities on parade.

CELEBRITIES INVITED

While some replies have not been received, here are some of the well-known disc stars who have been invited to appear during the afternoon on the NME Record Stand:

Johnnie Ray, Guy Mitchell, Howard Keel, Frankie Vaughan, Norman Wisdom, Mindy Carson, Lonnie Donegan, Dave King, Dennis Lotis, Russ Hamilton, Eddie Calvert, Malcolm Vaughan (with Ken Earle), Alma Cogan, Don Lang, The Mudlarks, Joan Savage, Marty Wilde, Ronnie Carroll, Petula Clark, Joe Henderson, Janette Scott, Stanley Black, Ray Burns, Bob Cort, Frank Cordell, Maxine Daniels, Robert Farnon, Ron Goodwin, Dick James, Jimmy Jackson, Benny Lee, Norrie Paramor, the Chas. McDevitt skiffle group, Lisa Noble, Bert Weedon, Cyril Stapleton, Robert Earl, Mantovani, Gary Miller, Tony Brent, Ronnie Hilton, Joan Regan, Anne Shelton, Yana, Russ Conway, Laurie London, Teddy Johnson and Pearl Carr, Vera Lynn, Jimmy Young, Nancy Whiskey, Ted Heath, Jackie Dennis, Terry Wayne, Jim Dale, Edna Savage, Johnnie Gray, Edmund Hockridge, Tony Osborne, Lita Roza and Joyce Shock.

A new NME Stand innovation will be the installation of a juke-box—presenting the top pops. And there are dozens of other wonderful competitions, contests and novelties taking place throughout the Festival Gardens.

CHEAPER ADMISSION

Although admission on the day of this event is 2s. 6d., as a special concession, NME readers can secure tickets in advance at only 1s. 6d. each. Write now (stating how many tickets you require) together with a stamped addressed envelope and your remittance to: "Star Gala" (NME), Kemsley House, London, W.C.1. Postal orders should be crossed.

The forthcoming issue of the "Empire News" this week-end outlines all the wonderful attractions which make this annual event a great day for all who are there.

Prize competitions carry £1,000 in cash for the winners, plus a free Italian holiday, complimentary tickets for "My Fair Lady," steamer trips to France, a free season's pass at a local cinema, and a host of wonderful surprises, besides side-shows and film-star autograph stands.

It will be excitement unlimited from 1 p.m. for the remainder of the day. So have fun with the stars (supporting worthy charities at the same time), and with television cameras mobile in the Festival Gardens, this will make the excitement even greater.

STAR NAMES ★ STAR NEWS

★ GUY MITCHELL flies into London on BOAC's Monarch flight from New York on Wednesday morning. His British fan club are organising coach parties to meet him. Mitchell starts his British dates with an appearance in ATV's Sunday night show on May 18, and opens in variety at Liverpool Empire next day.

★ PETULA CLARK flies to Paris tomorrow (Saturday) to appear at the Olympia Theatre in a six-hour-long charity show.

★ RONNIE HILTON plays two variety dates before his summer season, at the Futurist Theatre, Scarborough, with Cyril Stapleton and the Show Band, opens. He first plays Sheffield Empire (from May 19) and Sunderland Empire (26).

★ LORRAE DESMOND has been booked for her fourth successive pantomime role. This Christmas she portrays Prince Charming in "Cinderella" at Chester Royalty. On Monday Lorrae starts her starring BBC-TV comedy series with Jacqueline Mackenzie.

★ COLIN HICKS left London for the Continent on Wednesday morning. He begins a 10-day tour of Italy and the French Riviera with the Platters in Milan tomorrow (Saturday). Colin and his Cabin Boys were travelling by road in a specially equipped Humber pullman-car.



Marion Ryan and Don Lang pick a name out of the hat to see who will be heard next in the special 100th edition of "Cool For Cats." (Don felt quite at home on the new channel!)

"Cool For Cats," AR-TV's popular disc-cum-dancing show, celebrated its 100th edition last Friday with a mammoth party. This occupied two studios at Wembley, one of which was seen by viewers looking in at the programme, the other used for an overflow of many well-wishers who gathered to join in the celebrations.

Among those present were Mr. Ernest Marples, the Postmaster-General and his wife, with Mr. J.

'Cool for

Spencer Wills, chairman of AR-TV, and his wife. They were seen on TV screens during a special 45-minute "Cool For Cats"—along with a bevy of disc stars.

The recording personalities took part in the show and some mimed their latest discs. Anne Shelton received from

Stephen TV ex- pared c ing, "I which played Also s Whitfiel Jackson



Kent Walton quizzes beautiful Betty Valentine, while Dickie, Lonnie Donegan and Michael Westmore (l.) listen.

FRANKIE VAUGHAN TO FINANCE SCHOLARSHIPS

Surprise after U.S. TV

AFTER his appearance on Patti Page's "The Big Record" TV show on Wednesday, Frankie Vaughan announced that he will finance two musical scholarships. One will be with the National Youth Orchestra in England, and the other with a similar organisation in America, cables Nat Hentoff.

Vaughan's unique gesture, believed to be the first of its kind by a pop singer, will be transatlantic in scope. The winners will be selected from competitions in both Britain and America organised by Boys Clubs.

On "The Big Record" Frank sang "Am I Wasting My Time," one of the numbers he recorded in America last month. It was released in the States the same day.

Frank was introduced by Bob Hope and had the climax spot in the show. "He sang 'Wasting My Time,' a slow ballad, with great emotion and poise," Hentoff adds.

The other side—"Sweet, Sweet Judy"—has been picked as record of the week by a powerful chain of American radio stations.

Vaughan and his manager, Paul Cave, were returning to Britain tonight (Friday) after spending the day in New York, contacting disc-jockeys.

Frank has been offered a "Perry Como Show" date in September. However he is almost certain to make a flying visit to New York before this—for the June 7 opening of his film "Dangerous Years."

TV shows off for summer

SEVERAL favourite musical shows will be disappearing from the schedules with the introduction of ITV's new summer programming.

The first of the current series to end will be ATV's "Jack Jackson Show," the final edition of which is on June 7.

Later in the month, the two alternating late-Sunday shows—ATV's "Top Tune Time" on June 22 and ABC's "Top Numbers" on June 29—finish their runs.

Throughout the summer months ABC-TV will be relaying ATV's "Saturday Spectacular" every week, instead of alternating with a programme of their own origin.

On Sundays, starting July 6, ABC-TV are introducing a new show called "Entertainment Quiz." Leading singers will be featured in this show and among those booked to appear in the first edition are Marion Keene and Teddy Johnson.

Own radio show

TEDDY JOHNSON and Pearl Carr will have their own Radio Luxembourg series again this summer. It can be heard for 13 Sundays from June 22 at 7.45 p.m.

With Geoff Love as MD, the programmes will be pre-recorded before Teddy and Pearl go to Great Yarmouth for a summer season at the Wellington Pier in June.

BASIE BACK NEXT YEAR

SATURDAY, February 7, 1959, heralds the long-awaited starting date for the third nationwide British concert tour by the incomparable Count Basie Band.

By that time 14 months will have elapsed since their last appearances here (including the Royal Variety Performance at the London Palladium).

Impresario Harold Davison, in revealing these plans, denied a suggestion that he was contemplating a return visit two months later by the Ray McKinley-directed Glenn Miller Orchestra.

Palladium TV stars Max again

MAX BYGRAVES has been booked for another starring appearance in ATV's "Sunday Night At The London Palladium"—and he has also agreed to appear in three of ATV's Sunday shows, which will come from the Prince of Wales Theatre during the summer.

The Palladium TV Show in which Max is to star, will be transmitted on Whit Sunday, May 25. It will be his third appearance in this production since the beginning of the year. This time he is re-united with his co-star from last year's successful Palladium revue, "We've Having A Ball"—Joan Regan.

Joan, who will be making her first TV appearance since the birth of her baby, opens her summer season at Blackpool's North Pier two days before, and comes to London specially for the TV show.

Dickie Henderson returns as compere for this edition, which is completed by a new rock group, The Rockets.

Max Bygraves is also appearing in ABC-TV's important variety programme, "The Saturday Show," on May 31. His Prince of Wales TV dates will be in the late summer, but the exact dates have still to be fixed.

Marion heads package

MARION RYAN heads a package show set to tour the Granada Theatres for a week from Monday, May 19.

Saxist Johnnie Gray, clarinettist Carl Barribeau and the Chas. McDevitt Skiffle Group are also on the bill.

Full details are Maidstone (May 19), Aylesbury (20), Bedford (22), when Johnny Duncan replaces McDevitt, Grantham (23), and Kettering (24).



RONNIE CARROLL

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Late Cable Round-up

from NAT HENTOFF

REPORTS from California indicate that dynamic rock 'n' roll personality Little Richard is contemplating returning to public entertainment. For several months he has been studying and practising evangelism.

New disc releases here include Laurie London's "I Gotta Robe," "Joshua" (Capitol), and Russ Hamilton's "Tip-toe Through The Tulips" ("Drifting and Dreaming" (Kapp). The latter received a "Review Spotlight" in Billboard.

If TV dates can be arranged for her during August, Connie Francis will be available to appear in Britain—revealed GAC executive Tom Martin. Negotiations are still continuing for Vic Damone for London TV dates next month.

Winnie Atwell set for 'down under'

THE long-awaited return of Winifred Atwell to Australia has now been fixed for this autumn. She is to begin a long tour there in Melbourne on October 7 (cables NME correspondent Pete Jackson).

Winnie's previous trip "down under" was in January, 1955, when she went out for a few weeks' engagement and eventually stayed 15 months, breaking all existing box-office records.



Cats'—100, not out!

McCormack (a top AR-cutive) a specially pre- of her latest record, the Girl He Left Behind," was the 1,000th to be on the programme. seen and heard were David Alma Cogan, Jimmy Bert Weedon, Nancy Whiskey and Petula Clark.

A second presentation, of a handsome clock, was made to producer Joan Kemp-Welch by Ker Robertson, the shrewd critic, who chooses all the records for this programme. During the show, popular com- pere Kent Walton was in brilliant

Henderson, Gary Miller, Mr. and Mrs. Dickie Valentine, Terry Dene, Colin Hicks, Marty Wilde, Don Lang, Ray Burns, Harry Walters (of EMI), Alan Freeman (of Pye-Nixa), Dick Rowe (of Decca), Walter Ridley (of HMV), Evelyn Taylor (Jackie Dennis's personal manager), and pianist Bob Kelly. The NME was well represented by Mr. and Mrs. Maurice Kinn, editor Andy Gray and news editor Don Wedge.



Ronnie Hilton and Alma Cogan renewed their long acquaintance during the party.



A gay group at another table were (l. to r.): Petula Clark, Bob Crabb, David Whitfield, Marion Ryan and Joe Henderson.



Stephen McCormack presents Anne Shelton with a souvenir copy of her latest record, which was the 1,000th to be played on the "Cool For Cats" show. Kent Walton looks as pleased as Anne that it was her disc that was chosen.

Top British TV fee offered to Sinatra

THE highest offer ever made to a U.S. star for a television date in Britain has been received by Frank Sinatra—for a London appearance under the auspices of ATV when he visits Europe next month.

At Monte Carlo on June 14 is the world premiere of Sinatra's own major screen production "Kings Go Forth," co-starring Frank with Tony Curtis and Natalie Wood.

On the same night, he has consented to present "An Evening With Frank Sinatra" at Monte Carlo's famous Sporting Club—to aid the medical fund for pre-tubercular children in refugee camps, of which Prince Rainer and Princess Grace (Kelly) are patrons.

FRANK'S PARTNER

In London this week the NME interviewed veteran New York music personality Ben Barton—who partners Sinatra in the enterprising song publishing company, Barton Music. He said Frank was eagerly awaiting this French premiere—besides feeling confident that he would plane to London for a TV date, while already on the Continent.

It was also revealed that preparatory arrangements for Barton Music Company to operate independently from June of this year are being made. For the past three years, Barton's catalogue was handled by the Campbell Connelly group, under an agreement which ends next month.

At their new premises, Barton Music will be launched with the music from "Kings Go Forth"—including a Jimmy Van Heusen-Sammy Cahn composition from the film. During Barton's association with Campbell Connelly, most notable hits in Britain included "All The Way," "Love And Marriage," "Learnin' The Blues" and "Tender Trap."

Speedy building loses Stapleton top baton job

A UNIQUE building accomplishment—for post-war Britain—has prevented top radio leader Cyril Stapleton and his Show Band taking up residence as the major attraction at the opening of a newly constructed West End entertainment centre which has emerged on the site of London Hippodrome.

Originally this venue was not due to be completed until September—when the Stapleton Orchestra would have been contracted there, on conclusion of their summer season at Scarborough. However, work has progressed so much faster than anticipated that a gala opening night is planned for the end of July, depriving Stapleton of this ace show-case.

Impresario Bernard Delfont told the NME that two orchestras will be engaged, comprising eighteen and twelve musicians respectively. In view of the earlier starting date, he was unable to reveal names of attractions, or if they will be engaged on a permanent basis—as opposed to a temporary arrangement, enabling him to sign the Stapleton Band in September if desired.

Bernard Delfont said, "Fifty artists will be engaged to take part in the spectacular revue, presented nightly in forty-five minute parts with intervals for dancing, from 7.30 p.m. until 2.30 a.m." It has been decided to name this venue "Talk Of The Town—On The Hippodrome Corner," with the emphasis on the choice of food, dancing and licensed bars.

Listen for David—minus tonsils!

THE David Whitfield singing voice, minus tonsils, will be heard for the first time on television on June 7, when Decca's recording star heads his own show in ATV's "Saturday Spectacular" series.

David, who underwent a tonsillectomy three weeks ago, featured his new "On The Street Where You Live" disc on AR-TV's "Cool For Cats" on May 2, and ATV's "Jack Jackson Show" on May 3—but was miming in both cases.

On Tuesday David flew to Tangier for a brief holiday. Four popular musical stars will appear in the "Jimmy Logan Show," BBC-TV's big Saturday variety programme on May 24. They are singers Petula Clark, Pearl Carr and Teddy Johnson and trumpeter Eddie Calvert.

LANG CROSSES CHANNELS

DON LANG, who completes his resident spell on BBC-TV's "6.5 Special" tomorrow, moves over to the other channel next week!

After a year on "6.5," Don has been offered the chance of appearing on ATV's "Jack Jackson Show," before setting out for his summer season at Blackpool's Central Pier.

He guests with Jackson on May 17, and other new bookings for this date are Petula Clark and HMV's new discovery, Barry Barnett. Additional names for the Jackson Show are The Mudlarks (May 24), Kenny Baker (31) and Michael Holliday (June 7).

Late ATV bookings for this weekend are glamorous singing star Yana for "The Dickie Valentine Show" in the "Saturday Spectacular" spot tomorrow, and Tony Brent, who joins Anne Shelton and The Jones Boys in Sunday's "Top Tune Time."

The only booking so far confirmed for "Top Tune Time" on May 25 is The Fraser Hayes Four.

Elvis Presley has been promoted after only five weeks in the Army. Still on his recruit training, Elvis has been made acting assistant squad leader.

Laurie London's first Gold Disc



At a happy ceremony on the steps of the Royal Festival Hall, London, on Wednesday evening, and seen in the "Cool For Cats" TV show, little Laurie London was presented with a Golden Disc for the combined American and British sale of a million copies of his "He's Got The Whole World In His Hands." Mr. C. H. Thomas, managing director of EMI records, made the presentation, which was photographed by NME cameraman Harry Hammond.

Johnnie Ray telerecords

JOHNNIE RAY, currently playing his sixth annual Palladium variety season, is to telerecord a show for ATV on Monday next at their Wood Green studios for later transmission.

It is likely that The Treniers, who are on the Palladium variety bill with him, will also appear. There will also be a leading British female singer—probably Anne Shelton.

In the past few months, several visiting American stars have tele-recorded programmes for later showing. With the conclusion of the present series of "The Jewel And Warriss Show" in the Thursday evening "Startime" spot (the last one is on May 15, with Dennis Lottis guesting), ATV have scheduled two of these "cold storage" shows.

On May 29, in the "Startime" hour, ATV will present the one featuring Tony Bennett, made during the American singer's January visit to this country. Disc-jockey Sam Costa also makes an appearance on this show.

Two weeks later, on June 12, another tele-recording—this time "The Sarah Vaughan Show"—will be transmitted. Sarah is supported by an all-star bill, including Edmund Hoekridge, The King Brothers, Florian Zabach and Mike and Bernie Winters.

LUNCH TO HONOUR 8 RECORD STARS

EIGHT world-famous recording stars are to be honoured by the Variety Club of Great Britain at its second annual Record Artists' Luncheon at London's Dorchester Hotel next Wednesday.

They are composer-conductors Mantovani and Stanley Black with singers Johnnie Ray, Anne Shelton, Alma Cogan, Petula Clark and gold disc winners Laurie London and Russ Hamilton.

Fourteen-year-old Laurie, currently riding high in the American hit parade with "He's Got The Whole World In His Hands," will be the youngest official guest of honour ever to be entertained by the Variety Club.

Johnnie Ray is the first American artist to be invited to the event, Mantovani will be making his second appearance. Together with Winifred Atwell, Eddie Calvert, David Whitfield and Vera Lynn, he was a guest at the first Record Artists Luncheon last year.

The guests will be introduced by disc-jockey George Elrick, a member of the club's executive committee and the man responsible for selecting the guests. Sir Tom O'Brien, M.P., the club's Chief

Barker, will be in the chair. The organisation's press officer, David Jones, told the NME: "This will be one of the most ambitious, star-packed luncheons ever staged. Some of the guests may be called upon to sing for their lunch, and we've certainly got the right people for that sort of thing!"

Formed in 1949 to help sick and needy children, the Variety Club has already donated more than £300,000 to youth charities. All the club's 600 members are either in or closely associated with show business.

Another feature of the luncheon will be the first public demonstration in Britain of a 200-record juke box.

Viewers to BBC-TV's "Dinah Shore Show" on May 21 will get a preview of Tony Martin, who visits Britain in July to televise in Granada's "Chelsea At Eight." He and singing personality Betty Hutton are among Dinah's guest stars.

U.S. label signs Dankworth

MAKING a determined effort to bring his orchestra to the attention of American music fans, Johnny Dankworth has signed an important contract with Verve Records chief Norman Granz.

The Dankworth recordings will be aimed directly at scoring with the U.S. public. Sessions will take place under Granz's supervision in Europe—released in Britain simultaneously with America on the HMV label here.

Dankworth's present recording agreement with Parlophone expires at the end of this month; his new venture for Granz starts on June 1. This is the most ambitious, yet logical, project attempted by a British orchestra in post-war years to capture the international market.

In 1955, a similar venture (when Dankworth was signed directly by Capitol in Hollywood) failed to materialise satisfactorily when Capitol was purchased by the British EMI group.

Granz operates the famous JATP unit besides managing Ella Fitzgerald among his many other activities. His long-term agreement with Dankworth was negotiated by London agent Harold Davison.

New version for 3-D sound

TED HEATH is to re-record his 89th Palladium Swing Session LP—his biggest selling album to date in the States—in stereophonic sound.

As the Palladium is not now available for the recording, it will be done at three sessions at London's Kingsway Hall on Thursdays June 26, July 3 and July 17 at about 1 p.m. Fans who would like to be present should write to Ted Heath for tickets.

This week Ted did another re-recording job—on his latest single release, "Tom Hark." He wasn't happy with the version made last week.

DONEGAN'S IRISH SONG BANNED BY THE BBC

LONNIE DONEGAN'S "Nobody Loves Like An Irishman"—the reverse side of his current hit, "Grand Coolie Dam"—has been banned by the BBC on religious grounds.

The part of the lyric that has been objected to is the phrase "Praying all night with his El Koran," and so the disc is being withdrawn from all general programmes.

Lonnie's bass player, bearded Mickie Ashman, is leaving the group this month. As yet a permanent replacement has not been fixed.

Singer Gerry Grant has his own 20-minute programme for TW on Tuesday.

The Confrey Phillips Trio have signed for a resident summer season at the New Pavilion, Dunoon, Scotland, commencing June 16.

Alma on '6.5' again this week

ALMA COGAN has been booked to re-appear on tomorrow's BBC-TV "6.5 Special," just one week after her last spot on the show. The reason is that Alma, who closed the bill last week, was faded out when singing her latest record title.

A new booking for "6.5 Special" on May 31 is Columbia's best-selling vocal group, The Mudlarks. Producer Dennis Main Wilson has not yet decided how to fill the following week's edition, on June 7, which is reduced to 20 minutes, because of cricke transmissions.

It is most probable that the "6.5" on June 28 will be cancelled completely, due to World Cup football relays from Sweden.

Carmen sought

NEGOTIATIONS are proceeding for top American pianist Carmen Cavallaro to appear in Granada's "Chelsea At Eight" TV show on July 15, cables Lance Fielding.

A former bandleader, he played the sound track music for the film of the "Eddie Duchin Story."

Tommy Steele's Lewisham show cancelled

TOMMY STEELE is going ahead with his plans to make his debut as a radio disc-jockey on Sunday—but his variety date at Lewisham Gaumont next week has been cancelled.

This means that Tommy will have missed two weeks of variety and two concert dates worth at least £5,000 to him alone—through the mauling he received from over enthusiastic fans at Dundee nine days ago.

Muscles of his right arm were torn, he was scratched and bruised, and thoroughly shaken by the incident. This week Steele told the NME: "I'll have to rest until the doctor says I'm fit again."

Tommy is staying at his Catford home. He will be able to go to the BBC on Sunday for the first of his disc shows. Instead of being broadcast live, it will be pre-recorded.

Jackie Dennis stepped in for Steele at Plymouth this week. Efforts were made for another star to top for next week's Lewisham date.

Offers were made to Frankie

Vaughan, Lonnie Donegan, Charlie Gracie and Laurie London. After all had been turned down, it was decided to cancel the whole bill. Films will be substituted. Steele's constant companion during the last few days has been Lionel Bart, his song and script-writer friend. They have been discussing the story of Tommy's next film and other future projects. Bart has also acted as the injured singer's chauffeur during trips to the West End, outings into the country, and visits to doctors for treatment.

The Everly Brothers
I have to do this dream
HLA 8618
45/78

No. 1 in the U.S. hit parade
David Seville
Witch doctor
HLU 8619
45/78

Billy Vaughn
Tumbling tumbleweeds
HLD 8612
45/78

NAT HENTOFF reports from America

NO DICTATORS FOR BELAFONTE

HARRY BELAFONTE emphasises in "Redbook" magazine: "Nobody dictates to me, RCA-Victor makes the recordings that I want to make, not what they want to make. I tell my agents the places where I want to be seen, then they arrange it."

"The reason I sometimes haven't appeared on television for over a year is that I refuse to be on any network unless I'm on the kind of programme that will show my work and talents to the best advantage."

Belafonte blasted the music world as being "full of middlemen, exploiters and hangers-on who get into an area of control and dictating."

Belafonte added: "they all resisted me in the beginning; then when people began to like me, the big corporations hurried in to take advantage. Now they accept me on my own basis — so I work with them."

Gerry Mulligan, happy with his new quartet with **Art Farmer**, **Henry Grimes** and **Dave Bailey** is likely to appear in a United Artists film, "The Barbara Graham Story" . . . **Actress Lizabeth Scott** has her first vocal album out on **Vik** . . . Another movie actress is heading for records. After a recent appearance on the **Perry Como** show, **Maureen O'Hara** was approached by **RCA-Victor** to make an album . . . **Tony Martin**, having appeared 18 times at the **Flamingo** in **Las Vegas**, is reported to have now signed a lifetime contract . . .

Says **Jimmie Rodgers**, one of this season's hottest singers, to the **New York "Sunday News"**: "Shaking isn't my style although it's proved to be money-making. But I've done okay without it. Besides, it's tough to shake while you're sitting down."



Norman Newell (right), Columbia's a & r manager, meets Jimmie Rodgers and his manager, Seymour Heller (left) in Hollywood. They discussed future plans for Jimmie's records here. Below, the singer talks about shaking.

(He usually works sitting on a stool). As for the future, Jimmie says: "I'd like to try all phases of show business, especially a Broadway show. I know I'll need a lot of coaching but I'm willing to learn." His favourite singers are **Frank Sinatra** and **Peggy Lee**; he writes songs, and plays piano for enjoyment . . .

Another non-shaker is **Tommy Sands**. Reports **Liza Wilson** in the "American Weekly": "He just stands there, hands in pockets when he doesn't have his guitar, and sings with sincerity and a slight Louisiana accent. He is always neatly and conservatively groomed. His first big spending splurge consisted of a convertible car and a charcoal grey silk suit. "He and Mum live in a five-room apartment in **Los Angeles**, but already he's dreaming about a house with a pool. There are a lot of dates but, so far, no romantic agree-

ments. **Tommy's** greatest thrill is being asked for his autograph" . . . About **Presley**, **Tommy** says: "That **Elvis** sends me. He sure can sing down-to-earth, good old American blues."

Pat Boone will be graduated from **Columbia** June 3, two days after his 24th birthday. He and disc-jockey

From YOU to US

JULIE DAVIES, of **St. Austell**, **Cornwall**, writes:

In an interview on **BBC "Panorama"** last week, **Lonnie Donegan** attributed his success to "guts," said there were other skiffle stars earning big money and admitted that he only strums the guitar.

Yet this is the same star who has been labelled "conceited" and "big head" by the Press, who have also reported him to remark: "There is no other skiffle group today."

The trouble with **Lonnie's** critics is that they have no sense of humour.

Miss M. SMITH, of **Dundee**, **Angus**, writes:

On behalf of a number of **Dundee** teenagers, I would like to convey our apologies to **Tommy Steele** admirers in **Edinburgh** and **Newcastle** who, because of the over-enthusiasm in **Dundee**, missed his performance.

Tommy put over a terrific performance and didn't deserve what he got. Only now, when the damage is done, do we all realise how stupid and selfish it all was.

WAYNE SAXON writes from **Crewkerne**, **Somerset**:

Reader **Irene**, who says **British** singers can beat the lot, must be either stone deaf, square or blindly patriotic.

Maybe I'm biased, but I would never bother to buy a **British** record. With such terrific **U.S.** artists as **Elvis Presley**, **Ricky Nelson**, **The Silhouettes**, **The Crescendos**, **The Royal Teens** and **Chuck Willis**, what is the point of buying third-rate "cover discs" or mediocre **English** originals?

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Although **Liberace** was thinner, forgetful of **Mom**, and had changed

ELLA—magnificent!

ELLA the great! Ella the incomparable! Ella the utterly, indescribably magnificent! Ladies and gentlemen, I give you **Ella Fitzgerald**—indisputable "Queen" among jazz singers and one of the finest entertainers of our time!

Ella's the girl who, in company with the celebrated **Jazz At The Philharmonic** stars, completely wowed an expectant yet critical capacity audience at the mammoth **Gaumont State, Kilburn**, on Friday evening. And what a fantastic show this turned out to be!

By the time Ella appeared on stage, excitement had reached near-fever pitch. The start of her programme was delayed for several minutes while an adoring audience unanimously applauded this unique and unrivalled "living legend" of song.

But as soon as Ella began to sing, we knew in a flash that our advance applause was more than justified.

Her songs? Tastefully selected

PAT TOPS POLL

Dick Clark just won the popularity poll in "Scholastic Magazine" which has more than a million young readers . . .

Pat recently told columnist **Earl Wilson**: "Last year in college I studied music for the first time and this year I had a course in chamber music. I got to thinking that my rock 'n' roll records were paying for my chamber music course" . . .

Pat's brother, **Nick Todd**, has enlisted in the army after recording some more sides for **Dot** . . .

standards well knit into a varied and balanced programme. There was "Sunday," her opener and a foretaste of things to come; then a bouncy "Foggy Days," followed by an unquestionably superb "These Foolish Things."

And so it went on. A string of wonderful songs—"Squeeze Me," "Midnight Sun," "The Lady Is A Tramp," "That Old Black Magic," "Caravan."

For me, the highspot was Ella's expressive interpretation of the lovely "Porgy, I Is Your Woman Now" and a close second was "St. Louis Blues"—outstanding for some brilliant and often witty "scat" singing.

ENCORE

Naturally enough, there had to be an encore and "Stompin' At The Savoy," with more "scat" singing, was an ideal choice.

Among the "blowing" soloists, I unhesitatingly single out alto-tenorist **Sonny Stitt** for premier honours.

His ballad workout (on alto) during the moving "Loverman" was almost dramatic in its emotional intensity.

On tenor, he played kicking, attacking solos with a front-line completed by tenorist **Coleman Hawkins** and trumpeter **Roy Eldridge**.

Hawk's slow, melodic "Indian Summer" reached a state of sheer perfection via a warm, limpid tone and a succession of beautifully executed ideas. **Eldridge**, too, justified the "giant" tag with his melancholy meanderings on the chords of "I Can't Get Started."

Tenorist **Stan Getz** appeared in a quintet with **Dizzy Gillespie**. The ballad medley produced a remarkably fine and often pretty "You're Blase" by a "cool," relaxed, and exceptionally creative **Getz**; some searching, thoughtful and technically brilliant trumpet by **Dizzy**; and pleasant



Johnnie Ray met Ella Fitzgerald at the Palladium on Sunday.

though largely unadventurous piano by **Lou Levy** (one of the major surprises of the package).

Together, **Stan** and **Diz** worked their way through "Groovin' High," "A Night In Tunisia," and "Allen's Alley," and went a long way to proving that in their own particular fields, they are possibly without equal anywhere in the world.

Finally—the **Oscar Peterson Trio!** Oddly enough, I found **Peterson** to be the least enjoyable soloist. Certainly he is a fine pianist with a reasonably distinctive, flowing style, but I find his playing a little colourless and without purpose.

Within the trio, bassist **Ray Brown** picked out some firm, big-toned notes, on tunes like "Sweet Georgia Brown" and "Swinging On A Star" and **Herb Ellis** came through as an inventive soloist and a noteworthy rhythm guitarist.

KEITH GOODWIN

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At the London Palladium

RAY SENDS 'EM HOME HAPPY

BACK for his sixth stint in six years at the London Palladium, Johnnie Ray has new and old songs for his once again delighted customers this and next week.

Oldies were greeted by screams and applause and such sure-fire beat numbers as "Yes Tonight Josephine," "Such A Night," "Up Above My Head" got the audience slapping out time and enjoying itself.

TOPICAL

He got a neat bit of humour in by singing "a song topical right now"—"Walking My Baby Back Home," showing that he could smile at the cruel fact that the bus strike should happen the day he opened.

New numbers are "All The Way," Sinatra's hit, which he sings with great sincerity; "Love" (the Laine and Horne number); "Day By Day," an evergreen standard which Doris Day used to sing way back; and "Shake A Hand."

He wound up his act as formerly, with "Little White Cloud," "Cry" and the jubilee excitement-raiser "Walk And Talk With My Lord." He was well supported by the Palladium orchestra under Reg Cole's baton.

As ever, Johnnie proved above average entertainment and sent his customers away well pleased. What greater praise can you give an artist?

ROCK STARS

The Treniers, a well-drilled, attacking eightsome, sang and shouted their way through a series of real rock numbers, accompanying themselves on tenor sax (Don Hill, whose "Sorrento" solo was superb), drums, piano, guitar, cowbells and other things.

Numbers included "Rocking Is Our Business," "Alcohol," "Rock Me All Night Long," "We're Gonna Rock," "Rag Mop" and "Go, Go, Go."

Throughout they keep up a tremendous pace and work themselves to well earned big applause after the audience gets attuned to their verve and volume.

KEN GORDON.

MAURICE KINN on the LAS VEGAS and HOLLYWOOD scene

Ballads beat up Frank's voice

THE comparative quietness of Britain is certainly a pleasant relief—after a hectic Stateside tour which involved 25,000 miles of flying, crammed with an abundance of star-studded nights.

The reputation that Las Vegas is the world's most hectic entertainment playground was certainly very much in evidence last month. Just imagine having the choice (inside a one-mile radius) of Frank Sinatra, Tony Martin, Frankie Laine, Jayne Mansfield, Gordon MacRae, Mickey Rooney, Martha Raye, Joe E. Lewis and Patrice Wymore — with some colourful personalities appearing at various lounge bars, to name but a few—the Mary Kaye Trio, Red Norvo and his Quintet, Al Morgan, Louis Prima and Keely Smith, Johnny Denis with Netta Rogers and Dick Contino!

Strain

In a brief stay at this fabulous twenty-four hours daily non-stop activity centre, inevitably the opportunity of witnessing another performance by Frank Sinatra was irresistible. However, it was quickly apparent that when he is working two shows daily in a night club room, Frank's voice wilts under the strain.

In up-beat tempo numbers his tremendous verve and rhythmic phrasing is not impaired—but with solo ballads, "the voice" could not camouflage the difficulty he was experiencing.

Furthermore, this was the first occasion when my favourite singing entertainer was disappointing—from the point of view of some ill-timed remarks in his act, lengthy talking between numbers and a general attitude which clearly indicated that he was treating his audience in a somewhat condescending manner.

Surprisingly, Frankie Laine (at the Dunes Hotel) has completely renovated his show. Every title in his well-balanced presentation was a hit tune associated with him at one time during his career. The only exception was a clever switch, when he played the backing track by the Michel Legrand Orchestra (from



DEAN MARTIN



FRANK SINATRA



JERI SOUTHERN



GORDON MacRAE



FRANKIE LAINE



JOHNNY OTIS

his recent "Foreign Affair" LP, waxed in Paris) with Frankie singing to the lush accompaniment of a great musical ensemble.

Here's a round-up of the other Las Vegas personalities this writer was able to look at and listen to: for sauve vocal showmanship, Tony Martin still rates the top calibre label with a cabaret audience. He even reverts to playing a few bars on the clarinet, besides dancing in production numbers and generally causing the feminine heartbeats to flutter.

It is unfortunate that Gordon MacRae has been denied a big-selling record, because here is a real mature personable vocal star, clearly putting to good use his years of invaluable experience—which cannot be attained in days or months.

Brilliant

The absence of a hit disc also minimises the international fame of the Mary Kaye Trio, but cannot deflate their brilliant versatility, making this the most entertaining and pleasurable threesome ever to hit my ears.

Regrettably, Mickey Rooney suffered from the same fault that made his first London Palladium visit a fiasco—an unbalanced act. He is obviously a talented artist, but cannot regulate his offering to give real satisfaction... Jayne Mansfield is bigger than both of us...

Readers may remember the leader of a novelty quintet popular here in the 'forties, led by Johnny Denis. With his wife, Netta

Rogers, he is resident in the lounge of the Dunes Hotel for several months, where they are great favourites. Johnny and Netta alternate with singer-pianist-composer Al Morgan (of "Jealous Heart" fame).

Continuing the American music scene view, the next location was Hollywood. There Dean Martin starred for two weeks at the Coconut Grove, with the audience reading like a "Who's Who" of the film world. Seems that Dean has regrettably set out to copy anything Frank Sinatra does in the way of odious remarks—which he even injected between numbers. Dean directed his efforts at his many friends and associates in attendance—but his efforts would have been more appropriate if reserved for a private gathering. In a live performance, here's one singer still to prove that he has the desire to present a good act—being just the opposite to Jerry Lewis—in that he gives the minimum of his talents.

At the Crescendo on Sunset Boulevard, a night visit by the "Johnny Otis Show" was exhilarating. The Three Tons Of Joy were heavily loaded with dynamite, while the group whip up an electric atmosphere—Otis proving a first-class leader with his singing, announcements and handling of various instruments.

Different

One of the starring attractions, Jeri Southern, is the classic example of a "Jekyll and Hyde" comparing her records with a live performance. Virtually devoid of any personality, Jeri has considerably increased in weight—and is presumably singing her favourites, rather than anything likely to score with the majority of her audience.

Although at the annual TV "Emmy" awards entertainment was restricted to a minimum, it is worthy of praise that Dinah Shore was voted No. 1 Musical Personality, in competition with Perry Como, besides several other renowned singers and musical stars—but this was just reward for her magnificent screen efforts.

Friends in Britain have expressed disappointment at two of her programmes relayed by BBC-TV—which must be attributed to their editing and jeopardising the continuity by slash-

ing the films. Also at the "Emmy" Awards, singer Polly Bergen gained the accolade for the top acting performance, with her portrayal of Helen Morgan, in the TV version of her life. The genius of musical director Leonard Bernstein was also recognised.

Taking the Mickey

THE best thing about Mickey Katz's slick-paced solo act from the musical point of view is when he recalls his days with the Paul Whiteman band.

Starting a five-week variety tour at Finsbury Park this week, the American comedy musician brings on British trumpeter Murray Campbell to join him in some hot choruses in "Darktown Strutters Ball" and "St. Louis Blues."

Then he lays aside his clarinet for a few gags, and when he picks it up again it is to produce a stream of pop songs with a special Yiddish slant.

Numbers that come in for this light-hearted treatment include "Mule Train," "Mike McKatzer's Band," "Davy Crockett" and the old Samba hit, "Tico Tico," which has now been disguised as "Tickle Tickle."

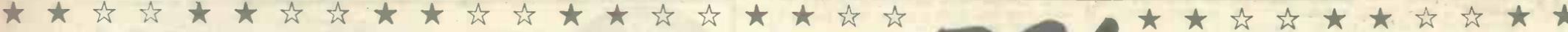
Murray Campbell has a solo spot in the 25-minute act, playing a horn version of "Chicago." He overdoes the knee-bending, but his playing is first rate.

CHARLES GOVEY.

DON'T MISS THIS

Next week, a visit to Palm Springs—where Sammy Davis, jr., starred—will be described.

Also the musical scene in Honolulu, telescoped views of several stars on U.S.-TV screens, including Nat "King" Cole, Laurie London, Eydie Gorme and Steve Lawrence, Pat Boone, Patti Page, Eddie Fisher and Ricky Nelson. Plus the unique experience of witnessing the successful screen test by Jimmie Rodgers at the MGM Studios, where noted producer Joe Pasternak revealed exciting plans for this fast rising new vocal personality.



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On to NME's famous quiz platform we welcome for the first time . . .

DORIS DAY

Q. How do you like being a freelance film-star after being contracted to one studio? (Jim Thomas, Swansea, Wales).

A. Wonderful! I've had a ball making "Pajama Game" for Warners, "Teacher's Pet" for Paramount, and "Tunnel Of Love" for MGM. All different rôles, musical comedy, light drama and downright comedy. I like variety and get it this way.

? ?

Q. Do you still consider recording an important part of your career? (Jane Dobson, Aldershot, Hants).

A. Most certainly. I have some albums on sale in Britain and I'm told my "A Very Precious Love" single is becoming popular. I hope it is, because I loved recording it. It's a grand song.

? ?

Q. I've read that with your husband Marty, and son Terry, you make up a great trio. What do you like doing when you're together? (Sally Richards, Glasgow, Scotland).

A. We play tennis, swim in our pool, watch TV, go on car trips, cook meals outdoors on charcoal. It's all fun.

? ?

Q. Are you a big business woman now that you and your husband are heads of a film production company? (Harold Johnson, Watford, Herts).

A. Heavens no! Marty is the big business man of the family. But we discuss our problems together and I know he's a great help to me. Hope I am to him.

? ?

Q. Your marriage to Marty Melcher is now in its eighth happy year. What do you at-



MARTY MELCHER, Doris Day's husband and manager.

acknowledged as the world's top female screen singing star and consistent winner of the NME popularity polls. We are constantly receiving letters asking questions about her and here are the answers for you.

tribute to its success? (Rose Cohen, Birmingham).

A. Being together. Marty is sweet, considerate, encouraging — and he's always with me. He looks after my affairs. I'm hopeless, can't even keep a cheque book straight. I'm not interested in money — as long as I have enough. Happiness is what counts.

? ?

Q. Did your son Terry (of your first marriage) accelerate your third marriage? (Marian Kirby, Aberdeen, Scotland).

A. I think so. Marty was my agent and that brought him around to our house quite a bit. He and Terry became good pals. One day Terry said to me: "I like him. You do. What are you waiting for?" I couldn't think of any answer, so . . .

Q. Do you think singing with bands is good experience for a singer? (Tim Gray, Belfast, Ireland).

A. Definitely. I sang with Bob Crosby's and Les Brown's bands — and although life was hard, it gave me a wonderful foundation to build upon.

? ?

Q. You always look so happy. Are you ever sad? (Anne Maxwell, Dagenham, Essex).

A. Yes. For instance, when I left Terry at his boarding school in Connecticut. On my way back to Hollywood, 3,000 miles away, I got all pent up inside wondering how he'd be. Marty consoled me. He said I'd have a letter to say he was all right, and I did. Terry's 15 now and quite a young man. But he's still my baby.



QUESTION-TIME WITH THE STARS

'MY FAIR LADY' GREAT SONGS FROM GREAT SHOW



By ALLEN EVANS

"MY FAIR LADY" Nixa's "Pocket Edition" EP series give you six stars singing six hits. But only two come off: Gary Miller's version of "Street Where You Live," and Marlon Ryan's "Wouldn't It Be Lovely?" Petula Clark turns "I've Grown Accustomed To His Face" (sung by Rex Harrison in the musical) into a bluesy number and Lita Roza's "I Could Have Danced All Night" is too jerky. Ray Ellington's "Get Me To The Church On Time" and Max Miller's breathless "With A Little Bit Of Luck" both miss the mark.

HITS FROM "MY FAIR LADY"

Philips have a winning quartet here. Rosemary Clooney and Paul Weston's Music combine for a liting "I Could Have Danced All Night"; Jo Stafford gives a rousing "With A Little Bit Of Luck"; and Sammy Kaye swings and sways "I've Grown Accustomed To Your Face." But the hit is Vic Damone's "On The Street Where You Live"—a real winner.

VOCAL GEMS FROM "MY FAIR LADY"

Here's an excellent medley, well sung and played by the Peter Knight Singers and Orchestra, on Parlophone. Indeed, Charles Young's "Street Where You Live" is one of the finest you'll hear. Elizabeth Humphries sings "Lovely," "Rain In Spain" and "Danced All Night" with soprano charm, and the choral numbers are jolly and full of life, with Stanley Flaum taking the comedy numbers.

Joe "Mr. Piano" Henderson gives a first rate piano record of the tunes—those mentioned above, except "The Rain In Spain" in place of "Little Bit Of Luck." Joe's well-known dreamy style is ideal. On Nixa.

THE FOUR FROM "MY FAIR LADY"

This Fontana EP falls down only on John Harvey's "Street Where You Live." Doreen Hume's "... Danced All Night" is excellent. The males of the Michael Sammes singers give punch to "Little Bit Of Luck," while the girls of the same group are equally good in "Wouldn't It Be Lovely?"

HITS FROM "MY FAIR LADY"

Alma Cogan and Ronnie Hilton take a side each of this light-hearted medley on HMV. Alma is best in "Lovely," her diction in "Danced All Night" being too precise and her "Little Bit of Luck" needs a chorus behind her to give it the body it needs. Ronnie's "Street Where You Live" is attractive, but his "I've Grown Accustomed To Her Face" is better.

DANKWORTH FROM "MY FAIR LADY"

Jazzed up versions, with cool Johnny Dankworth's sax and piano work in "Street." Other tunes aren't ideal for the over-loud band on this Parlophone EP

.. AND AN LP

Norrie Paramor and his Concert Orchestra and vocalists (unnamed) give a wonderful medley of the tunes and this Columbia LP is the nearest to the Original Cast LP I've yet heard. All the numbers are covered, with the exception of "You Did It," "Just You Wait," "Hymn To Him" and "Why The English?" But the eleven numbers sung and played are first class and perhaps the best thing Paramor has yet done.

The Life-lines of PAUL ANKA

Birthdate: July 30, 1941.
Birthplace: Ottawa, Canada.
Hair: Dark brown.
Eyes: Brown.
Family: Mother and father (a restaurant proprietor in Ottawa); sister Marion, aged 14, and brother Andy Jr.
Education: Fisher Park High School.
First public appearance: At the Ocean Hotel, Massachusetts, doing an impression of Johnnie Ray—for 35 dollars! Paul was aged 12.
Other early show business activities: At school, he formed a vocal trio with two friends, which appeared at local functions and clubs as well as school events.
Recording company: ABC-Paramount (Columbia here).
U.S. recording manager: Don Costa.
First hit record: "Diana."
First British and American No. 1 record: "Diana."
Other major disc hits here: "I Love You Baby" and "You Are My Destiny" (which also entered the U.S. hit parade).
Current U.S. hit: "Crazy Love"



"Let The Bells Keep Ringing." Most noteworthy disc achievement: "Diana," apart from topping the million sales mark in America, also sold more than a million copies in Britain ALONE!
Other disc achievements: Paul notched consecutive Top Ten appearances with his first three releases; "Diana" topped the British hit parade for nine weeks, and reached first place here before it did in America; he has personally written all his major hits.
Other honours: He is the first Canadian solo singer ever to sell a million copies of one record; an Ottawa business association voted Paul "The Outstanding Citizen of 1957."
Some of his compositions: "Diana"; "Don't Gamble With Love"; "I Love You, Baby"; "Tell Me That You Love Me"; "You Are My Destiny"; "When I Stop Loving You"; "Crazy Love"; "Let The Bells Keep Ringing."
Some of Paul's songs recorded by other artists: "That's Right"—Micki Marlo; "I Lost My Love Last Night"—Johnny Nash; "The Bells At My Wedding"—Dick Roman.
Some of Paul's major U.S.-TV appearances: On the Ed Sullivan, Perry Como, "Big Record," Alan Freed and "Cross Canada Hit Parade" shows.
Visits to Britain: For concerts, variety and a "Sunday Night At The London Palladium" TV appearance during December, 1957; again for a second tour in March this year.
Films: The forthcoming production "Let's Rock," in which Paul is seen singing one of his own compositions, "Waiting Here For You."
Business organisations: Two music publishing houses which he runs with his father—Spanka Music and Flanka Music.
Instruments played: Piano and banjo.
Favourite artists: Judy Garland, Patti Page, Frank Sinatra and Sammy Davis Jr.
Ambition: To write a hit song for each of them.

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The long end of the stick

REFUSAL by the American Federation of Musicians to allow Frankie Vaughan's pianist Raymond Long to play for his TV date in New York this week, raises an important question regarding Anglo-U.S. exchange of individual musicians.

The innumerable U.S. vocal stars visiting Britain in the past ten years have never at any time been denied the privilege of using their own accompanists. Why then should the position be different when in reverse especially bearing in mind that so few British singers get the opportunity of working in America—or are able to afford the luxury of travelling their own pianists?

Considering the unlimited amount of American filmed musical shows which are screened on British TV (which, in many cases, must be depriving British musicians of engagements), surely the MU here should get to grips with this problem—ensuring that we participate to some small degree, without undue restriction.

Less than two months ago (when

the AFM called a strike of musicians in Hollywood film studios) the American Union immediately sought and received the support of the British MU, who prohibited musicians recording music here for U.S. film studios.

This "gesture" (in an American internal dispute which was no concern of ours) robbed our musicians of an overall sum of many thousands of pounds. Does the treatment of Frankie Vaughan's pianist justify the continued backing which our Union is giving the AFM?

It is high time the general Anglo-U.S. music relationship was reviewed at London headquarters. It seems that AFM are calling the tune all the time, with little opposition provided. Let there be give and take—not we give, they take.

Show Biz soccer stars who beat the B & Js

The victorious Show Biz XI (or 18 rather, as substitutes were allowed) who beat the Boxers and Jockeys XI at West Ham F.C. ground last Thursday by 6 goals to 4. They are (front row, l. to r.) Franklyn Boyd, Glen Mason, Bernie Winters, Adriano Henney (mascot), his dad Jimmy Henney, Des O'Connor, Chas. McDevitt and Mike Winters. (Back row, l. to r.) Wally Barnes, Stan Stennett, Billy Cotton, Jr., Dave King, Pip Wedge, Ken Wolstenholme, John Burgess, Ziggy Jackson, Pete Murray, Bill Parry (trainer) and Lonnie Donegan.



According to U.S. publication "Cash Box," a tour of Britain by Jackie Wilson commences July 1... A new publishing company has been formed by Mike Todd, jr., in America; titled Liza Music, Elizabeth Taylor is a partner in this venture... Appearing on Richard Dimbleby's BBC-TV series "Panorama" last week, Lonnie Donegan was asked what was essential to be a star performer; his reply—"Guts"!

RCA was dubious about issuing Perry Como's U.S. hit "Kewpie Doll" here—until Philips rushed Frankie Vaughan's version on the market... According to his father-manager, Bill London, after paying U.S. tax on salary Laurie London received from his TV appearance (on the Ed. Sullivan Show), there was virtually nothing left... "Infanticiding"—Mrs. Alan Jay Lerner, wife of "My Fair Lady" lyric writer... Arriving in London this week-end is composer Al Hoffman, who penned both sides of latest Jimmie Rodgers disc—"Make Me A Miracle"/"Secretly"...

Strong bidding to secure the "Eddie Fisher Show" for British TV screens next winter—also Pat Boone's television series... At AR-TV anniversary programme last Friday, Don Lang congratulated NME News Editor Don Wedge on our exclusive story that he was leaving "6.5 Special"...

British singer Johnny Johnston's composition "Red River Rose" has been purchased for America by publisher Lou Levy—and already waxed on RCA there by Ames Brothers... Destined for the best sellers—the Everly Brothers' "All I Have To Do Is Dream"... Veteran British singer Sam Browne enters hospital for a throat operation... Looking considerably slimmer, Ella Fitzgerald's vocal artistry was superb in London Palladium ATV

U.S. INVASION

NEVER in the history of London's Tin Pan Alley have so many American music publishers invaded this country virtually simultaneously. As reported last week, George Wiener arranged an association with Marilyn Music chief Harry Lewis for output here of U.S. material. Perennial visitor Lou Levy (Leeds-Duchess-Blossom - Challenge - Pickwick companies) has captured several British compositions for various publishers for the U.S. market.

Frank Sinatra's renowned Hollywood firm (Barton Music) is currently represented here by director Ben Barton, for conferences with Reg Connelly and other publishing houses, besides frequent visitors Jack Mills (chief of Mills Music) and Howie Richmond (Essex Music president), who is also personal manager to Don Cherry. Hill and Range are represented by Ben Starr and Edwin Morris Music by Sydney Korshel and Bobby Weiss; while powerful independent publishers include Robert Mellin, Abe Olman, Eddie Joy (Guy Mitchell and Mindy Carson manager), besides Bernie Lang and Dick Gabbe (respectively managers of Johnnie Ray and The Treniers) who are both interested in different music publishing concerns.

show last Sunday... Jane Morgan's London label waxing of "Bells On My Heart" seemed tailor-made for an Alma Cogan cover version—but instead, Joyce Shock jingles merrily on Philips... The new Max Bygraves' success "You Need Hands" is published by his own firm, Lakeview Music; Jerry Lewis has selected this title for closing production number of his U.S.-TV May 13 show.

Pearl Carr has returned from convalescing in Spain—and with Teddy Johnson is in variety at Liverpool (May 26)... Striving for his tenth "Gold Disc"—Pat Boone with "Sugar Moon"/"Cherie, I Love You"... Billy Eckstine's "No One But You" and "Why Don't You Believe Me" (by Joni James) were MGM's only hit parade successes here in five years; how surprising that Marvin Rainwater and Connie Francis now occupy both top positions!

Biggest current U.S. hit is "Witch Doctor" by David Seville Orchestra; this name is non-de-plume of "Come On-A My House" composer, Ross Bagdasarian... Seems hardly likely that Marty Robbins will have a change of luck here with "Stairway Of Love"; Alma Cogan is favourite to make the climb, but Terry Deno might spring a surprise... Considering that Robert Earl is racing ahead with "I May Never Pass This Way Again," it was amus-

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Miller's "River Kwai" disc is a smash hit in every European country... Lonnie Donegan and his group attend the wedding of skiffle band-leader Dickie Bishop at Ealing today (Friday)... Sammy Cahn and Jimmy Van Heusen (Academy Award winning song writers) penned the Capitol duet by Frank Sinatra and Keely Smith "Nothing In Common"—from the "Paris Holiday" film, starring Bob Hope... HMV issue a vocal version of "Swingin' Shepherd Blues"—by Ella Fitzgerald—today

The Alley Cat has been flooded with readers' LP cover dream titles, so here is a selection of some of their efforts—C. R. Evans of West Bromwich, includes "Lend Me Your Comb" (Wee Willie Harris), "Damn Yankees" (Ronnie Hilton) and "Kiss Me Kate" (Bing Crosby); from Norwich, reader K. R. Westgate comes up with "Who's Sorry Now" (Dean Martin and Jerry Lewis); "Don't Forbid Me" (Lady Dicker) is the suggestion of Richard Collinson of Enfield; NME writer Keith Goodwin provided a long list (many titles unprintable), but you may like Artie Shaw's "Oh, Oh, I'm Falling In Love Again" and Lana Turner's "Love Letters"; Miss M. G. Moore of Maidstone, sent in "Pick Yourself Up"—Tommy Steele; "Mutual Admiration Society" (Dean Martin and Dave King) is from Mr. A. Swain of Chesterfield; "Teacher's Pet"—Laurie London and "Lay Down Your Arms" (Elvis Presley) is the effort of A. Y. Clayden of Richmond (Surrey), while finally the prize entry (take a bow) W. Walston of Cowes, I.O.W.—"Lady Dicker at Monte Carlo sings 'I May Never Pass This Way Again'!"

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