

Meet ANKA, BUDDY HOLLY & CRICKETS, STEELE, JOHNNIE RAY, BELAFONTE, SINATRA — Articles and news inside

No. 581 EVERY FRIDAY PRICE 6d. February 28, 1958

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PAUL ANKA: A VERY SPECIAL WELCOME BACK
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The Life-lines of FRANK SINATRA



Television: Debut in 1950. Now has his own TV show, of which he is in complete control, undertaking singing, drama and comedy.

Later films: After a lapse in popular appeal, returned with straight dramatic rôle in "From Here To Eternity." Recent successes include "Young At Heart," "The Tender Trap," "Suddenly," "Guys and Dolls," "The Man With the Golden Arm," "The Pride and the Passion," "High Society," "Pal Joey," "The Joker is Wild."

Records: Has probably made more records than any other current favourite, except Bing Crosby. Has "All The Way" and "Witchcraft" in the hit parade at the moment. Is particularly strong as an LP album seller, including "Songs For Young Lovers," "Songs For Swinging Lovers" (the first LP to gain a place in the British best-sellers' list), "Swing Easy," "In The Wee Small Hours," "The Voice," "This Is Frank Sinatra," etc.

Latest LP issue: "Where Are You?"

Likes: Dressing "snazzily"—dark shirts, white figured ties. Collecting clothes, particularly suits, shoes and cuff-links.

Dislikes: Being photographed. Being seen in public without a hat.

Marriage: Nancy Barbato (three children: Nancy 17, Frankie 13 and Christina 9). Second wife, Ava Gardner. Both marriages dissolved.

Interests: Development of racial understanding and tolerance.

Birthplace: Hoboken, New Jersey. Birthday: December 12, 1915. Height: 5ft. 10½ins. Weight: 10 st. Hair: Brown. Eyes: Blue. Parents: Martin and Natalie Sinatra. Educated: Demarest High School. First jobs: Delivery boy for a Hoboken newspaper; promoted to copy boy, then sports reporter. Broke into singing: Took his girl friend, Nancy Barbato (later Mrs. Sinatra) to see a Bing Crosby film. There and then decided to give up newspaper work and become a singer. Auditioned with Major Bowes, won first prize in talent contest singing "Night And Day."

Developments: Was heard by Harry James, and signed as vocalist with his newly organised orchestra. Six months later, went to Tommy Dorsey. Standard recordings with the Dorsey band include "I'll Never Smile Again," "Night And Day," "Without A Song." Became solo performer in 1942, created overnight sensation. Films: First was "Las Vegas Nights" with Tommy Dorsey, followed by MGM's "Ship Ahoy," in which he sang two songs. First starring rôle in "Higher And Higher," following successful radio series. Later, "Anchors Aweigh," "Till The Clouds Roll By," "It Happened In Brooklyn."



Paul Anka proudly displays the Golden Disc he was presented with at the last concert of his first British tour—at Edmonton Regal, in December.

They have been touring America together . . .

PAUL ANKA

gets a quick-return visit to this country

SOON after the conclusion of a highly successful nationwide tour of America, in which they were all extensively featured in an Alan Freed package show, Paul Anka and Buddy Holly and The Crickets arrive in Britain this week.

Tomorrow (Saturday), they start touring this country, embarking upon a hectic schedule, equally heavy as the one they were undertaking in the States.

But with one major difference. For this time, they are not appearing together in the same show. They are heading separate packages, each with a strong supporting bill of British talent. Both tours will last for the greater part of March.

It is impossible to assess which will be the more successful. But by all standards, and in view of their current standing with the teenagers and record-buyers, both tours look destined to command capacity audiences wherever they play.

All the artists concerned must feel particularly excited about these impending tours, though for differing reasons.

In Paul Anka's case, it is indeed a feat to be welcomed back to Britain only ten weeks after the conclusion of his previous tour.

He must feel most affectionate to-

WHO'S WHERE

(Week commencing March 3)

JIMMY YOUNG, THE MUDLARNS
Brighton Hippodrome.
ANNE SHELTON, MALCOLM MITCHELL TRIO
Birmingham Hippodrome.
JOHNNY DUNCAN, SOUTHLANDERS
Glasgow Empire.
JIM DALE, THE VIPERS, NATIONAL SKIFFLE CONTEST
Liverpool Empire.
EVE BOSWELL
Manchester Palace.
MURRAY CAMPBELL
Nottingham Empire.
KING BROTHERS
Chester Royalty.
DOROTHY SQUIRES, STEVE MARTIN
London Metropolitan.
CHAS. McDEVITT
Chiswick Empire.
HEDLEY WARD TRIO
His Majesty's Theatre, Aberdeen.

ONE-NIGHT STANDS
PAUL ANKA, LORRAE DESMOND, KENTONES, ETC.
March 1: Aberdeen Musical Hall; 2: Dundee Caird Hall; 3: Edinburgh Usher Hall; 4: Newcastle City Hall; 5: Sheffield City Hall; 6: Leicester De Montfort Hall; 7: Brighton Dome.
BUDDY HOLLY, THE CRICKETS, GARY MILLER, ETC.
March 1: Trocadero, Elephant and Castle; 2: Kilburn State; 3: Southampton Gaumont; 4: Sheffield City Hall; 5: Stockton Globe; 6: Newcastle City Hall; 7: Wolverhampton Gaumont.
WINIFRED ATWELL, JOAN SMALL, BOB CORT, ETC. (Granada Tour)
March 2: Walthamstow; 4: Maidstone; 5: Aylesbury; 6: Bedford; 7: Kettering.

BAND CALL

(Commencing February 28)

RONNIE ALDRICH AND THE SQUADRONAIRES
Friday: County Modern School, Blandford; Saturday: Winter Gardens, Eastbourne; Thursday: Borough Hall, Stafford.
ERIC DELANEY ORCHESTRA
Sunday: Coventry Theatre; Wednesday: USAF, Sculthorpe.
TERRY LIGHTFOOT'S JAZZMEN
Friday: Star Hotel, Croydon; Saturday: Wood Green; Sunday: Woolwich; Tuesday: Embassy Ballroom, Welling; Wednesday: Carlton Ballroom, Slough; Thursday: Humphrey Lyttelton Club, London.
JOHNNY DANKWORTH ORCHESTRA

Friday: Town Hall, Cheltenham; Saturday: Leas Cliff Hall, Folkestone; Thursday: New County Ballroom, Hereford.
BASIL KIRCHIN BAND
Friday: Winter Gardens, Malvern; Saturday: Empire Hall, Taunton; Sunday: Cecil Cinema, Hull; Thursday: Garrison Theatre, Tidworth.
VIC ASH QUINTET
Saturday: Memorial Hall, Dereham; Wednesday: Baths Hall, Cheam.
CHRIS BARBER BAND
Friday: Pier Pavilion, Southampton; Saturday: Dome, Brighton; Sunday: Civic Hall, Croydon; Monday: Humphrey Lyttelton Club, London; Wednesday: Baths Hall, Cheam.

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 Scottish Requests; 9 Alma Cogan Show; 9.15 Linger Awhile; 9.45 Tomorrow's Top Ten; 10 The Capitol Show; 10.30 Fontana Fan Fare; 11 Revival Time; 11.30 The World Tomorrow.
WEDNESDAY
6 Requests; 8 Double Your Money;

8.30 Calvert Cavalcade; 9 Stargazers; 9.15 Cugat's Carnival; 9.45 Favourites Old and New; 10 Record Show; 11 Back To The Bible; 11.30 The Hour Of Decision.
THURSDAY
6 Requests; 8 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 Radio Bible Class.
FRIDAY
6 Requests; 8 Shilling A Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dickie Valentine Show; 9.30 The Dick Haynes Show; 9.45 Godfrey Winn's Concert; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.
SATURDAY
6 Requests; 7 Rhythm on the Range; 7.30 Intrigue; 8 Jamboree; 10 Irish Requests; 10.30 Spin with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.

AFN HIGHLIGHTS

547, 344, 271 METRES

SUNDAY
12 noon Waltz Time; 3 Highway Of Melody; 5.05 Jack Benny; 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 Stickerbuddy 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 Prelect; 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 Stickerbuddy 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.

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Sings
"SING, BOY, SING"
"CRAZY 'CAUSE I LOVE YOU"
"SODA POP POP"
"WHO, BABY, WHOP"
in **SING BOY SING A**
A 20th CENTURY-FOX CINEMASCOPE PICTURE
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... now they arrived here this week for separate tours of U.K.

BUDDY HOLLY and THE CRICKETS

bring over to us their sensational two-hits-acts-in-one for the first time

wards his British fans, who seem to have accepted him with greater solidarity and loyalty than their counterparts across the Atlantic.



After all, although "Diana" got to the top on both Continents, Britain retained it in that position for nine weeks, whereas Paul was only in the honoured number-one spot for a solitary week in America.

similar results in this country, where such an event is an extremely rare occurrence, is worthy of the highest praise.

Paul's second record, "I Love You, Baby," meant very little to American customers, yet over here we boosted it to third position in the best-sellers' charts.

And although there is little to choose between the two countries' placings on his third disc, "You Are My Destiny," the record made its

first appearance in the British charts.

The 16-year-old singer from Ottawa has crammed tremendous activity into the comparatively short space of time since he was last with us. Arriving back in New York just before Christmas, he was featured in two important coast-to-coast TV shows and subsequently played several concert dates before departing for Australia and its summer weather!

Down under, he was one of the stars of a dynamic rock show (also involving Jerry Lee Lewis), which played most of the principal cities.

Since he was last here, Paul has a new personal manager, Irvin Feld. This name may mean little to our readers, though America knows him well as one of her leading concert and package promoters.

He is, in fact, head of Super Shows Inc., an organisation which has engaged Paul on several of its tours.

Paul's father, Andrew Anka, upon whose advice the youngster relies to a great extent, obviously saw possibilities in retaining the services of Irvin Feld, and with Feld's experience behind him, it should certainly prove of extreme value to Paul.



THE CRICKETS—Buddy Holly (l), Jerry Allison (top), and Joe Mauldin

BUDDY HOLLY and his colleagues will be experiencing a different kind of satisfaction on the occasion of their visit. To them comes the pleasure of a first trip to Britain. They are perhaps unique in that they comprise two best-selling disc acts within one unit.

For not only have The Crickets, in a fantastically short space of time, become one of the world's outstanding vocal groups, but Buddy himself has proved capable of standing alongside the top-selling solo recording artists.

It is this two-in-one feature which makes them such an attractive proposition from the concert promotion point of view.

It's becoming a commonplace event for American artists to come to Britain, on the strength of one hit disc. Indeed, a single record can create a false impression of a singer's staying powers.

But here is an instance of a group coming to Britain with a string of three hit records behind them—all of which have climbed way up the best-sellers' list on both sides of the Atlantic.

And, of course, their first hit—"That'll Be The Day"—became the number one seller in both countries.

Such is their saleable value now that it takes no great imagination to assume that any subsequent releases of theirs are likely to zoom into the charts automatically.

The test

We shall shortly have the chance of putting this theory to the test when, in the near future, Coral put The Crickets in to bat again with their latest release, "Maybe, Baby" (a Buddy Holly composition), backed with "Tell Me How."

Coral also have up their sleeves two more Holly solo tracks, which we may expect for release shortly.

They are "I'm Gonna Love You, Too" and "Listen To Me."

Both these discs have already been issued in America, where first indications are of heavy demands, so we should not have long to wait before they appear in the shops here, especially with the group's current tour to help exploit their sales.

Buddy, of course, is the leading light and inspiration of the group, and his decision to form his own vocal team came after a few of his solo country-and-western recordings had failed to get off the ground.

At the time, he was working around

with drummer Jerry Allison. With his aid Buddy cooked up a little number entitled "That'll Be The Day."

Audition

Buddy foresaw the possibilities of a vocal group rendition of this song, so he enlisted the aid of Jerry Allison, guitarist Niki Sullivan and bassist Joe Mauldin—and The Crickets were born.

After much patient and painstaking rehearsal, Buddy took the boys along to audition for Norman Petty, at his recording studios in Clovis, New Mexico. Petty was sufficiently impressed to encourage and advise them still further and he guided them along until he considered them ready to cut a disc.

So, "That'll Be The Day" was duly put on tape, and Petty, by using it as his principal lever, had little trouble in getting The Crickets a long contract with the powerful American Brunswick organisation. At the same time, Buddy himself was snapped up as a soloist by Coral—with the proviso that the rest of the group should accompany him on his solo efforts, such as "Peggy Sue." (By the way, The Crickets and Buddy Holly are both released on the Coral label in this country).

It is a sign of the times in popular music that, of these artists we are now welcoming to our shores—Paul Anka and The Crickets—only one, Buddy Holly, has received the metaphorical key of the door and passed the age of 21! And he only did so five months ago.

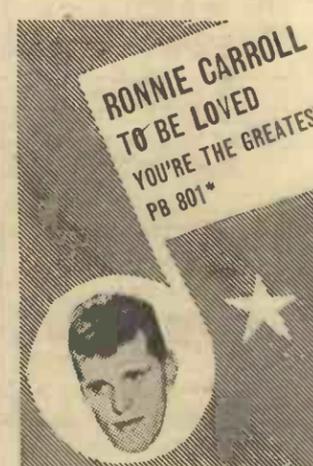
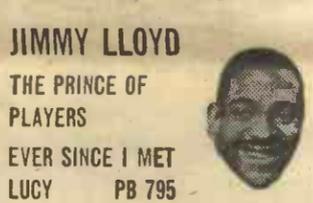
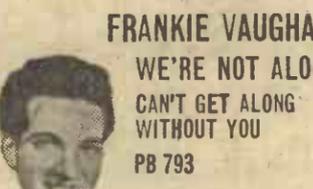
The average age of The Crickets (guitarist Sullivan has now left them, incidentally) is 19½, while Paul Anka is now 16½.

This is indeed the day and age of the teenager. For it is the youngsters who dictate trends in the record business.

These two package shows, headlining Anka and The Crickets are starting tomorrow (Saturday) just about as far apart as it is possible to get in the British Isles.

Paul opens in Aberdeen, while London's gigantic Trocadero Cinema stages the debut of Buddy Holly and his friends. But wherever they may be playing, I am confident that these ambassadors of song can be assured of a rapturous reception.

DEREK JOHNSON.



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Young Anka is delighted that his first attempt at ballad-writing has met with such widespread approval. As he declares: "Say what you like, but love is very popular; it won't ever go out of fashion. My latest effort 'You Are My Destiny,' is my first ballad.

"Let's face it—a successful songwriter writes what sells. And just now it's rock 'n' roll that's selling. So I've been writing what the fans want.

"But I've always really wanted to compose good, clean songs like 'My Destiny' and now I've had the opportunity. I'm naturally very thrilled that the public have accepted it so readily."

What a lifetime of experience young Paul has packed into the year just over! Since that day when he walked into Don Costa's office at ABC-Paramount's New York headquarters, claiming to be a potential recording star, plus the writer of hit songs!



Bewildered though he was at the time, it is to Costa's great credit that he sensed the star quality of this exuberant young man—and promptly set the machinery in operation, which was to transform Paul from an enthusiastic amateur to an international star.

But, as we have said before, all the exploitation campaigns in the world won't make the public accept something they don't like.

However, Paul had the basic talent and appeal—and the fans took to him... perhaps more so in Britain than across the Atlantic.

Why should this be? Dare we suggest that, even in this rock era, the British are a little more discerning in melody than the Americans?

That's a matter of opinion, but none will deny that all Paul's numbers possess a basic melodic quality.

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Big Beat Boys Launch New

THE big names in the big beat are after the big money again. Presley, Steele, Otis, Rodgers (to name just a few) have new records on the market, which they hope you will put in the hit parade.

Presley has got to No. 13 this week with no trouble at all and with the non-rock side of his RCA release!

This is called "Don't," with Elvis vocalising and emoting in his "Love Me Tender" style. Lyric is not brilliant, but its strength lies in its realism. Every lad and lass must have heard or spoken the words sometime or other.

The rock side, "I Beg Of You," is standard Elvis. The tune is so very like "Teddy Bear" and "Don't Be Cruel." Presley will kill the goose that lays the golden egg if he persists in this style any longer. Even the most ardent fans must soon get tired of the same old tune



ELVIS PRESLEY



TOMMY STEELE



LAURIE LONDON

Attack

In Love Again" will be a big-selling follow-up to "Kisses Sweeter Than Wine." The topside of this Columbia disc is reminiscent of "Dry Bones," and trips along to a cheerful clapping beat.

It's the folksy sound that picks this song out from the flood of average beat compositions.

Coupling is the title song from the film "The Long Hot Summer." Completely uncommercial, but an excellent ballad with a really worthwhile lyric. The melody subtly suggests the mood of the title.

Jimmie proves himself capable of an intelligent, sensitive interpretation of a ballad, but I would very much like to hear someone like Nat King Cole or Johnny Mathis on this song.

Only for you

The Johnny Otis Show has waxed a biscuit especially for the fans in G.B., under the title "All I Want Is Your Love." That mammoth bundle of joy, Marie Adams, handles the vocal in her inimitable way.

A good number, certain to land in the Top Twenty, but spoiled by an overdose of the screaming gimmick.

The screaming was fun on the "Ma" waxing because it was a new twist. To listen to the same thing a second time becomes a bit boring, especially when the number is good enough to attract attention by itself. There's not much to the melody, but what there is is immediately catchy, and the arrangement is ideal rock.

A good curtain-raiser for the projected Otis Show tour in April. The screamers take a rest on the flipside, "The Light Still Shines In My Window." Marie is on the vocal again for a run-of-the-mill rocker.

Incidentally, both songs were written by Johnny Otis. It's on Capitol

No fault

Home coverage of "Oh-Oh, I'm Falling In Love Again" is provided on the Nixa label by Marion Ryan. The wee lass from Leeds gives a faultless performance, but I rather fancy the honours are likely to go to Mr. Rodgers.

A pity, because I don't think the coupling is strong enough to provide Marion with a follow-up to her current hit.

"Always And Forever" is very similar to "With All My Heart" and "Love Me Forever," but it lacks the warmth—passion, if you like—of the earlier two hits.



by ALLEN EVANS

THE WILDEST SHOW AT TAHOE

Louis Prima, his wife Keely Smith, with Sam Butera and The Witnesses instrumental group, make a follow-up album to their highly successful "The Wildest." Once again, veteran Prima and company give us crazy, carefree entertainment, ranging from Louis "Don't Worry 'Bout Me" (in which Keely acts as an "echo") to Butera's torrid tenor sax solo of "Come Back To Sorrento"; from Keely's haunting version of "A Foggy Day" to Louis's rip-snorting trumpeting in "Zooma Zooma."

And just as "Buona Sera" was the hit song of his last album, in this one there is "Angelina," which Louis swings with Latin abandon.

ALL-TIME FAVOURITES

A pop selection of Capitol stars making 12-inches of good value.

There's guitarist Les Paul playing "Lover"; Clyde McCoy with his "Sugar Blues" trumpet; pianist Diana Lynn ("Body And Soul"); Orchestra leaders Paul Weston ("Deep Purple"), Ray Anthony ("Stardust") and Stan Kenton ("Laura") contribute instrumentally.

And on the vocal side—Margaret Whiting ("Moonlight In Vermont"), The King Sisters ("Imagination"), The Dinning Sisters ("Once In A While"), The Pied Pipers ("Dream"), Nat King Cole ("Embraceable You") and Clark Dennis ("Peg O' My Heart").

SHE'S THE TOPS!

(Cleo Laine sings The Lady Sings The Blues, Mean To Me, Mood Indigo, I'll Go By, My One And Only Love, Stormy Weather, Love Is Here To Stay, Early Autumn, St. Louis Blues, Tain't What You Do, Happiness Is A Thing Called Joe, Hit The Road To Dreamland.)

Title is rather exaggerating, but if you go for the "I've got the miseries" type of blues songs, sung in low key, then this MGM album is for you. Cleo Laine sings with just the right wailing sorrowfulness.

and KEITH FORDYCE → sorts out the bombs from the squibs



POPS PAGE

Unfortunately, it includes four lines of monologue, and there are very few vocalists who can sound convincing when speaking the words of a song. Most of them sound painfully soppy.

Broadening

A couple of very good sides from Laurie London on Parlophone. Little Laurie gets better all the time, and on this disc emerges as a disc-entertainer of full stature, as opposed to being just an extremely talented youngster.

"Boomerang," which Laurie wrote herself, is thoroughly enjoyable and amusing.

Fast rhythm, catchy tune, ideal backing from the Geoff Love orchestra and the Rita Williams singers.

On the flipover Laurie puts across a zippy rendition of the traditional "The Gospel Train."

Scots find

Two more waxings of "La Dee Dah" have come to hand. Making his debut on Decca is a young Scots lad, Jackie Dennis, who sounds exceedingly promising. Confidence, clarity and a sense of vocal showmanship all add up to make Master Dennis a newcomer worth watching.

His is certainly the best version of "La Dee Dah" and I suggest you give him a listen before buying anyone else's rendition.

Jackie backs up with a ballad, "You're The Greatest," that has a swinging-cum-semi-rock beat to it. Never before have I heard a youngster tackle a song like this on his very first record.

What's more, J.D. makes a good job of it. To be found on the Decca label.

Parlophone's coverage of "La Dee Dah" is by Bonnie Lou and Rusty York. Fair enough, but I think they make a mistake in taking the song a little too slowly.

Their coupling is the dull "Let The School Bell Ring."

Wrong voice

A song with potential is spoilt by being allotted to the wrong singer on Columbia. "This Is My Life" is a slow romantic ballad with a relaxed beat, and Geoff Love provides a good arrangement of the attractive melody.

Larry Page tries hard, but this is just not the song for him. It needs someone with a lighter voice and more sensitivity. For example, someone like Ronnie Harris, Dickie Valentine or Ronnie Carroll.

Larry sounds far more at home with the rock 'n' roller "Under Control." Bright, bouncy and amusing.

Rival groups

A hit song over Stateside that sounds the sort to enjoy a repeat success over here is "Short Shorts." A slowish number with a solid beat and very few words.

Lyric-wise it consists of a boys' group chanting questions, and a girls' group chanting the answers.

This number has the "hit sound" about it, because it offers something distinctive within the narrow groove of the current beat fashion.

Of the two versions I've heard so far, my preference is for The Royal Teens on HMV, who give a crisper, snappier performance than The Four Winds on London-American.

The Royal Teens have a rather dull instrumental, "Planet Rock," as the flipside, while the London version is backed by a modern arrangement of the oldie "Five Minutes More."

A sure hit

There's not a lot can be said about "Good Golly Miss Molly" from Little Richard, except that this is Wee Dick in his frantic-est form and London-American have another hit on their hands.

"Hey-Hey-Hey" is more than usually unintelligible.

Mr. and Mrs. Music have a "smasher"



TEDDY JOHNSON

I GO a bundle on the new platter from "Mr. and Mrs. Music," otherwise known as Mr. and Mrs. Johnson and billed on the Nixa label as "Teddy and Pearl."



PEARL CARR

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lyric, and a melody as catchy as German measles, but a thousand times more enjoyable!

The singing of Teddy J. and Pearl C. just couldn't be bettered, and I could listen to this record twelve times running. Come to think of it, I've just done so!

A thousand thanks to Teddy and Pearl for a record I can rave about. Make sure you hear "Never Let Me Go"—once you've heard it, I'm certain you won't need any more encouragement to buy a copy.

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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Week ending Wed., 28th Feb., 1958)

- | Last This Week | This Week | Title | Label |
|----------------|-----------|------------------------------|--|
| 2 | 1 | MAGIC MOMENTS | Perry Como (RCA) |
| 1 | 2 | THE STORY OF MY LIFE | Michael Holliday (Columbia) |
| 3 | 3 | JAILHOUSE ROCK | Elvis Presley (RCA) |
| 4 | 4 | AT THE HOP | Danny & The Juniors (HMV) |
| 7 | 5 | LOVE ME FOREVER | Marion Ryan (Pye-Nixa) |
| 6 | 6 | ALL THE WAY | Frank Sinatra (Capitol) |
| 5 | 7 | OH BOY! | Crickets (Coral) |
| 8 | 7 | YOU ARE MY DESTINY | Paul Anka (Columbia) |
| 9 | 9 | APRIL LOVE | Pat Boone (London) |
| 10 | 10 | PEGGY SUE | Buddy Holly (Coral) |
| 13 | 11 | BONY MORONIE | Larry Williams (London) |
| 15 | 12 | WITCHCRAFT | Frank Sinatra (Capitol) |
| — | 13 | DON'T | Elvis Presley (RCA) |
| 20 | 13 | MANDY | Eddie Calvert (Columbia) |
| 12 | 15 | GREAT BALLS OF FIRE | Jerry Lee Lewis (London) |
| 11 | 16 | RAUNCHY | Bill Justis (London) |
| 18 | 17 | MY SPECIAL ANGEL | Malcolm Vaughan (HMV) |
| 14 | 18 | SUGARTIME | McGuire Sisters (Coral) |
| 17 | 19 | MA, HE'S MAKING EYES AT ME | Johnny Otis Show/Marie Adams (Capitol) |
| 30 | 20 | SUGARTIME | Alma Cogan (HMV) |
| 19 | 21 | RAUNCHY | Ken Mackintosh (HMV) |
| 25 | 22 | KISSES SWEETER THAN WINE | Frankie Vaughan (Philips) |
| — | 23 | GOOD GOLLY, MISS MOLLY | Little Richard (London) |
| 16 | 24 | KISSES SWEETER THAN WINE | Jimmie Rodgers (Columbia) |
| — | 25 | PUT A LIGHT IN THE WINDOW | King Brothers (Parlophone) |
| — | 26 | BABY LOVER | Petula Clark (Pye-Nixa) |
| 21 | 27 | JAILHOUSE ROCK (EP) | Elvis Presley (RCA) |
| 22 | 28 | MAGIC MOMENTS | Ronnie Hilton (HMV) |
| 22 | 29 | CRY MY HEART | David Whitfield/Mantovani (Decca) |
| — | 30 | THE CLOUDS WILL SOON ROLL BY | Tony Brent (Columbia) |

BEST SELLING SHEET MUSIC IN BRITAIN

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

BEST SELLING POP RECORDS IN U.S.

- | Last This Week | This Week | Title | Label |
|----------------|-----------|----------------------------|-------------------------------|
| 1 | 1 | Don't/I Beg Of You | Elvis Presley |
| 3 | 2 | Get A Job | Silhouettes |
| 7 | 3 | Catch A Falling Star | Star/Magic Moments Perry Como |
| 2 | 4 | At The Hop | Danny & The Juniors |
| 6 | 5 | Sail Along Silvery Moon | Raunchy Billy Vaughn |
| 4 | 6 | Short Shorts | Royal Teens |
| 10 | 7 | Sugartime | McGuire Sisters |
| 5 | 8 | Stood Up/Waitin' In School | Ricky Nelson |
| 11 | 9 | You Are My Destiny | Paul Anka |
| 12 | 10 | Oh Julie | Crescendos |
| 8 | 11 | The Stroll | Diamonds |
| — | 12 | It's Too Soon To Know | Pat Boone |
| 9 | 13 | Dede Dinah | Frankie Avalon |
| 20 | 14 | Twenty-six Miles | Four Preps |
| 18 | 15 | Don't Let Go | Roy Hamilton |
| 16 | 16 | La Dee Dah | Billy & Lillie |
| 14 | 17 | Peggy Sue | Buddy Holly |
| 15 | 18 | April Love | Pat Boone |
| — | 19 | Sweet Little Sixteen | Chuck Berry |
| — | 20 | Witchcraft | Frank Sinatra |

The American chart is published by courtesy of "Billboard"

JACKIE WILSON

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Proprietors: NEW MUSICAL EXPRESS LTD.

Managing Director: MAURICE KINN

Editorial, Advertisement & Circulation Offices:

5 DENMARK STREET, LONDON, W.C.2

Phone: COVENT GARDEN 2266 (5 lines)

Editor: ANDY GRAY

News Editor: DON WEDGE

Advertisement Manager:

PERCY C. DICKINS

How low can you fly?

AT a time when the entire British nation mourns the tragedy which killed several great England and Manchester United footballers in the Munich air disaster three weeks ago, the NME considers it essential to raise the question of another overseas trip—Tommy Steele's visit to South Africa, which suddenly and unexpectedly became linked with the Munich air tragedy through certain national newspaper stories last Monday.

It was reported that because of Tommy Steele's importance he would not make the journey to and from South Africa by plane. As a result of the Munich air crash, stated the press, he would travel by sea instead.

We quote the following extract (a complete paragraph) published in the "Daily Mirror": "The decision means a probable loss in earnings of £10,000 as the tour will be cut from a month to two weeks."

The NME considers it a duty to recapitulate an item printed by this paper on December 27, 1957—several weeks before the plane disaster.

We revealed that "Tommy and the Steelmen sail from Southampton for South Africa aboard the 'Winchester Castle' on February 27. They are due to arrive in Cape Town on March 13. The fifteen-day tour ends at Johannesburg on March 27."

Accordingly, we present these facts and observations, to indicate that somebody is guilty of committing a breach of common decency by securing publicity as a result of one of the most sorrowful air crashes in British history.

These are the facts: It was announced last December that Tommy Steele and his unit were travelling by sea (not air) to South Africa on February 27.

This proves conclusively that it was decided long before the Munich disaster that Tommy would not be flying to South Africa.

Later it became common knowledge that negotiations were taking place for Steele to start the London Palladium variety season from April 5. As his fifteen days in South Africa would not terminate until the last few days in March, it would have been essential for him to return to this country by air to fulfil his Palladium booking, had the contract been signed.

ONLY 15-DAY TOUR

The "Daily Mirror" statement that Steele had been forced to reduce his tour from a month to two weeks is proved incorrect by our original statement that he was only appearing for 15 days.

That Tommy Steele has now decided to return home by sea might very well have been influenced by the unfortunate air disaster in Germany, but it was obvious throughout several weeks past that he would be bound to make his trip home by air (which he had not objected to) had the Palladium season materialised.

As this fell through, it is quite understandable that Tommy and his party will sail rather than fly.

As the most publicised star in Great Britain, it seems a grave error of moral decency on the part of Steele's manager, who told a national newspaper the reasons why Tommy should not be allowed to fly.

Did Steele need this publicity? Where does one draw the line in securing a newspaper story?

It would appear that newspapers printing the story this week could not be aware of the true picture. It is unfortunate that, unwittingly, they should have perpetrated this publicity stunt even further—but to the relatives and friends of the bereaved who still suffer the loss of such fine sportsmen, plus the psychological effect on people contemplating an air trip, it must be a shattering blow to have read the headlines which screamed across the "Daily Mirror's" back page last Monday.

In bold capital letters they printed NO FLYING FOR TOMMY STEELE—prefaced by a statement printed across five columns saying "Munich crash scared us"—manager."

Frankly, this entire incident scares us. Tommy Steele's status places him in the category of a national leader, but to reveal a matter of this nature to the people of this country could only create fear and lack of confidence in flying—and complete disrespect for Tommy's representative in this cheap and nasty story.

DANKWORTH ORCHESTRA BACK MAJOR FILM

THE Johnny Dankworth Orchestra has been signed to provide the complete background music for a major British film. It is "The Whole Truth," which stars Stewart Granger, George Sanders and Donna Reed. Made by Romulus Films, it will be released throughout the world by Columbia Pictures.

A crime thriller set in Southern France, "The Whole Truth," was filmed last autumn. The Dankworth band records the score on Monday and Tuesday. The film will be shown in Britain later this year.

The music has been written by Mischa Spolianski and scored for the band by Johnny himself and staff arranger Dave Lindup. The Dankworth Seven will play several jazz themes, but the entire orchestra is extensively featured.

It is the first time the band has provided the background music for a picture. The Seven is featured in the forthcoming "6.5 Special" film, and in 1954 the entire orchestra was seen in a CinemaScope short, "Parade of the Bands."

Parlophone recording manager George Martin is considering issuing parts of the score from "The Whole Truth," but cannot decide in what form until he studies it. Dankworth will also record two more LP's soon.

One is of music from "My Fair Lady" and the other will be made up of standards.

JOHNNIE RAY PALLADIUM'S THIRD VARIETY HEADLINER?

Almost certain to sign for fortnight

IT now appears virtually certain that fabulous vocal entertainer Johnnie Ray will complete the forthcoming London Palladium variety season—with a fortnight there, commencing Monday, May 5.

Hopes of confirmation were given new life when his personal manager, Bernie Lang, arrived in London on a business trip on Tuesday.

It is understood that several months ago Johnnie Ray was informed that he would be appearing at the Palladium.

PAUL ANKA FOR '6.5'?

PAUL ANKA'S only television appearance during his British visit may be as featured guest on the March 8 edition of "6.5 Special." Impresario Harold Fielding has suggested Anka for the show, but financial terms have yet to be settled.

Anka is appearing at Slough Adelphi on the same day. If terms are not agreed Paul will probably undertake an extra afternoon performance at Slough.

He would probably appear for one of the commercial TV companies later in the tour.

Paul was scheduled to arrive at London Airport yesterday (Thursday) with his father Andrew Anka.

He starts at Aberdeen tomorrow. No additional venues have been announced for his tour, but the final concerts will be in the London area on March 23.

Lyttelton on Luxembourg

THE Humphrey Lyttelton band will start its first-ever Radio Luxembourg series at 10.30 p.m. on Sunday, March 16.

The series is scheduled to run for 12 weeks. Guest artists will appear in each half hour programme. All editions of the show will be pre-recorded in London.

Having appeared at the London Palladium on five occasions—consecutively since 1953—Johnnie Ray had proved a fantastic attraction on each visit.

Now that U.S. reports say his performance is even more dynamic since his recent ear operation, it is hoped he will not be overlooked on May 5.

Johnnie was scheduled to touch down at London Airport yesterday morning (Thursday). It was then planned that he would continue immediately by air to Antwerp, where he opens in cabaret tomorrow night (Saturday).

He remains there for a week, followed by various Continental engagements—at Brussels, Copenhagen and Paris, etc.—during March.

Manager Bernie Lang told the NME: "Johnnie's dates in April will be divided between Britain and the Continent."

"If he does not appear at the London Palladium early in May, the dates will continue to be allocated—probably on an equal basis—between Britain and other major European countries."

"In any event, Johnnie Ray will definitely star in "Sunday Night At The London Palladium" for ATV during May—with a strong likelihood of a "Saturday Spectacular" date also under their auspices in the same month.

Apart from the Palladium, Johnnie will not be appearing at variety theatres here. His schedule will be planned for concerts and TV only. Nothing has been decided regarding an accompanying orchestra.

Singer Neville Taylor, currently appearing in cabaret at Churchill's Club, appears in the "Benny Hill Show" on BBC-TV tomorrow

3,500 enter our contest: lucky 100 sent tickets

AN avalanche of replies was received by the NME after last week's offer of free tickets for the opening London concerts of the Buddy Holly—Crickets tour.

More than 3,500 entries were received, a great many of them correctly forecasting the first three records in this week's NME British best selling record lists.

A hundred double-tickets have already been sent out to winning readers.

They will be our guests when The Crickets and leader Holly open their British dates at the Trocadero, Elephant and Castle, tomorrow (Saturday), and the State, Kilburn, on Sunday. Entrants who have not received tickets must assume they are not winners.

For the unsuccessful competitors the NME understands that tickets are available at box offices for both performances at the two theatres.

The Crickets are arriving at London Airport this afternoon (Friday).

Four bands for Blackpool

RETURN seasons for Geraldo, Ken Mackintosh and Billy Ternent with a first one for Johnny Dankworth, are the bookings announced this summer in Blackpool's leading ballrooms.

Dankworth opens the name-band series at the Winter Garden on July 7, playing for five weeks. It is Johnny's first Blackpool season.

Geraldo follows for a month, from August 11, and Mackintosh on September 8 for two weeks.

The Tower Ballroom, gutted by fire in December, 1956, will be opened by June for dancing. Billy Ternent plays a month there from July 14.

RONNIE CARROLL

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

REPORT ON JOHNNIE'S HEARING

SINCE Johnnie Ray underwent a serious operation in a New York nursing home during January—when an attempt was made by specialists to restore his hearing—he has shown marked improvement.

"But it is too soon even now to expect a complete recovery," revealed his manager, Bernie Lang, on Wednesday.

He continued: "Unquestionably there is a great improvement, with Johnnie now able to hear certain sounds that were not possible prior to the operation. We are both hopeful, but reports that he had fully recovered are completely untrue."

From New York, NME correspondent Nat Hentoff quotes the following statement alleged to have been made by Johnnie during an interview with a Philadelphia reporter.

The singer revealed: "It's terrific! I can hear now—everything. Before I could not tell whether fiddles or saxophones were playing for me, but now I can understand the different instruments and distinguish the tones."

"Previously, it was impossible for me to distinguish the rustle of a newspaper or the rattle of dishes, but it is all different now."

"To me it is light and gay—which is a vast difference to anybody."

TV SERIES FOR VERA LYNN

VERA LYNN will start a new BBC-TV series in April. Like her last one, it will be fortnightly and with a similar format. It will probably alternate with the new Billy Cotton series, which is also scheduled to begin in April. "Yours sincerely," Vera's Thursday Light Programme spot, continues until the end of March. This week she also recorded three shows for the BBC Transcription Service.

In 'Melody Ranch'

"Love Me Forever" recording star Marion Ryan will be the guest artist on Granada TV's "Melody Ranch" on March 17.

Starting on that date, Sonia Rees, who starred in the West End production, "Oh My Papa," makes the first of three consecutive appearances on the show.

A power cut stopped the Oscar Rabin Band's Tuesday luncheon broadcast. After a delay, records were substituted.

Hibbler must play Britain, says manager

AL HIBBLER'S business representatives are not prepared to postpone the British visit of America's famous blind singer until the Autumn.

Accordingly, reports Nat Hentoff from New York, Hibbler's manager insists that his contract to appear here from March 23 for six weeks must be fulfilled.

It is claimed that Hibbler cancelled American dates this Spring in order to accept the contract for Britain.

Personal manager Lee Magid arrives here on March 8 to discuss possible visits by singers Billy Ward and Della Reese.

NEW JOB FOR WALDMAN

RONNIE WALDMAN, head of BBC-TV's Light Entertainment, has been appointed TV Business Manager.

One of his new responsibilities will be to encourage the production of British and Commonwealth TV films and to negotiate the purchase of films from America.

Waldman's successor as variety chief has not yet been announced. He championed the "Six-Five Special" series, which he launched a year ago.

Stapleton, lavish sum

CYRIL STAPLETON and Ronnie Waldman will present a special "Show Band Show" at the Theatre, Scarborough, for the summer.

Snow joke for Holliday!

MICHAEL HOLLIDAY arrived back from his winter sports holiday this week. He cut it short because he wanted "to get away from the snow," he told the NME from his snow-bound home in Surrey. "There was more in England than abroad."

His early return enabled ATV to book him for tomorrow's "Jack Jackson Show" (Saturday). He will take part in the weekly feature recalling the story of a great star's life.

Michael has three television dates next week. He guests in "Crackerjack" on BBC Children's TV on Wednesday, March 5, and the same evening he is the first guest star in AR-TV's "Palais Party."

On March 8, he returns to the BBC's "Six-Five Special," prior to a variety tour, starting Monday, March 10, at Nottingham Empire.

TOMMY STEELE Nairobi





GUY MITCHELL BACK MID-MAY?

DISCUSSIONS continue for Guy Mitchell to tour Britain this summer. It is also likely that his manager's wife, singer Mindy Carson (Mrs. Eddie Joy) will return for two television appearances at the request of ATV.

A late Nat Hentoff New York cable on Wednesday indicated that the starting date for Guy Mitchell will be brought forward to mid-May if a deal is set—likely for a minimum of six weeks, including variety at Birmingham, Glasgow, Manchester and possibly Newcastle.

Mindy Carson televised with great success from London last summer and is at present co-starring in a Broadway stage show, "Body Beautiful," which is expected to end in the very near future.

Hilton in summer show

ie Hilton have signed to co-star in "The Show Biz XI" presentation at the Futurist Theatre next season.

A lavish musical production on the lines of the original Show Biz XI package tour last autumn is planned, to open about June 30 and run for 12 weeks.

The feminine singing role will be filled by Oriole's new signing Penny Nicholls. The Mudlarks new vocal trio, are strongly tipped to join the show as well.

During the season Ronnie will star in Sunday concerts at Blackpool for Harold Fielding. The Show Band may also take some Sunday stands in the North.

Both Ronnie and The Mudlarks will team with Stapleton in next Thursday's BBC-TV "Show Band Parade."

Singer Hilton ends his starring season in pantomime at Sheffield this week. He appears in his home town for the first time in over a year when he plays Leeds Empire during Easter week.

Penny Nicholls is booked for a 12-week season at Glasgow Pavilion from March 17 before joining the Scarborough show.

Two London Airport departures this week took British singing stars overseas for important assignments. On the left Frankie Vaughan is seen off to America by film executive Anna Neagle, who has done so much for his picture-making career. Frankie will appear in the Ed Sullivan and Patti Page—"Big Record" TV shows.

On the right are Shani Wallis and Bruce Trent, who are off to Australia to appear in "Bells Are Ringing," the successful American musical which is now running in London.

Another disc session in U.S. for Vaughan

FRANKIE VAUGHAN will again record for American Columbia during his current American tour. The session will take place early next month.

On Wednesday, Frankie appeared in an important "March of Dimes" charity show at New York's Waldorf Astoria, together with Victor Borge and Alan King. Immediately following his television appearance in "The Big Record" next week, Frankie will attend a big disc-jockey convention in Kansas City between March 7-9.

While he is in America, Frankie will deliver a message to Herbert Hoover from the Duke of Gloucester, on behalf of the boys' club movement, with which the singer is closely associated.

Hi-Lo's here from June 9

RECOGNISED as the world's most advanced vocal group, The Hi-Lo's are booked for their British debut this summer—following several months of transatlantic negotiations.

From Hollywood, their manager Bill Loeb revealed by transatlantic telephone on Tuesday that the boys will start a European tour in Britain on June 9.

They will remain here for one month, with three weeks of concert dates in the south of England and a complete week at a London variety theatre.

The Hi-Lo's then visit the Continent for approximately 12 days. Their contract to appear in this country was negotiated by Norman Payne, London variety chief of MCA.

The Hi-Lo's are featured in the "Rosemary Clooney Show" on commercial television.

They toured America with the Ted Heath orchestra during the last visit to the States and this group secured runner-up position in the 1957-58 World Vocal Group section of the NME Poll.

Les Bingsters, the versatile French female vocal trio who appeared in West End variety at the Prince of Wales Theatre early last year, will fly to Britain for a single TV engagement on Granada's "Chelsea At Nine" on March 11.

See Dots on BBC-TV

NEW vocal group, The Polka Dots, will be seen on BBC-TV twice in March. They have been booked to appear on Cyril Stapleton's "Show Band Parade" on March 6, with Alma Cogan, Ronnie Hilton and Little Johnny and his Teenagers.

The Polka Dots will be seen again on the "6.5 Special" of March 29. New bookings for this edition of the "6.5" include Johnny Duncan and Tony Brent, and previously announced were Johnny Dankworth and his Orchestra, with Cleo Laine. Michael Holliday is a late addition to the "6.5" on March 8, when he replaces Gary Miller. Gary was to have appeared on this show, at the conclusion of his Cyprus visit, but his tour with Buddy Holly and The Crickets prevents him from doing so.

The Dill Jones Trio have been added to the March 22 line-up aboard the "6.5," which includes Lonnie Donegan, the Eric Delaney Band and Jill Day. Columbia's vocal team, The Mudlarks, have a date in Cyril Stapleton's "Show Band Parade" on March 20. The Peters Sisters, who were previously announced for this programme, are not now able to appear. BBC-TV's peak hour comedy show on Saturday, March 15 is "The Ted Ray Show." It will include the new singing duo, John Cairney and Sammy San, who recently made their first record for HMV.

Tommy Steele: radio series and film deal

Long disc record

Anna Instone, head of the BBC gramophone department since 1947, celebrates her 25th anniversary with the Corporation on March 15. She joined it in 1933 as half of the Sound Record Section and currently directs the entire BBC output of disc shows.

ON the eve of his departure for South Africa this week, Tommy Steele agreed to undertake his first BBC radio series, and provisionally accept a film offer for a one-picture-a-year deal over the next four years.

ELLA FITZGERALD: JATP TOUR DATES

FIRST dates have been announced for the main tour here by Ella Fitzgerald, with the fabulous American instrumental package "Jazz At The Philharmonic."

At least nine venues are at Rank super-cinemas, opening at Gaumont State, Kilburn, where four concerts take place on Saturday and Sunday, May 3 and 4.

Six other dates named at Rank cinemas are Nottingham (May 9), Bournemouth (10), Birmingham (11), Glasgow (13), Leeds (14), and Liverpool (15). The tour ends at Hammersmith Gaumont on May 18.

The JATP unit is expected to include top jazz stars Stan Getz, Dizzie Gillespie, Roy Eldridge, Coleman Hawkins and the Oscar Peterson Trio, but final details are yet to be settled.

Pip booked for 'Top Numbers'

PIP HINTON, young singer who has scored a big hit with Norman Wisdom in "Where's Charley?" has been booked for ABC-TV's "Top Numbers."

She will appear in the next two shows. She is joined by The Southlanders and Rosemary Squires on March 9. Wee Willie Harris returns to the series for a third time on March 23. Tony Brent is the only guest booking for April 6.

Tony is also featured in ABC's next "Late Night Show" on March 8, with the Terry Sisters and Leslie "Jiver" Hutchinson.

Boy for Debbie and Eddie

DEBBIE REYNOLDS, wife of singer Eddie Fisher, gave birth to a boy in a Los Angeles hospital on Monday. The Fishers already have a daughter—Carrie Frances—who is now 16 months old.

Show Biz XI's big match

THE success of the Show Biz XI football team—only launched last autumn—has led to the revival of a famous charity sporting event. Until recent years there had been a game of soccer between jockeys and boxers each spring.

This year the fixture will match the Show Biz XI with a combined boxers and jockeys' team. Sponsored by the Sportsman's Aid Society, the game takes place on May 1 at West Ham United's ground.

On Sunday, the Show Biz team returns to Harlow New Town, if playing conditions are suitable.

Two singing acts, both seen frequently on TV recently, have been signed by HMV. They are Group One, residents on ABC's "Top Numbers" and Rosemary Squires.

SPRING RADIO PLANS FOR BANDS

EXTENSIONS of series by the Show Band, Ted Heath, Johnny Dankworth and Ken Mackintosh, with a new one for the Ray Ellington Quartet are included when BBC radio programmes undergo a quarterly change at the end of March.

Cyril Stapleton and the Show Band are booked for another three months, with the lunchtime "Saturday Show"—making a nine-month series. So is the Dankworth band's Wednesday evening "Johnny Come Lately" presentation.

Other bands continuing at current times include Oscar Rabin, Ronnie Aldrich and the Squadronaires and Victor Silvester (Tuesdays), Joe Loss (Wednesdays), Ken Mackintosh (Thursdays) and Ted Heath (Saturday).

Edmundo Ros and his Orchestra switch to early Monday evenings in place of the Eric Delaney band. The Billy Ternent orchestra is featured in a new Sunday evening spot at 7.35 p.m.

The Ray Ellington Quartet starts a new 30-minute radio series. It will be heard for six Saturdays at 1.45 p.m. from April 5. Strongly featured will be Valerie Masters, the group's new teenage singer.

A new Monday late evening show, starring Marie Benson, the Polka Dots and the Malcolm Lockyer orchestra begins a 13-week series on March 31.

Jeremy Lubbock and Rosemary Squires are teamed for a new late-night programme of Fridays. It is a first broadcast series for both singers.

Deeps plan 8th annual visit

ONE of Britain's most popular American close-harmony teams—the Deep River Boys—are returning for a nation-wide stage, TV and radio tour at the end of August.

Remaining here for eight weeks, the group is expected to pre-record a new series of Radio Luxembourg programmes. This will be its eighth annual visit.

Jones Boys

THE Four Jones Boys are becoming virtually resident on ATV's Sunday Night "Top Tune Time."

Already booked for this week-end's edition, March 2, they are also appearing a fortnight later.

OTIS ON RANK CINEMA TOUR

WHEN the fabulous "Johnny Otis Show" appears in Britain next month (for four weeks commencing April 6), it will be presented for a complete month of nationwide concert dates.

Furthermore, the Otis Show will appear at leading Rank-controlled luxury cinemas, undertaking twice-nightly performances in major provincial towns, besides London and the suburbs.

Len Fancourt (responsible for stage bookings at Rank cinemas) told the NME that the venues had not yet been selected.

However, agent Leslie Grade confirmed that the "Johnny Otis Show" which includes a host of featured artists who make a strong contribution to this package, would appear on this circuit.

Wilde carries on for Dene

MARTY WILDE is deputising for Terry Dene in variety at Norwich Gaumont this week. He will continue with dates originally arranged for Dene—at Chiswick Empire next week and Sheffield Empire (Mar. 10).

"Terry is seeing a psychiatrist this week," his manager, Paul Lincoln, told the NME. "He will then have to receive treatment and will not resume work until both he and the doctors are satisfied he is better."

His accompanying group, The Dene-aces, under leader Terry Kennedy, have been teamed with new Decca discovery Bill Kent, who makes his London variety debut at the Metropolitan on March 17.

Dene was fined a total of £155 by Gloucester magistrates last Friday on charges of causing wilful and malicious damage. A further charge of being drunk and disorderly was withdrawn.

NO HOLIDAY

Owing to a rearrangement of Billie Holiday's season in Paris, plans for her to appear on the day after June Christy at the Festival Hall (Easter Monday) are not expected to materialise.

BBC DEE-JAY NEWS

Jack Payne radio show promoted to peak hour

THE popular "Jack Payne Record Show" on the Light Programme is being transferred from its regular Saturday lunchtime spot to a late-night peak-hour listening position the same day.

The change comes into effect on March 8, and from that date onwards, the show can be heard between 10.40 and 11.15 p.m.

Replacing the Payne show will be a new record series, produced by Derek Chinnery, titled "Scored For Success." Each show will feature the compositions of a famous songwriter, and the series will be introduced by John Hobday.

The music of Johnny Mercer will be presented in the first programme between 1.45-2.30 p.m. on March 8. Later editions will include the songs of "Vincent Youmans and Harold Arlen.

Two personalities from the popular music world will become disc-jockeys in the near future.

On Monday, March 31, singer Gary Miller, who recently entered the hit parade with "The Story Of My Life," will introduce the first of his 13 programmes between midday and 12.30.

At the same time the following day, noted light orchestra leader-composer Robert Farnon makes his initial appearance as disc-jockey for a six-week series. Both shows are Light Programme productions, but

so far neither has been allocated a title.

A change in disc-jockeys takes place on Sunday, March 30, when David Jacobs takes over the popular "Pick of the Pops" series from Alan Dell.

On Tuesday, March 25, the Wilfrid Thomas series, "Date With a Disc" (Light) comes to a close after a 13-week run. It will be replaced at 10 p.m. the following week by "Hancock's Half-Hour."

VIC LEWIS IN AMERICA

VIC LEWIS and his orchestra flew to New York on Wednesday for a three-week American tour on a reciprocal exchange basis with the Ray McKinley-directed Glenn Miller orchestra.

The band will be the first British outfit to play dates at American colleges and universities, and it is the main attraction of the tour. This is their second U.S. visit.

Vic and his boys were scheduled to open in Boston last night.

Glasgow fans shower Alma with sugar lumps!

MAKING her first variety appearance since recently "exploring Iceland," NME poll-winning singer, Alma Cogan stars at Glasgow Empire this week. The engagement has not been without both anxious and happy moments.

At a personal appearance on Wednesday afternoon (at the record department of Lewis's Store), the crush became so huge when Alma appeared, the local police urged her to retire gracefully after a few minutes to avert disaster.

Alma then had to be secretly escorted from the building rather

than risk a dangerous situation. The item which Alma considers particularly SWEET was a contingent of her fans arriving at Glasgow Empire's stage door, being invited to her dressing room—then presenting Alma with a huge case of sugar lumps, a token of their wishes for Alma's success with her current "Sugartime"

disc, which is rapidly climbing the hit parade.

Regular pianist Ralph Dollimore was unable to accompany Alma at Glasgow this week, but at short notice, local keyboard player John McCormack took over.

Besides televising in "Top Tune Time" (ATV this Sunday) and Cyril Stapleton's "Show Band Parade" (BBC next Thursday), Alma also broadcasts in the radio series "Midday Music Hall" next Monday, as well as pre-recording several programmes for her Luxembourg shows during the week.

ELVIS PRESLEY

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RCA-1043 RCA 45/78



JACKIE DENNIS

La dee dah

F 10992 DECCA RECORDS 45/78



SHIRLEY BASSEY — Britain's foremost international

SHIRLEY BASSEY revealed in Australia: "In view of the recent publicity, I have decided my own Welsh people shall be my judge and jury. The first engagement on my return to Britain will be at Cardiff on June 9."

Distressed by the recent press coverage of her personal affairs, Shirley made this pointed statement to NME Australian correspondent, Stan Marks—in an exclusive interview last week in Melbourne.

The important question is: "Will recent events have any detrimental effects on Shirley's show business career?"

Not in the opinion of this writer. The fact remains that Shirley is still a great artist—one of the most talented, in fact, that this country has ever produced.

Local girl

With regard to her Cardiff appearance, I don't think Shirley has anything at all to worry about. She can rest assured of a warm and enthusiastic welcome from those who look upon her with pride as the "local girl who made good."

The "scandal" has also made headlines in the Australian press, but has not affected the success of Shirley's current tour "down under."

At a recent mammoth charity show in Melbourne's Tivoli Theatre (which raised more than £3,000), Shirley scored a resounding triumph—and almost raised the roof with sustained applause.

singing star, declares . . .

'I WANT MY OWN WELSH FOLK TO JUDGE ME'

Colleague Marks describes her performance as "a riot," while Tivoli executive David Martin told him that Shirley is one of the greatest, if not the greatest, performer he has had on his circuit!

At the same show, she officially met the Governor of Victoria, and later told reporters: "I was thrilled as this was my first-ever premiere of this type." Shirley's picture shaking the Governor's hand appeared in many Australian newspapers.

Shirley is justifiably elated at her Australian success, and will form a company in Melbourne within the next few weeks to make her own half-hour TV films for local and overseas distribution.

These film projects are expected to broaden Shirley's scope considerably, and may well open up many hitherto unexplored avenues for the effervescent Miss Bassey. Already, she is a star of international repute, having played many of the top clubs both in America and on the Continent.

She was also scheduled to record in Australia, but this project has now unfortunately fallen through. The original plan was for Wally

JUDGE ME'

By
STAN MARKS
and
KEITH GOODWIN

Stott and his orchestra to tape two backing tracks, then have them flown to Australia for Shirley to "dub" her vocals. But the MU restriction on recorded backing tracks being taken out of the country, has forced a cancellation of this scheme.

Shirley could obviously have well done without the recent spate of adverse publicity, but looking on the brighter side, I feel confident that this is one case where talent will triumph over everything else.

That Shirley has talent cannot be doubted. Critics on both sides of the Atlantic, as well as Australia.

You'll recall that Shirley's version of "Banana Boat Song" was prominently displayed in the hit parade for some considerable time

last year, and she has also chalked up encouraging sales with tunes like "Burn My Candle At Both Ends," "Fire Down Below," "You, You Romeo," "Wayward Wind," "Tonight My Heart She Is Crying" and more recently "Please, Mr. Brown."

Tiger Bay

The 21-year-old daughter of a West Indian merchant seaman from Tiger Bay really went to town during her cabaret season at the famed El Rancho miterie in Las Vegas in January last year.

The patrons of this exclusive club are accustomed to seeing top-flight entertainers, but the all-round excellence of Shirley's act was beyond their wildest dreams.

Writing in the Las Vegas "Review-Journal," U.S. critic Les Devor said: "Miss Bassey is a singer of no mean talents, and she has looks and staging to go with her singing which should make the next three weeks at El Rancho, Vegas, very interesting to those who appreciate talent!"

A review in the Las Vegas "Sun" was equally enthusiastic. It read: "The newest sensation in Las Vegas is a 20-year-old English girl who generates that special magic on stage that can lead only one place . . . to stardom. Shirley Bassey is the biggest surprise to hit this town in many a year!"

Comment such as this seems to be a concrete testimonial to Shirley's talents as an entertainer, and the net result of her noteworthy season at the



El Rancho was a further engagement at Ciro's Club in Hollywood (which proved to be just as successful).

NME Managing Director Maurice Kinn, accompanied by famed U.S. alto saxist-bandleader Benny Carter, saw Shirley at Ciro's, and both were immensely impressed by her performance.

Benny later told Maurice: "She's just great! Her phrasing, her delivery, everything is wonderful! This is artistry at its best, and this girl will go a long way!"

Mid-way through last year, Shirley returned to Britain, and it was about this time that "Banana Boat Song" was beginning to gain momentum. She made an extensive variety tour, meeting with success all along the line and also starred at London's Cafe De Paris, at which five of her songs were recorded "live" for release later on a Philips EP.

TV star

Apart from her starring appearances in "Sunday Night at the London Palladium" and other leading TV shows, Shirley also topped the bill for two weeks at the London Hippodrome.

Captivating Miss Bassey has come a long way since she started her stage career as a chorus girl in a touring revue.

Apart from her triumphs abroad, she has created quite a stir in London cabaret circles, and few people who saw the production will forget her brilliant performance in "The Al Read Show" in 1956 at the Adelphi Theatre.

It would be a shame to see such a promising career go astray simply because of some indiscretion on her part which leaked out and was immediately pounced upon by news-hungry reporters. And, happy to say, I'm of the opinion that this affair will have little or no effect on Shirley's future.

There will always be a few cynical scandal-mongers who will point at Shirley and say with relish: "There's that Shirley Bassey—remember that dreadful affair of hers?"

But those of us with an eye for talent will simply point and say: "There's Shirley Bassey—what a great little artist!"

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Harry gets his Gold Disc

IN a recent ceremony at the offices of RCA-Victor International in New York, Harry Belafonte was awarded a gold record of "Mary's Boy Child," in commemoration of the disc's having sold over one million copies in Great Britain . . .

It looks like the first film for Jimmie Rodgers will be "Snob Hill" at MGM, with Debbie Reynolds co-starring. Miss Reynolds, says Sidney Skolsky, will play French horn at the Academy Award dinner . . .

Louis Armstrong has been signed to play Danny Kaye's friend in "The Five Pennies," the film biography of Red Nichols. Kaye's "Merry Andrew" picture, incidentally, is the first American film the Russians asked for in the new Russo-American cultural exchange agreement . . .

Sarah Vaughan and Dakota Staton are both being considered to play Ethel Waters in the screen version of "His Eye Is On The Sparrow." Dakota is enthusiastically regarded by George Shearing and John Hammond, among others, and is managed by John Levy, Shearing's manager. She records for Capitol and just cut an album with Shearing.

There are rumours that Sammy Davis, jr.'s uncle, Will Mastin, will get a large settlement when Sammy finally goes out entirely as a single, and that Mastin and Sammy's father will then also receive a weekly payment from Sammy during their retirement . . . Frank Sinatra has contacted Brigitte Bardot and indications are they may co-star in "Paris By Night" . . .

Dean Martin and Jerry Lewis finally ended their feud when they met on the golf course. There's no likelihood, however, that they'll work together again . . . Benny Goodman will definitely play at the Brussels World Fair, May 25-31. He and his band are being subsidised by the Westinghouse Broadcasting Company. European jazzmen will be invited to guest with his band . . .

America's most popular teenage TV programme "The Dick Clark Show," is now on at prime time Saturday nights and its initial ratings are very good. Among the opening night guests were Johnnie Ray, Pat Boone and Jerry Lee Lewis.



Dean Martin

Sammy Davis

Noted the "New York Herald Tribune": "Lewis, an Elvis Presley type, whose weapon is a piano rather than a guitar, delivered two explosive

numbers. Although he sounded unintelligible to this corner he may have been singing in teenage code, for the youngsters seemed to understand him perfectly and rewarded each vocal punctuation and gyration with frantic shrieks of appreciation" . . .

Leo Guild, a shrewd Hollywood newspaperman, says Frank Sinatra's lack of success with his TV series is not surprising. "Every movie Frank has made for a major studio since 'Man With the Golden Arm,'" he pointed out, "has been a smashing critical and financial success. Every picture he has made under his own trade mark has been a hollow flop . . .

"Frank is a superlative actor, a great singer, a magnificent personality—but a lousy judge of how and in what form to present these talents. He is only at his best when

reports

NAT AMERICAN AIRMAIL HENTOFF

he is given direction." Guild also quoted Mac Benoff, chief writer of the Eddie Fisher show: "Sinatra has a great potential but he's got one thing running against him. On the night club floor he can be himself but in the living room he must be a gentleman with no striped suits or fast rejoinders. Calling girls 'tomatoes' and referring to his song as a 'gasser' isn't the way to make the simple folk like him" . . .

MARCH RELEASES

RUSS HAMILTON

LITTLE ONE

b/w

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(from the film "6.5 Special")

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DONALD PEERS

I NEED SOMEBODY

b/w

OH-OH, I'M FALLING IN LOVE

C.B. 1431

NANCY WHISKEY

and her SKIFFLERS

HE'S SOLID GONE

b/w

ELLA SPEED

C.B. 1394

JACK WARNER

& TOMMY REILLY

ON THE WAY UP

b/w

AN ORDINARY COPPER

From Dixon of Dock Green

C.B. 1426

CLINTON FORD

SWEET SIXTEEN

b/w

11 MORE MONTHS

AND 10 MORE DAYS

C.B. 1425

ROSANNE JUNE

WHEN A WOMAN CRIES

b/w

THE GREAT CHICAGO FIRE

C.B. 1430

CLINTON FORD and the HALLELUJAH SKIFFLE GROUP

JESUS REMEMBERED ME IN THE SWEET BYE AND BYE

C.B. 1427

FROM



45 and 78 r.p.m.

FANS RALLY TO THE RESCUE OF WEE WILLIE HARRIS

A STAR JOHNNY MATHIS SPEAKS

TWO women helped me greatly to my present position. My parents provided music lessons for all seven of us children, and when I was 13, my father sent me to Connie Cox, an Oakland (California) voice coach.

Dad told her he couldn't afford lessons for me, but was going to just the same because he thought



I had a unique voice. Miss Cox agreed, and said she'd train me for nothing.

For seven years I had lessons. Then I met another lady, Helen Noga, who liked my singing. She was a partner in the Blackhawk, a San Francisco jazz club.

She coaxed George Avakian, of Columbia Records, to listen to me over two years ago—and that started me professionally.

VALERIE MARSHALL writes from Nottingham:

I do think that Wee Willie Harris went a bit too far in dyeing his hair pink, but when playing his record, it's his voice you hear and not his hair you look at.

He can sing a slow number just as good as a fast one, and before criticising, I suggest you see one of his stage shows.

Even the old doorman at our theatre agreed he could sing, and that's like getting blood out of a stone. When on the stage, he gets the whole audience moving, and even the old 'uns applaud him.

I think he's terrific, and so does my mother!

"HARRIS FAN" writes from London, S.W.3:

I think Wee Willie Harris is terrific in every way—the way he speaks, the way he dresses, and most of all, his famous pink hair.

"HARRIS FAN" writes from Nuneaton, Warwick:

I am a fan of this here Wee Willie Harris, and he sends me with those sexy eyes and good looks and that hair. He's the most!

S.B.C. writes from Bognor Regis, Sussex:

We all know his clothes and hair are flashy, his grammar is ludicrous and his antics are vulgar.

But, hang it all, surely we can recognise in Wee Willie Harris a beauty, distinctive voice to match up to many American vocalists.

L/Cpl. EDWARDS, Cfn. FORSYTH and Cfn. DUNN write from BFPO 30:

The present trend in popular music is, in our opinion, an insult to our mentality. The so-called top singers of rock 'n' roll have no singing ability, little or no talent and, as entertainers, their rating is nil.

It seems to us that millions of fans are very easily pleased, and that any screaming, jumping, noisy character on the stage is looked on as an entertainer.



WEE WILLIE says: "Ta, very much."

singers, but he doesn't do that to anyone.

He speaks of ballads very highly—and why not? They are becoming very popular with record buyers.

JON WATERFIELD, of Plymouth, writes:

I'm afraid Robin Lee has got Jack Payne all wrong. For instance in his Light Programme show he said: "I am not dead against rock and skiffle. I am just against BAD music." Give me Jack Payne any day to those disc-jockeys who build up a

disc solely because it's been in the Top Ten of the American hit parade. I wish there were more people like him who would speak out frankly against some of the rubbish in pop music today.

GILLIAN DIXON, of Bingham, Notts, writes:

I agree that many modern lyrics are ridiculous. Come on, you songwriters, let's have some intelligent ones for a change.

Frankie Vaughan has said that

many of Britain's top recording stars, including himself, have had to ask an American composer to write songs for them. I think it's high time we stood on our own feet.

M.B.D. writes from Watford, Herts: I've just heard Tommy Steele's "Nairobi," and was appalled by what I consider is his worst record to date. But Josephine Douglas seems to think it's his best.

Is Tommy so short of material that he has to sing songs like this, and does he have to use an accompanying group that sounds as if it consists entirely of five-year-olds?

Corporal G. RILEY, of RAF, Gloucester, writes:

It seems a shame that, for the sake of producing drive and creating impact, both Jimmie Rodgers and Frankie Vaughan should have so quickened the tempo that they have nearly destroyed not only the melody of this fine song, but its other original qualities as well.

A beat in the ballad seems to count for almost everything in the present pop music trend.

Otherwise, I'm sure the unsophisticated charm and sincerity of the Weavers' original waxing would certainly have put it high among the best sellers.

KENNETH WILCOX, of London, N.3, writes:

Bravo for Humphrey Lyttelton! He may be a bit of a traitor to his traditional fans, but his apt description of "6.5 Special" deserves fervent support and I'm sure he will get it.

"6.5 Special" was devised for all types of music. But so far we have seen about two hundred young men with tousled hair, leather jackets, and tight jeans all warbling away to the single chord of G.

Write to:
'FROM YOU TO US,'
New Musical Express,
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London, W.C.2

JAZZ records by KEITH GOODWIN

THOSE OF YOU who didn't get to see the Dave Brubeck Quartet during their recent British tour will find some consolation in two new albums by the group on the Vogue and Fontana labels.

JAZZ AT THE BLACK HAWK (Vogue LAE 12094) includes a generous helping of thin-toned but undeniably lyrical and imaginative alto by Paul Desmond, and some rather bombastic piano work by the leader. In addition to the "finished" version of "Trolley Song," there's also snatches of a rehearsal session at which the manner in which the group interpret the song was first conceived.

JAZZ GOES TO JUNIOR COLLEGE (Fontana TFL 5002) has some fine drumming by Joe Morello, and is slightly the better of the two albums. The programme includes lengthy work-outs on "These Foolish Things," "St. Louis Blues," and two Brubeck originals—"Bru's Blues" and "One Moment Worth Years."

THE inimitable Johnny Hodges, for so many years a keyman with the great Duke Ellington orchestra, directs a group of Duke's sidemen on a magnificent new Columbia album titled JOHNNY HODGES AND THE ELLINGTON ALL STARS (33CX 10098). The unmistakable Hodges alto sound is admirably showcased and the other stellar soloists include Harry Carney, Clark Terry, Ray Nance and Jimmy Hamilton. Highly recommended!

THE sound of an amplified guitar (unless it's in the hands of someone like Jimmy Raney or Barney Kessel) grates on my ears and often infuriates me. That's the main reason why I'm so enthusiastic about a Nashville, Tennessee youngster by the name of BILL HARRIS, who specialises in finger-style playing on an unamplified guitar. I urge you to make a point of hearing his superb recital of standards and originals on EmArcy EJM 1267.

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Miss C. HART, of Northwood, Middlesex, writes: You can keep your Don Ameches, Tony Bennetts and Tommy Steeles. After seeing "Sunday Night at the London Palladium" this week, all I can say is that, as a complete entertainer, Max Bygraves is in a class of his own.

CYNTHIA ROBERTS writes from Upminster, Essex: I think there's too much fuss made of Steele and Presley, and they have consequently become spoiled.

I would rather pay my money to see young men like Mike Holliday and Russ Hamilton, whose unassuming, almost shy manners never fail to appeal to me.

JOHN McLAVEN, of Chester, writes:

I feel that reader Robin Lee's attack on Jack Payne is not quite fair. I admit on occasions he makes sarcastic remarks on rock 'n' roll

Pauline shows promise

THE fact that the Bob Cort Skiffle did not register nearly as well at the Metropolitan, Edgware Road, on Monday evening, as when I saw them at the Harrow Granada the previous day, must be attributed to the sparsity of the attendance.

Which only goes to show how much an act of this kind is dependent upon audience reaction.

A rather weak bill has two main compensations — Pauline Shepherd, making her variety debut with a well-chosen act, is a very promising and competent performer; her charming personality makes up for any lack of stagecraft on her part.

And then there's penny-whistler, Desmond Lane, still as slickly professional as ever.

The climax of the show is a national jive contest, in which the audience is asked to assess the relative merits of various wildly gyrating couples. This had precisely the same effect upon me as the "This Is Your Life" TV programme — acute embarrassment! DJ.

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● This is 'The End' of Year One, and now . . .

The picture below depicts the gay, carefree, united spirit of the "6.5 Special," when all the entertainers "open up" and join lustily in the final chorus. They are (l to r): Don Lang, Dallas Boys, Carl Barriteau, Mike Winters, Dennis Lotis, Freddie Mills, Josephine Douglas, Pete Murray, Bernie Winters and Jackie Dennis.



THE '6.5 SPECIAL' IS ALL STEAMED UP FOR ANOTHER YEAR'S RUN

A FEW minutes after six o'clock on the evening of February 16, 1957, a BBC engineer flicked a switch—and on to the television screens in thousands of homes throughout the country was projected a film of a train roaring on its way to an unknown destination. Simultaneously, a button was pushed—and the sound of a skiffle group, led by Bob Cort, echoed through the night.

Most of us who recall that incident will reflect that we regarded it as a novel introduction to a new programme. Nothing more. Yet we were actually witnessing the start of a series destined to become one of the most fantastically successful shows ever produced by the BBC—and certainly the one about which most has been written.

And now "6.5 Special" has just celebrated its first anniversary. We

wish a "Happy Birthday" to everyone associated with the venture.

We hail the foresight of those who conceived the show—the pioneer producers, Josephine Douglas and Jack Good. We salute the courage of Ronnie Waldman and his fellow executives, in scheduling such a revolutionary idea. We congratulate the regulars—artists and backroom boys alike—for maintaining the friendly atmosphere and team spirit on which the show depends to such a great extent.

And we thank the many hun-

dreds of entertainers who have delighted us during the past 52 weeks.

The show was originally put on—for a limited six-week run—in a slapdash hurry. Only hours before the first edition took the air, the Bob Cort Skiffle Group were rushed to the studio to pre-record the theme song, only just arriving back at the Prince of Wales Theatre (where they were appearing in variety) in time for the first house.

But this hastily-recorded theme song became the trademark of the "6.5" for six months—until Don Lang became resident on the show and a live version was substituted. The content of the show has changed appreciably since the very first programme—which, although young in heart, extended over the whole range of show business, and even incorporated sport and features.

First show

The opening show included classical pianist Pouishnoff, a couple of dramatic film stars and several speciality acts whose names will mean nothing to our readers.

But more in keeping with today's trend, show number one also had Kenny Baker, The King Brothers and Michael Holliday.

Mike told me: "I could see the tremendous potential of this new show from the outset. I always enjoy myself whenever I'm on the '6.5,' because it's one of the very few programmes in which an artist can express himself naturally."

Another singer who has since become a frequent visitor to the programme is Dennis Lotis. He appeared in the second edition. "I jumped at the opportunity of being in it," he told me. "I considered it a much-needed and long-awaited want—one which provided the teenagers with their own programme, but which the adults could enjoy at the same time."

The bands of Mick Mulligan and Denny Boyce were also featured in the second show, and with their introduction, it began to take on the more familiar format which it now retains.

Famous names like Tommy Steele and Lonnie Donegan were presented, and personalities like Humphrey Lyttelton and Patti Lewis undertook the first of a lengthy string of appearances.

Unique

In a letter to the NME from Toronto, Patti Lewis writes: "During the past five months, I have travelled extensively in Canada and the States, but nowhere have I found a show which is in any way comparable with the '6.5 Special.'"

"Yes, I used to have a lot of fun on that show, and it probably did me more good than any other television I have done."

Patti's views were substantiated by a couple of American guests, both of whom I spoke to on the "6.5" set when they were guesting on the programme.

Gerry Mulligan was immensely impressed: "In the States, some shows try to do this," he explained. "But they only succeed in creating a false atmosphere."

And bandleader Ray Anthony was equally amazed: "I've got to hand it to you," he said. "You've beaten us at our own game!"

Alma Cogan and Frankie Vaughan, both recent visitors to America, confirmed to me that the "6.5 Special" is unparalleled in its free-and-easy,

● Blow out the candle and start scheming again



LEFT: Everyone joins to blow out the one candle on the huge birthday cake which was decorated with a miniature train, which actually moved round the track. Seen puffing are (l to r) one of the Mudlarks, Jackie Dennis, Laurie London, Dennis Lotis, Josephine Douglas, Pete Murray and another of the Mudlarks.

by DEREK JOHNSON

relaxed approach, and its suprisingly wide appeal.

And Pete Murray aptly hit the nail on the head by saying: "It's the wonderful friendly spirit which exists between the team—both on and off the set—which is responsible for the informal effect coming over the transmission. The fact of the matter is that the happy atmosphere is perfectly genuine."

Run extended

About six months ago, I chatted with BBC-TV's Ronnie Waldman. He admitted that the "6.5" was originally a stop-gap programme but added that as soon as he realised how popular it was destined to become he had no hesitation in extending its run.

Recently, a rumour circulated around the profession to the effect that the "6.5" was to finish at the end of March. So the NME contacted Ronnie Waldman again on this matter.

"No truth in the rumour at all," he declared. "It would be madness to take off such a successful programme. Its title and audience are firmly established."

"Unlike other series, every edition is different, and the content is constantly changing—that, of course, is what makes it so exciting."

Ronnie went on to explain that the show would make gradual, but inevitable, adjustments as it went along—in order to reflect current trends and styles. He reminded us that, although it is mainly a musical programme aimed at the younger audience, it does not cater exclusively for the record-buyers; these form a large part of the audience, but by no means the whole of it.

Last Friday, the BBC threw a cocktail party to celebrate the first birthday of the "6.5." It was attended principally by newspapermen, the regular team of artists, producers, script-writers and backroom boys associated with the show.

(Jack Good was conspicuous by his absence. A pity—it would have been a nice gesture to have invited him.)

I again cornered Ronnie Waldman who this time went so far as to re-

mark that, in view of the success of the show, he couldn't foresee a time when it would come off. "It may well run to 1984," he smiled. He also commented that, with the "6.5" emanating from Paris on March 15, it would be interesting to assess the reaction of Continental audiences.

The "6.5" has probably been the subject of more criticism than any other TV show; at the same time, it has doubtless received an even greater amount of praise. This controversy only serves to emphasise its importance.

It has launched many artists on the ladder to stardom, and it has provided many hours of carefree entertainment.

ABOVE are three of the backroom boys who keep the "6.5 Special" running smoothly. They are Ronnie Waldman (centre) BBC-TV's Head of Light Entertainment, and the "6.5 Special" producers Dennis Main Wilson (l) Duncan Woods. Although Ronnie has accepted a new BBC-TV post, he will leave behind his plans for the "6.5's" future.

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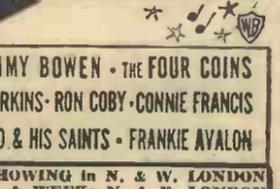
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TAIL-PIECES BY THE ALLEY CAT

Film song rivalry

THERE is great speculation in Hollywood concerning the title which will be selected as the best film song of 1957—for the "Oscar" awards, to be presented on NBC Television from Hollywood on Wednesday, March 26.

These are the compositions which have been nominated:—"All The Way" (sung by Frank Sinatra in "The Joker Is Wild"); "Tammy" (by Debbie Reynolds in "Tammy And The Bachelor"); "Wild Is The Wind" (Johnny Mathis); "An Affair To Remember" (Vic Damone) and "April Love" (Pat Boone).

"Tammy" is considered to have the strongest chance of success—in which case it would be a great honour for Jay Livingston and Ray Evans, who composed last year's winner "Whatever Will Be, Will Be."

In the annual U.S.-TV "Emmy" awards which take place shortly, Mel Tormé has been nominated for "The best supporting actor of the year," resulting from his appearance in the "Playhouse 90" drama "The Comedian" (which starred Mickey Rooney).

An interesting card from the Swiss Alps, where Michael Holliday is taking a well deserved holiday; seated at the next table (he reveals) is Field Marshall Lord Montgomery... With his third successive disc release, Jimmie Rodgers is tipped to enter America's Top Twenty next week—which should gain him

another "Gold Record"; in Britain Marion Ryan will be competing with his title, "Oh, Oh, I'm Falling In Love Again" ... Capitol's U.S. release of Laurie London's coupling "He's Got The Whole World," etc., and "Handed Down" is "Disc Of The Week" selection by "Cash Box" ...

Singing "One Blade Of Grass," Jack Carroll (on AR-TV "Cool For Cats" last Friday) has a Dick Haymes style—and must be rated a great future prospect... When Mrs. Vic Groves (wife of Arsenal FC soccer star) christened her new daughter Yana, surely this was inspired by the glamorous vocal star? ... Coral's New York headquarters claim Buddy Holly's latest disc is a certain hit—"I'm Gonna Love You, Too" / "Listen To Me"

Bob Merrill, top American composer responsible for most of Guy Mitchell's earlier hits, is now a recording singer himself—but must compete with Tommy Steele on his first effort here, "Nairobi" ... After appearing in two Hollywood films, Mel Tormé scored his biggest-



Group One, the popular singing team featured in ABC-TV's "Top Numbers" programme, threw a party the other evening and this picture proves how popular they are with top girl vocalists (l to r) Marion Ryan, Lorraine Desmond and Pet Clark. On the extreme left is "Top Numbers" producer Arthur Lane.

ever TV success on Dinah Shore's Stateside show last week... "Don't Let The Stars Get In Your Eyes" was last time Perry Como had a No. 1 hit here—exactly five years ago...

It was with his usual modesty that Edmundo Ros (requested to play a favourite record in "Housewives' Choice" last week) selected one of his own! ... Edna Abbez, writer of "Nature Boy" (Nat "King" Cole's greatest seller), has penned next release by U.S. hit-maker Sam Cooke—titled "Lonely Island" ... Guest star on Pat Boone's U.S.-TV show last Thursday was Andy Williams ...

Released on London label in America—Winifred Atwell's album "Fifty All-Time Hits" ... Lindsay Crosby, youngest of the four famous Bing Crosby sons, has been signed by a recording company ... Many major film companies are keen to sign Jimmie Rodgers—but MGM discussed a deal only this week, to co-star him with Debbie Reynolds in May ...

After four years' absence, Peggy Lee returned to New York's Copacabana Restaurant, to wild cheering ... Next Philips issue of a Sal Mineo disc ("Cuttin' In") is published by his own music company; composer is David Hill, a singer on RCA ... Joan Regan awaits her "forthcoming event" late in April, but has moved to new residence (with husband Harry Cliff) in Chislehurst, Kent; living only a stone's-throw away is Leslie Grade, the noted agent ...

Given a rave review by record critic Keith Fordyce in last week's NME, "Whole Lotta Woman" (by country singer Marvin Rainwater) is heading towards hit parade ... When Dickie Valentine visited a cinema to see "The Big Beat" on Monday, he heard a familiar voice in a nearby seat—which was occupied by Tommy Steele; also in close proximity were Harold Davison (the band impresario) and songwriter Mike Pratt ... Major Hollywood screen company (Warner Brothers) are launching important new record company—with former Capitol and Columbia chief James Conkling directing operations ...

Featured in his Palladium TV show last Sunday, Frankie Vaughan is considering "Music Maestro Please" as a climax for his variety act ... Unless sequences of Perry Como BBC television shows are changed, guests on March 5 include Julius La Rosa and sensational instrumental/vocal threesome, the Mary Kaye Trio ... Bob Walker, Cheltenham car salesman, who sold Tommy Steele a Citroen, sold Lonnie Donegan a new Riley last week ...

Following an operation to his eyes, Harry Belafonte is reported making satisfactory progress ... "Goodnight Irene" (a "Gold Disc" title winner for Gordon Jenkins' Orchestra with vocal group The Weavers) has been revived on Coral—by The Treniers, a great U.S. unit booked at London Palladium by Val Parnell on May 3

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... Arriving here end of next week is Jean Carson—for her film, "Paradise Galore," co-starring James Robertson Justice ... "Mad About The Man" is an LP album of Noel Coward compositions—waxed by jazz vocal stylist Carmen McRae ... Twelve months ago, "The Waiting Game" was composed by bandleader John Barry—but he waited for a broadcast by Johnny Dankworth orchestra recently ... His screen success in "Sing, Boy, Sing" earned Tommy Sands a five-picture deal with 20th Century-Fox ...

day for his Palladium season ... Reader James Kimble, of Dagenham, reports that German Odeon label release next month pre-war Nat Gonella recordings on an LP album ... Congratulations to music publisher Fred Jackson, who finally took the plunge last Saturday—when he married Miss Edeltraud Lorinser, in London

Planning a holiday in Austria next month is Petula Clark ... Gossip mongers in America who linked her name romantically with a famous comedian must have been shocked when Gisele Mackenzie married her manager last week-end ...

Song writing team John Cairney and Sammy San wax four of their titles on an EP for HMV ... America's ace hit parade ballad singer, Johnny Mathis sings in 20th Century's film "That Certain Smile"—adapted from Francoise Sagan's French novel ... Will U.S. Treasury make an award to Elvis Presley—as their best supporting payer?

Winnie goes from Classics to Pop

WINIFRED ATWELL opened her tour of Granada cinemas at Harrow on Sunday.

Occupying the stage for 30 minutes, she began in semi-classical vein with Grieg and Gershwin, and finished with the inevitable "other piano" routines—leaving the audience roaring for more.

The supporting bill included a nicely-balanced and well-performed act by Joan Small; the robust voice of Bob Dale; some gay, hand-clapping stuff from the Bob Cort Skiffle; and the polished rhythm of the Cab Kaye Quintet, who also provided a solid backing to the show.

The tour continues at Walthamstow on Sunday, and then visits six provincial centres. D.J.

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RECENTLY Elvis Presley discovered that the First Sergeant at the camp where he is to do his initial Army training is a Pat Boone fan! You can read Elvis's reaction to this and other aspects of his call-up in the personal article he writes for the March HIT PARADE, on sale this week-end.

Presley is just one of many stars who write for you in our monthly companion magazine. Others include Frank Sinatra, who replies to criticism that he's an egoist, and Johnny Otis, who tells you about the kind of rock 'n' roll show he hopes to bring to Britain. Then Michael Holliday explains

how he started writing songs himself; Tommy Sands describes some of the troubles he went through before becoming a top recording star; and Marion Ryan tells you about her spare-time hobbies.

Johnnie Ray, Jim Dale, Alma Cogan and David Whitfield are some of the well-known singers who talk about their favourite vocalists in the new "Voice of their Choice" feature.

The March HIT PARADE is packed with stories and pictures of your favourite disc stars. Among them you will find Paul Anka, Buddy Holly and The Crickets, Danny and The Juniors, Larry Williams, Bing Crosby, Little Richard, Jeff Chandler, Joan Savage and Gary Miller.

In addition, there are all the regular features—popular and jazz record reviews, stories from the American film and recording studios, letters and fan club pages, and readers' queries answered by the stars themselves.

Each month, too, HIT PARADE gives you the full home addresses of six famous Hollywood stars, and there is the novelty picture crossword in which CASH PRIZES must be won.

Make sure of your copy of the March HIT PARADE by placing an order with your usual newsagent or bookstall right away. If you have any difficulty, fill in the coupon on page 11 and a copy will be rushed to you by return post.

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The Joe Loss Orchestra
The Eric Delaney Band
The Chris Barber Band with Ottlie Patterson
Russell Quaye and the City Ramblers
Don Lang
and his Frantic Five
Johnny Gray
Rosemary Squires
Dennis Lotis

APRIL 22

The Johnny Dankworth Orchestra with Cleo Laine
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Grand Opening on Friday, 28th February

From 6.00 p.m. — 9.00 p.m.

AMONG THE STARS WHO WILL BE PRESENT:

EDDIE CALVERT
ROSEMARY SQUIRES
THE VIPERS ★ DON LANG
ROBERT EARL
RUSS HAMILTON, etc., etc.

FELDMANS OF SOHO,
64 Dean Street, W.1
GER 9336

OPEN
to: 8.00 p.m. Mon. to Sat.
to: 9.00 p.m. Friday