

PRESLEY, SINATRA, LANZA, ANKA, STEELE HEATH, HIBBLER, JACKIE DENNIS — on the inside

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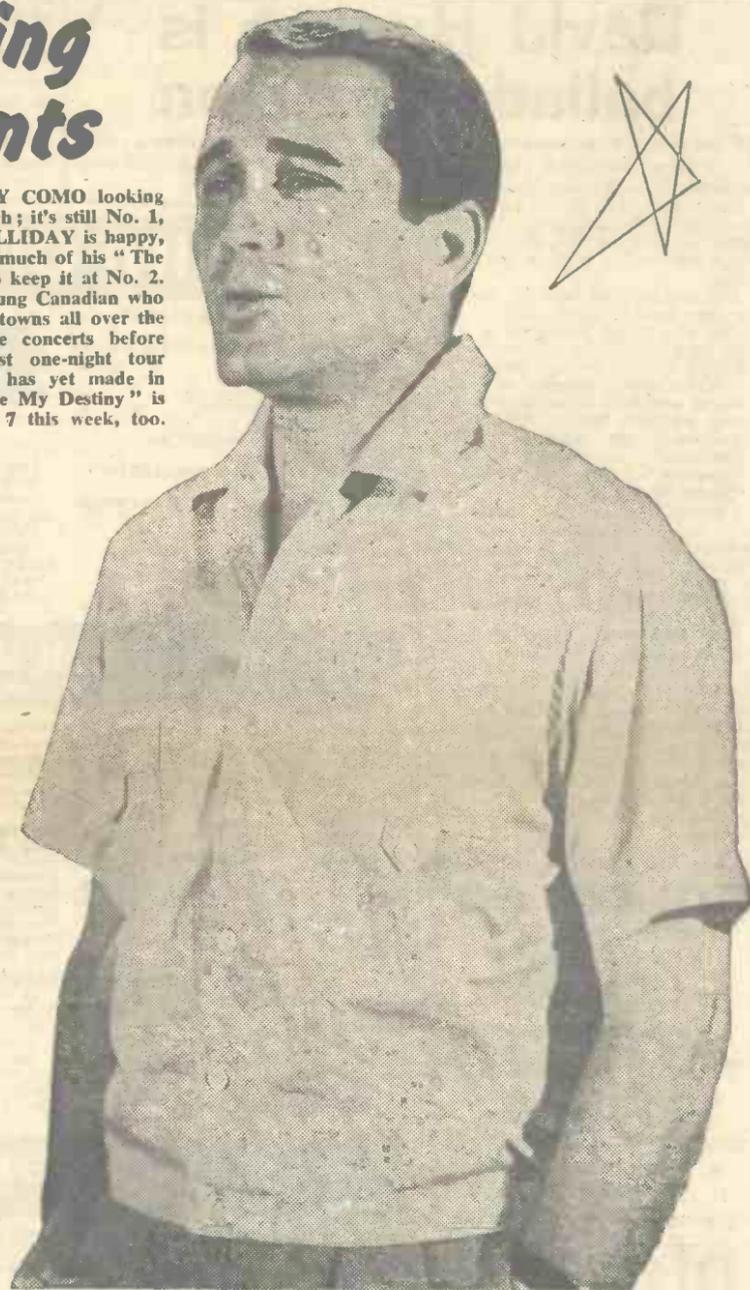
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This Trio are giving you Magic Moments

Three new pictures of three Top Ten tune-stars. On the right PERRY COMO looking relaxed as usual and happy that you like his "Magic Moments" so much; it's still No. 1, and his "Catch A Falling Star" is now No. 9. On the left MICHAEL HOLLIDAY is happy, too, that you think so much of his "The Story Of My Life" to keep it at No. 2. PAUL ANKA, the young Canadian who is currently calling at towns all over the nation, has still some concerts before completing the longest one-night tour any transatlantic star has yet made in Britain. His "You-Are My Destiny" is in the Charts at No. 7 this week, too.



Seems Britain prefers its singing girl groups in threes—specially when they are such fine harmonisers as THE BEVERLEY SISTERS (left, below), and THE KAYE SISTERS (right). Heart-throb singing star EDMUND HOCKRIDGE is seen in the middle—a nice position for him! All were seen on television last week-end, The Bevs and Edmund Hockridge on "Sunday Night at the London Palladium" and The Kaye Sisters in "Saturday Spectacular."



FROM THE FILM "THE GOLDEN DISC" NOW AT THE RIALTO COVENTRY STREET

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MAY 3272



Frank Sinatra with Maurice Kinn

Exclusive: from MAURICE KINN in Miami SINATRA SENSATION

AFTER seeing Frank Sinatra's superb, brilliant performance at the Fontainebleau Hotel, Miami, on Monday, I am firmly convinced that he is without doubt the greatest living vocal entertainer of the past 20 years.

American socialites screamed in ecstasy, just like teenagers, as Sinatra sang number after number with unrivalled poise and assurance, and the long bursts of sustained applause which greeted the conclusion of each song could be heard a block or so away.

Sinatra made his entrance wearing a trilby hat and carrying a raincoat in true "Pal Joey" style. He spoke little, and confined the speaking part of his act basically to making hilarious wisecracks. Sometimes he made amusing alterations in the lyrics of a song.

Making reference to Sophia Loren, he cracked: "She can knock you over on the phone," then added, "and Kim Novak can do the same on a long distance call!" He described Miss Novak as "a chocolate bar with nuts in the right places!"

Sinatra's complete programme included "Come Fly With Me," "It Happened In Monterey," "Long Lost Love," "When Your Lover Has Gone," "My Funny Valentine," "Violets For Your Furs," "They Can't Take That Away From Me," "The Lady Is A Tramp," "Be-witched," "The Road To Mandalay," "Just One Of Those Things," "You Make Me Feel So Young," and his two current British hits "All The Way" and "Witchcraft."

Monday's show brought Sinatra's week at the Fontainebleau to a sensational climax. He shattered all existing records for the hotel, with audiences paying approximately £7 each!

Throughout the previous week Sinatra had been doing two shows daily, and he added an extra performance at his own request at the week-end to satisfy unaccommodated crowds.

This resulted in a strained throat and forced the cancellation of the Sunday show. Police were called in to help control the disappointed patrons. It took them four hours to disperse the embittered crowd.

In ballroom

Subsequently, Monday's show was transferred to the hotel ballroom in an attempt to accommodate the previous day's dissatisfied visitors.

Sinatra later described the vast hall as being "like an aircraft hangar!" Although Sinatra is non-committal, it is generally believed that he will marry Lauren Bacall within the next few weeks.

Already Sinatra has cancelled a fortnight at the Sands Hotel, Las Vegas, next month, in addition to his scheduled

appearance at the Academy Awards presentation night in Hollywood on March 26... supposedly because of his wooing of La Bacall.

BILL HALEY ART EXPERT

LORD JIM FERGUSON re-lit his cigar and said: "You won't guess what Bill is doing back in Chester, Pennsylvania, this afternoon. Haley, the man who started rock 'n' roll, is opening his own art gallery in his home town!"

I met Lord Jim on Sunday at a London hotel. He is Haley's discoverer and manager and was paying his first visit since The Comets fantastic tour early last year.

"I'm over here really to see Decca about our disc future," he explained. "Bill has widened his scope now and records ballad type numbers. However, the next release will probably be 'Skinny Minny,' which is well within his best-known style."

Would The Comets be returning to Britain? "Well, I'm visiting Germany soon to see an agent and discuss an appearance at the Brussels World Fair in June or September for Bill and the boys. Offers to come back to Britain haven't been high enough... so far. But he could be coming here, too."

Bill and The Comets will be in South America in May and in America for July and August.

Bill Haley lives on the outskirts of Chester, Pennsylvania, and the rest of The Comets have homes in the same area. For the two summer months the group will be at Wildwood, New Jersey, a resort less than 20 miles away from Chester.

The Comets' tours around the United States and abroad have had an unusual sequel. Last December, they spent the whole month writing and recording material for an LP called "Rock Around The World."

Lord Jim showed me the result. A bright cover encloses a disc made up of such titles as "Piccadilly Rock," "Oriental Rock," "Vive Le Rock 'n' Roll," and so on.

As well as gathering this cosmopolitan repertoire, Haley and Lord Jim have invested in art.

"In Naples alone we bought 43 paintings," said Ferguson. "From all over the world we added more. Now there are more than 150." MALCOLM JOHNS.

David Hughes is ballad champion

IF the return to popularity of the ballad is as imminent as most critics predict, handsome David Hughes should have a head start over most of his contemporaries in the race for honours.

David has stuck to his ideals and continued to feature standards, show tunes, and just a few of the more-recent better-class pops in his repertoire.

The rockers and skiffers may enjoy their hour of glory, but acts such as the one David presented at Finsbury Park Empire on Monday are of infinitely greater lasting value.

It's a slick, concise, well produced and well balanced act. His best numbers were "This Is My Beloved," the wistful "Scarlet Ribbons," a bouncy "Magic Moments" and the dramatic "Heart of a Child."

I thought it a pity that such a fine voice had to be wasted on such inconsequential material as "Love Me Forever" and "Siesta" and if the pit orchestra were only half as good as David's singing, I would have felt a lot happier!

The effervescent King Brothers, who have been seen quite a lot in the London area recently, presented an entertaining, varied mixture of pop songs, old and new, including "In The Middle Of An Island," "Rocking Shoes," "Marianne," "Put A Light In The Window," "Wake Up, Little Susie," and "Sit Right Down And Write Myself A Letter." This youthful trio are a cinch with variety audiences. M.J.

NME INFORMATION BUREAU

ALMA COGAN, TERRY WAYNE
Nottingham Empire.
MAX BYGRAVES, MACKELL TWINS
Stockton Globe.
LONNIE DONEGAN
Belfast Opera House.
THE SOUTHLANDERS
Chester Royalty.
CLYDE VALLEY STOMPERS
Derby Hippodrome.
SUZIE MILLER, RICK RICHARDS
Leicester Palace.
DAVID HUGHES, KING BROTHERS, AUDREY JEANS
Chiswick Empire.
BILLY COTTON
Manchester Hippodrome.
EDDIE CALVERT
Edinburgh Empire.

WHO'S WHERE

(Week commencing March 24th)

WEE WILLIE HARRIS
LES HOBEAUX, MOST BROTHERS, TONY CROMBIE
Bradford Alhambra.
MICHAEL HOLLIDAY, PETER CRAWFORD TRIO
Finsbury Park Empire.
ANNE SHELTON, MALCOLM MITCHELL TRIO
Glasgow Empire.

ONE-NIGHT STANDS

BUDDY HOLLY, THE CRICKETS, GARY MILLER, TANNER SISTERS
March 22: Salisbury Gaumont; 23: Bristol Colston Hall; 24: Cardiff Capitol; 25: Hammersmith Gaumont.
PAUL ANKA, LORRAE DESMOND, KENTONES
March 22: Croydon Davis Theatre; 23 (afternoon): St. Albans Odeon; 23 (evening): Romford Odeon.

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 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Lone Ranger; 4 Requests; 5 Quarter's Worth; 6 Music In The Air; 7.05 \$64,000 Question; 9 Hollywood Music Hall.
TUESDAY
11 a.m. Request Show; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.05 What's My Line; 9 Modern Jazz, 1958.
WEDNESDAY
11 a.m. Request Show; 11.55 Les Paul; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 5 Sound Track; 6 Music In The Air; 7.05 Groucho Marx; 9.45 Bob and Ray.

THURSDAY
11 a.m. Request Show; 12 noon Melody Mart; 3 One Man's Family; 4 Requests; 5 In The Mood; 6 Music In The Air; 7.30 21st Precinct; 8.30 Unit 99; 9.45 Melodia; 10.30 Request Show.
FRIDAY
11 a.m. Request Show; 11.55 Les Paul; 12 noon Melody Mart; 2.05 Stickbuddy Jamboree; 2.30 Robert Q. Lewis; 3 One Man's Family; 4 Requests; 5 Music On Deck; 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.

RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

SUNDAY
6 Beaver Club; 6.15 You Lucky People; 6.45 Accordion Time; 7 Big Ben Banjo Band; 7.30 The Winifred Atwell Show; 8 Opportunity Knocks; 8.30 Take Your Pick; 9 Romy Time; 9.15 Ella and Louis; 9.30 Cream of the Pops; 10 Record Rendezvous; 10.30 Humphrey Lyttelton Show; 11 Top Twenty.
MONDAY
6 Requests; 8 Show Business; 9 Bing Sings; 9.15 Song Hits of the Century; 9.45 Deep River Boys; 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 Smash Hits; 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 A Special American Hour; 7 Requests; 8 Shilling A Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dickie Valentine Show; 9.30 The Dick Haymes Show; 9.45 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.

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BAND CALL

(Commencing March 21)

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Friday: Azena Dance Salon, Sheffield; Saturday: Festival Hall, Kirkby-in-Ashfield; Sunday: Hippodrome, Manchester; Tuesday: Embassy, Welling.
TERRY LIGHTFOOT'S JAZZMEN
Friday: The Craven, Battersea; Saturday: Eel Pie Island, Twickenham; Sunday: Arlington Hall, Southend; Tuesday: British Legion Hall, Harrow; Wednesday: Royal Oak Hotel, Dagenham; Thursday: Watford.
RONNIE ALDRICH AND THE SQUADRONAIRES
Friday, Royal Star, Maldstone; Saturday: Leas Cliff Hall, Folkestone; Wednesday: Town Hall, Maesteg; Thursday: Co-operative Ballroom, Nuneaton.
CHRIS BARBER BAND
Saturday: Town Hall, Longton; Sunday: Hippodrome, Derby; Monday: Humphrey Lyttelton Club, London; Wednesday: White Hart, Southall; Thursday: Town Hall, Battersea.
ERIC SILK'S SOUTHERN JAZZ BAND
Friday: Southern Jazz Club, Leytonstone; Saturday: Fitzmangers Arms, Wood Green.
HUMPHREY LYTTTELTON BAND
Saturday: Spa Pavilion, Buxton; Sunday: Empire, Liverpool; Wednesday: Humphrey Lyttelton Club, London.
VIC LEWIS ORCHESTRA
Wednesday: Baths Hall, Leyton; Thursday: Borough Hall, Stafford.
BASIL KIRCHIN BAND
Friday: Banister Ballroom, Southampton; Saturday & Sunday: St. George's Hall, Guernsey.

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and now

THE KID from SCOTLAND

By BRUCE CHARLTON



JACKIE DENNIS

Main Wilson had booked him for two "6.5 Special" shows, and that Decca had arranged for him to make his first record on January 27.

It was decided that Jackie should come to London a week before the record session so that he could undertake a series of auditions.

It says much for Jackie's impact upon producers that he took an audition every day for a week—and everyone to whom he sang booked him!

Probably his most resounding success in this respect, was when he auditioned for Herbert Smith, producer of the "6.5 Special" film.

Herbert listened to a trial recording, then asked to see Jackie in action. Sixteen bars were enough. Within a week, he was filming his contribution to the movie. He has since signed to make two more films, including a major production in September for Sydney Box.

As soon as ITV heard Jackie, they also signed him. At this time, he was in the amazing situation of having three TV dates in the book, and he had made a film and a record—all without the public having seen, or even heard of him!

Jackie's future looks exceptionally bright. Impresario Harold Fielding was so impressed by the young Scot that he has signed him up for a lengthy string of concert and variety dates.

They will keep Jackie fully occupied until well into next year—and bring him a small fortune in the process.

On most of these dates, Jackie will be able to rely upon the experienced hand of Desmond Lane to guide and advise him, for the popular penny-whistler (who, incidentally, is arranging all Jackie's music) will be playing on the majority of the youngster's engagements.

The latest development in the brief, but hectic, career of Jackie Dennis is that on March 30 he flies to Brussels, to represent Britain in an international rock 'n' roll festival.

Indeed, during the past few weeks, Jackie must have felt that he is living in a dream—for dreams are usually the only place where events such as these occur, to a lad who has over six months to go, before he reaches his sixteenth birthday.

"La Dee Dah," the important side of Jackie's record, is one of those nonsensical items which can either fascinate or grate on the nerves. It certainly doesn't cry out immediately as being a hit song, so Jackie has done well to achieve such handsome sales so rapidly—especially in the teeth of competition from Colin Hicks, and the original American version by Billy and Lillie.

LAST week, I was talking to an extremely popular singer, still very much in the heart-throb category. "You know," he remarked, wistfully, "I'm old enough to be the father of many of today's top stars. And the incredible thing is they're selling more records than me!"

While sympathising with him to some extent, this trend obviously reflects the demands of the majority of today's record-buyers—who are, of course, teenagers. And it is natural that they should be particularly enthusiastic about artists of their own age group.

The forerunner of the youngsters' incursion into the hit parade was Frankie Lymon, who was lead singer with The Teen-agers vocal group, though since has become a solo artist in his own right.

Even younger

His young brother, Lewis, has recently launched out to follow in the footsteps of the more famous Lymon.

Since then, from across the Atlantic in person or on discs, have come a host of teenage singing stars.

Names like Paul Anka, Ricky Nelson, Sal Mineo, Danny and the Juniors have already become internationally known.

Here in Britain, the tendency to produce ever younger artists has been maintained. Tommy Steele was barely out of his teens when he first attracted attention, and subsequently there has sprung up a solid core of youthful stars, each one to become an idol with his fans.

Colin Hicks followed the lead of his celebrated brother, Tommy Steele. Terry Dene caught the public eye, and little Laurie London appeared on the scene last year—and is now rapidly becoming established in the States, as a result of his first record release there, proving a smash hit.

Over here, too, the teenage market has not been totally monopolised by the boys. There is a steady increase in the number of younger-generation singers of the fairer sex—for instance, Pauline Shepherd, and the new rock 'n' roll girl, Sandra Alfred.

Now onto the scene has come the first major discovery of 1958, a 15-year-old lad from Edinburgh, whose first record has climbed into the Top Twenty within a fortnight of issue—Jackie Dennis. Three months ago, Jackie was

completely unknown. He had been singing at school since he was five, but his only experience of performing in public, was gained at local hospitals and charity shows. He certainly had no idea of breaking into show business, and was fully prepared to pursue his intention of becoming a plumber!

But that was all changed one day over the Christmas period, when Jackie was singing at the American Air Base at Prestwick. It so happened that, included in the audience, were those "6.5 Special" stalwarts, Mike and Bernje Winters and Desmond Lane.

All three were so wildly excited about the boy's potential, that they lost no time in phoning their mutual agent—Evelyn Taylor, of the Will Collins agency.

As Evelyn told me: "I don't normally operate on an artist purely on hearsay. But the boys were so

emphatic in their praise I immediately contacted Dennis Main Wilson and arranged a '6.5' audition.

"And then I got in touch with Hugh Mendl (of Decca) and fixed for Jackie to make a trial record." So Jackie Dennis came to town. In one day he accomplished his "6.5" and his Decca auditions and by tea-time was on the plane back to Scotland.

But within 48 hours, Evelyn Taylor was phoning to advise him that

... while 'old hand' TOMMY STEELE celebrates a new hit — 'Niarobi' — and his second film, in which he appears as the . . .

DUKE of JOY

IT is difficult to comment on "The Duke Wore Jeans" without being contradictory. You see, to be strictly analytical about the film, I should have to say that it is so far-fetched and impossible as to be bordering on the ridiculous.

The dialogue, although enlivened by one or two shafts of wit, is not particularly strong; and there are occasions when the acting is rather on the hammy side.

But for all that, the fact remains that I thoroughly enjoyed it!

And I attribute my pleasure to the joy of Tommy Steele's personality. Tommy strides through the film with the finesse of a bull in a china shop—forever flashing that impudent tooth-paste grin. He dominates the film with the assurance of a veteran; his happy-go-lucky manner is devastatingly infectious, his songs are bubbling and spirited.

As Tommy himself remarks in the film: "The only way I can get across to this lot, is to be myself." I echoed those sentiments, especially after the first ten minutes, which saw Tommy playing the rôle of a member of the aristocracy—and trying to talk that way!

BEST AS TOMMY HUDSON

This part of the picture just didn't come off, but as soon as he was restored to the character of down-to-earth Tommy Hudson all as well. And I was prepared to forgive the film its many faults, on the strength of Tommy's own refreshing approach.

The story looks so ridiculous in print that I refuse to burden you with it—let me just say that it involves a young Cockney who has been lumbered with the task of impersonating a duke, in a trip to a foreign country—ostensibly to sell cattle.

Needless to say, after overcoming many obstacles and a proper Bastini of a prime minister, he winds up with the local princess.

There's not quite so much singing as in Tommy's first film, the sum total being eight songs, which, incidentally, have been issued on a Decca long-player.

The three which I singled out as being the most easy on the ear, are a tuneful, hand-clapping little beat number called "Happy Guitars"; a real up-tempo rock opus entitled "Hair-Down Hoe-Down"; and "Princess," a sweetly romantic ballad, which Tommy handles surprisingly effectively. These three, together with "Photograph," have also been released in extended-play form. DEREK JOHNSON.



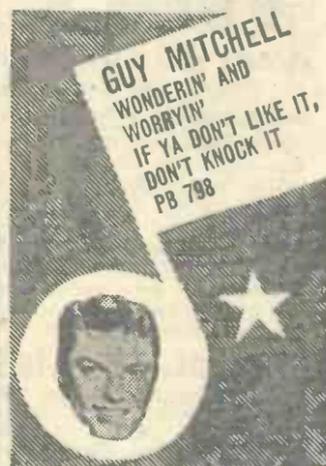
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KEITH FORDYCE

of Radio Luxembourg fame reviews the **POPS**

Vera's 'Say' Okay

VERA LYNN is in excellent form on her latest Decca disc with "Say." As is often the case, Vera has a simple but strong and appealing melody, with words that merit the same description.

A medium-paced romantic ballad that could put Vera in the best-selling frame. Full marks to Glen Somers for the outstandingly good backing.

"My Shining Star" is pleasant enough, but with the old familiar formula of a male chorus sounds like quite a lot of the songs that we have heard before from Vera.

CAROL HUGHES

Despite an unhygienic title, "Lend Me Your Comb" should run up a healthy sales figure. A steady rocker with Carol Hughes belting out a duet with herself. The tale on this Columbia disc is on a similar kick to "Wake Up Little Susie" and will ring a bell for plenty of young couples who find they have long outstayed the Cinderella hour.

A definite possible for the top twenty.

Coupling, "First Date," is a slow gentle rocker not without charm. Carol employs just one voice this time and is in much more caressing mood.

FREDDIE SHAW

Winner of the News Of The World "Howard Keel" singing contest, Freddie Shaw, debuts on Columbia with the Jerome Kern evergreen, "All The Things You Are." Given a lush backing from the Tony Osborne orchestra, Freddie makes the most of his big opportunity.

He has a voice rather in the Malcolm Vaughan style. A reduction of the vibrato and a spot more relaxation on the top notes and Freddie will be ready to compete with the big-ballad boys.

He doesn't sound quite so assured with the less familiar melody of "When You're In Love," and could profitably introduce more

Robert Earl's Best Disc

A SONG that is just about as non-commercial as possible takes pride of place this week. Even as a ballad it is non-pop, but it's a magnificent song.



VERA LYNN

variation into his interpretation, which tends to stay on only one level.

The know-how of "light and shade" are just as important to the singer as to the photographer.

TED HEATH

The Decca release of Ted Heath and his Music is the best version to date of that fascinating instrumental, "Swingin' Shepherd Blues." It's the crisp brasswork of the big band that gives the number a lift just when there is a danger of boredom creeping in.

"Raunchy," on the other side, is good, too.

GERARD CALVI

The prize for the most unusual disc of the week is won outright by "On The Beach" played by Gerard Calvi and his orchestra. A pleasant, lazy, instrumental portraying the mood of the title.

The unusual aspect lies in the sighs, giggles, chuckles and grunts (assorted male and female) which punctuate the music.

They suggest a scene that has oft times been cut out of films by the censor!



THE JOHNNY OTIS SHOW

Here's a rip-roaring Capitol LP for you, full of beat-meats. It is recorded as if it were an actual show (they tried to wax it during one, but the audience reaction drowned it out!). Johnny Otis is best in "Lucy, Baby"; 16-year-old Jeannie Sterling is a winner in the slow-beat "It's Too Soon To Know"; mellow Mel Williams scores with "Lonely River"; and there's the lusty "Ma," by Marie Adams and The Three Tons of Joy—a real screamer (this was actually recorded at a show).

Add the backing of the really hep Johnny Otis orchestra and the vocalising Moonbeams (four males) and you have a package disc worth every penny it costs.

SING BOY SING

(Tommy Sands, with orchestra under Lionel Newman, and chorus, sings I'm Gonna Walk And Talk With My Lord; Who Baby?; A Bundle Of Dreams; Just A Little Bit More; People In Love; Crazy 'Cause I Love You; Your Daddy Wants To Do Right; That's All I Want From You; Soda-Pop Pop; Would I Love You; Rock Of Ages and Sing Boy Sing).

This is from the sound track of the film of the same name, and is a collection of rock songs—even the semi-religious songs get the same beat treatment. Tommy Sands is a Presley-type singer, but lacking some of Elvis's excitement. It's a remarkable Capitol LP just the same.

SLOW WALK ROCK

(Sil Austin and orchestra rock 'n' roll through Train Whistle; Shuttin' Home; Pink Shade Of Blue; Walkin' And Talkin'; Goodie John; Birthday Party; The Last Time; One Plus Two Is Nine; Dogwood Junction; 'Bout Time; A Mother's Child and Fine Brown Frame).

If you want an album to get the joint jumpin', here it is. Every tune—although most sound alike—is guaranteed to get you on the floor and keep you there, if you're a rock fan. It's on Mercury label.

"I May Never Pass This Way Again" has been recorded for Philips by Robert Earl and is one of his finest records.

With only a harp for accompaniment, Robert starts in a restrained mood, and it is only half-way through the song that his great voice comes into full play. From the half-way mark to the end there is a steady build-up to an impressive climax.

Words and music are both of a high order, and only a singer of Earl's calibre can do full justice to such a song.

"Someone" is another slowish ballad with strong romantic appeal and Robert Earl provides another musical treat with his excellent singing. This record is faultless.

DENNIS LOTIS

Backed by the Tony Osborne orchestra, Dennis Lotis gives his interpretation of "I May Never Pass" for the Columbia label. Sincere and appealing; good in every way.

The crisp, clear vocalising of Mr. L. is a useful asset when it comes to singing a powerful ballad of this sort.

However, Dennis sounds more at home with "Gretna Green," a gay, fast-moving and swashbuckling ditty of elopement. Good fun from start to finish with a hunting horn adding to the mood.

As Dennis is just the right type to swash a buckle I doubt if his version could be improved on!

KAYE SISTERS

On Philips is a vocal version of the current hit "The Pansy" (or "Mandy" or "La Pance").

The Kaye Sisters sing agreeably and give an acceptable performance of a sentimental lyric, but it's still that irresistible tune that collects the honours.

The English words don't give the girls the opportunity to put over the sparkling effervescence that forms the basic appeal of the original Italian version.

by ALLEN EVANS

THE FOUR LADS SING FRANK LOESSER

(The Four Lads, with Ray Ellis orchestra, sing Where's Charley? Medley; Hans Christian Anderson Medley; Guys And Dolls Medley; I Don't Want To Walk With You; Spring Will Be A Little Late This Year; On A Slow Boat To China; Two Sleepy People; I Wish I Didn't Love You So; What Are You Doing New Year's Eve?).

Here is a great round-up of tuneful ditties from the inspired pen of Frank Loesser, sung with zippy attack by The Four Lads. Their "Where's Charley" songs are exceptionally good with "My Darling, My Darling" a stand-out. A Philips album.

THE MELODY LINGERS ON

(Frank Cordell and his orchestra featuring Fascinating Rhythm; Easy To Love; Lover; You Stepped Out Of A Dream; Dance Little Lady; The Man I Love; Cherokee; You Go To My Head; The Continental; Yesterday; Just One Of Those Things and The Song Is Ended (vocal The Dene Boys).

The conductor who takes classics and rock 'n' roll in his stride, Frank Cordell, has produced a dramatically exciting instrumental tonic in this HMV album. From the precise, attacking "Cherokee" to the soft, haunting "Yesterdays"; from the surrealistic "Fascinating Rhythm" to the exciting, fast-played "Lover," this is a first rate addition to any LP library.

EYDIE GORME

(Eydie Gorme sings I'll Take Romance; This Is No Laughing Matter; Fine And Dandy; Day By Day; The Gentleman Is A Dope; Too Close For Comfort; Guess Who I Saw Today; Be Careful, It's My Heart; Saturday Night; First Impression; How Long Has This Been Going On? and Gypsy In My Soul).

Eydie Gorme has a gay, young quality in her voice which matches her good looks in real life. She puts magic into her sentimental singing of the cut-ending ballad, "Guess Who I Saw Today," and a slow-beat in "How Long Has This Been Going On?" She's just as at home in a loud number, like "Gypsy In My Soul" or the soft rhythm of "Fine And Dandy." She's got a Garland quality at times. Don Costa's orchestra accompanies on this HMV album.

No wonder Robert Earl looks pleased with himself. His recording of "I May Never Pass This Way Again" gets top rating from our reviewer.

FATS DOMINO

Title song from the film "The Big Beat" is to be heard on London-American, per Fats Domino. Should register, quite strongly sales-wise, but neither in this song, nor in "I Want You To Know," does Fats sound as exciting as on his previous discs.

(Incidentally I fancy the title should be "Don't You Know," but the label on my copy reads "I Want You To Know," and who am I to disagree? !)

No, this is a rather quiet, and to me, disappointing Fats. There is not much pace, and the accompaniment lacks any touch of originality.

GUY MITCHELL

I enjoyed listening to the new Guy Mitchell platter, "Wonderin' And Worryin'." Despite the title it's gay and carefree in mood, and is pure G.M. throughout. Medium-paced, simple melody, backing from the Ray Coniff chorus and orchestra.

Jimmy Carroll takes over the baton for the flipside "If Ya Don't Like It Don't Knock It." Medium to fast foot-tapping tempo, with the Mitchell vocal personality coming over in full force.

Both sides are enjoyable entertainment but not hit material. Neither number has any special impact or a particular catchy tune. On the blue Philips label.

RONNIE RONALDE

An excellent instrumental (sort of!) tune bears the title of "Innocent Sinners," comes from the film of the same name, and is waxed by Ronnie Ronalde on Columbia.

His contribution is the only non-instrumental part, and his brilliant whistling has such volume and tone (yes, I mean it) that it would almost seem to come from a flute or even a violin.

Tune has a fiery Flamenco mood which holds the interest all through.

On "Sweetwater Mountain" Ronnie sings as well as whistles his



way through a galloping saga of the wild, wild west. And it's mighty fine, partner

RONNIE CARROLL

The late-ish release of the Ronnie Carroll waxing of "To Be Loved" is now available, and it has been well worth waiting for. Ronnie's throbbing romantic tones are perfectly suited to this song, and I find his interpretation more in keeping with the mood of the song than that of either Malcolm Vaughan or Jackie Wilson.

Oddly enough the very talents which help Ronnie with one song are a handicap with the backing, "You're The Greatest."

This number calls for the "all out treatment" and to sound "real gone" just ain't in Mr. Carroll's book. No complaints apart from that, it's a pleasant enough disc. A Philips release

ROBIN GRAY

A newcomer from our shores, deserving of attention, Robin Gray makes a most impressive debut on Parlophone with "Dancing With My Shadow."

He has a clear, crisp voice, on the light side, but firm. Quite apart from the fact that this is a first effort it's a good disc by any standards.

The song is lilting and attractive and Geoff Love provides a catchy and unusual backing. "Made For Each Other" is equally good. A bright, tuneful and rhythmic number.

Altogether a most satisfactory kick-off from a lad who sounds as though he could develop into something big.

PETULA CLARK

"BABY LOVER"

N.15126 (78&45)

JOE HENDERSON

"MANDY"

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LITA ROZA

"I NEED SOMEBODY"

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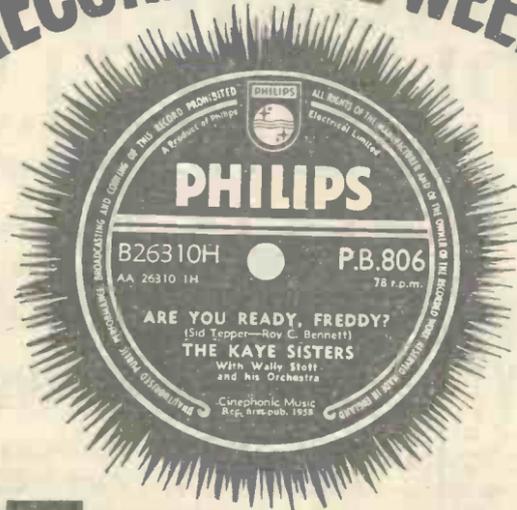
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1	1	1	1
2	2	2	2
4	3	4	3
3	4	5	4
5	5	5	5
10	6	3	6
7	7	7	7
11	8	9	8
17	9	10	9
9	10	10	10
18	11	8	10
6	12	16	11
14	13	21	12
8	14	13	13
28	15	12	14
19	16	11	15
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12	18	14	17
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21	26		
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 PERCY C. DICKINS

Charlie Kunz: hit recorder for 25 years

CHARLIE KUNZ, one of Britain's best known musical stars, died at his Middleton-on-Sea, Sussex, home on Sunday, aged 61. For more than a quarter of a century he had been an outstanding radio and recording figure, first as a bandleader and then as a solo pianist. Though he has been seriously ill for a long time, the music world was hushed as it learned of his passing.

Kunz was born in Allentown, Pennsylvania. His parents forced him to learn piano, but by his teens he was running his own part-time band. When he came to London in 1922, he brought his first American "sweet" dance band—the others had been "jazz" groups. He started broadcasting in 1932, and his West End name became nation-wide. Vera Lynn, as a teenager, had her first radio series with him.

FAMOUS SIGNATURE TUNE

His signature tune, "Clap Hands Here Comes Charlie," and his distinctive melodious keyboard style marked him from his contemporaries. He enjoyed almost unchallenged fame, until suddenly in 1953, his fingers became paralysed and refused to play. After an agonising year in hospitals, he painfully returned to recording and radio studios, able only to play for very short periods.

Almost throughout his long career he had been with the Decca label.

E. R. Lewis, chairman of Decca, writes: "With his almost crippled hands, Charlie carried on with his recording. His courage and tenacity were the admiration of those with whom he came in contact. His death came as a shock to his friends at Decca. It seems to close an era and he will be sadly missed."

DATES FOR STARS XI

THE Show Biz soccer team, formed from leading entertainment personalities, has two important fixtures in the next few days. On Sunday the team plays a benefit match at Belle Vue Stadium, Manchester, in aid of the dependent relatives' fund, following the Munich air disaster last month. The following night the stars play Queens Park Rangers in London.

Josephine Douglas will kick off at 2.30 p.m. at the Manchester game, which is against the city's Sports Guild XI. Owing to the special nature of the fixture, more than eleven personalities have agreed to take part, and there will be team changes during the match.

Among those so far named are Lonnie Donegan, David Hughes, Ronnie Carroll, Glen Mason, Franklyn Boyd, Johnny Grey, actor Andrew Ray, comedian Stan Stennett, Melodisc chief Ziggy Jackson, EMI's John Burgess, boxer Peter Waterman, TV personalities Pete Murray, Kenneth Wolstenholme and Cliff Mitchelmore, producer Bill Cotton, jr., AR executive Pip Wedge and music publisher Jimmy Henney, who organises and captains the team.

Apart from artists with theatre commitments, much the same team will play in Monday's match (kick-off 7.30) at Shepherds Bush, London, which is in aid of two Queens Park Rangers players' benefits. It is the Show Biz XI's "thank you" gesture to the Third Division club, which allows them to train on its ground twice a week.

Hours of enjoyment in these two books

ARE you one of the thousands of lucky readers who have been able to derive hours of enjoyment from our thrilling new publication, "65 Stars of 6.5 Special"? If not, you should order your copy immediately.

You are missing the greatest line-up of the world's most popular disc personalities that has ever been published.

For the full, exciting contents of this sensational new publication, turn to the advertisement on page 3. A choice of front-cover portrait is available to a limited number of postal applicants.

Please state clearly the cover portrait you would like when ordering, as no exchange can be made afterwards. The alternatives to Elvis Presley are Buddy Holly and The Crickets, Lonnie Donegan, Don Lang, Pat Boone, Dickie Valentine, Frankie Vaughan, Jim Dale or Michael Holliday.

PAUL ANKA BOOK

THERE are still a limited number of copies available of our exclusive "Paul Anka Story" magazine. This great publication, devoted entirely to the teenage wonder boy, is in great demand during his nation-wide tour of Britain. So make sure of your copy right away.

You can obtain both of these wonderful magazines by placing an order immediately with your usual newsagent or bookstall.

In case of difficulty, fill in the coupon in this issue of the NME—on page 3 for "65 Stars of 6.5 Special" and on page 11 for the "Paul Anka Story"—and copies will be rushed to you by return post.

Hampton goes home

American bandleader Lionel Hampton left Cherbourg by boat for the States on Tuesday after completing a 70-concert tour of Europe. Mrs. Hampton will fly into London on Sunday on her way home.



LAURIE LONDON PLANS U.S. VISIT IN EASTER HOLIDAYS

Offered Ed. Sullivan TV: disc is selling well in America

LAURIE LONDON, Britain's 14-year-old record star, has been offered a date on America's biggest television programme—the Ed. Sullivan Show—on April 13.

The offer is almost certain to be taken up by Laurie during a lightning visit he is planning to

Frankie Vaughan TV offers cannot be accepted

FRANKIE VAUGHAN has been asked to return to America for more TV shows, including a Perry Como spot. Because of his present commitments, however, it is doubtful whether he will be able to accept them.

Production of his next film, "The Lady is a Square," co-starring Anna Neagle, has been put back till May 12.

This enables him to accept the return "Big Record" date on May 7. Because of this booking he may be prevented from appearing on other U.S. TV shows.

Frank returns to Britain after his March 30 Ed. Sullivan Show, for about a month.

His only British stage date will be a concert at Leicester De Montfort Hall on Easter Sunday. With him will be the Kaye Sisters and the Frank Weir Orchestra.

TEN ROCK DISCS FOR TEN BOB!

A POPULAR record album, featuring ten rock 'n' roll numbers for as little as 10 shillings, will be available to the public soon. This is to be a follow-up to the album of ten skiffle numbers announced in the NME last week.

The new discs are being marketed by Headquarter and General Supplies Ltd. They will be available to the public only on mail order demand.

The discs, made by Rainbow Records, were demonstrated in London this week. Manufactured on thin acetate sheets, they are claimed to have the fidelity and durability of an ordinary record.

Dickie's first try at musical comedy

WHEN Dickie Valentine stars in BBC-TV's lavish "Hit The Headlines" production on April 5, it will be the first time in his career that he has played musical comedy.

He told the NME: "I have to speak with an American accent, and this will make it even more difficult. As a matter of fact, I had to think very seriously about it, before I accepted the part."

"But as it will mean the fulfilment of an ambition, and something I have always wanted to try, I felt this was probably the ideal opportunity."

Dickie plays the part of an American, who wins a newspaper competition and comes to collect his prize in London. He meets a glamorous singing star, Jill Day.

Singer-dancer personality Elizabeth Seal is also in the show, the script for which is by Ray Galton and Tony Simpson, writers of the Tony Hancock shows.

Francis Essex is producing this important 90-minute programme, as part of his "The World Our Stage" series.

IVOR'S NEW HQ

GUITARIST Ivor Mairants moves his Central School of Dance Music to larger premises in Wardour Street on Monday, after more than seven years at Cambridge Circus.

SOLDIER ELVIS ON MONDAY!

ELVIS PRESLEY joins the American Army next Monday! He will report to Fort Chafee, Arkansas, where he will be stationed for an initial training prior to being posted to a "permanent" base.

Meanwhile, Elvis's RCA recording "Don't," currently riding high in the best-sellers both here and in America, has now exceeded two million sales.

A new Presley "single" will be released in the States within the next few weeks.

All-star Easter 'Spectacular'

ONE of the most star-studded "Saturday Spectacular" shows ever assembled by ATV is to be televised on April 5. Four top-line American acts will be combined in one programme.

Rock 'n' roll recording personality Charlie Gracie re-appears on British TV for the show. Vocal stylist and ex-Kenton singer June Christy makes her television debut in this country, as do American vocal group, The Hilltoppers.

June's appearance has been brought forward one day. She was originally planned for the Palladium Show on April 6.

Also starring is the famous tenor from New York's Metropolitan Opera House, James Melton, who is featured six days previously, on March 30, in "Sunday Night At The London Palladium."

Two of the world's most celebrated jazz singers, Sarah Vaughan and Ella Fitzgerald, are to star in "Sunday Night At The London Palladium" shows. Sarah will be presented on April 13, when she co-stars with two other American artists, Marvin Rainwater and musical-comedian Dick Shawn. Ella stars three weeks later, on May 4.



Johnny Dankworth and Cleo Laine photographed together at the 1958 NME Pollwinners' Concert at the Albert Hall in January.

DANKWORTH WEDS CLEO

BANDLEADER Johnny Dankworth has married his dark-haired singer Cleo Laine! The wedding was a "hush-hush affair" on Tuesday, and it was only revealed the following day.

Announcing the news to the NME, Dankworth's manager, Don Read, said: "It came as a big surprise to everybody. Even I didn't know anything about it!"

Cleo, widely acknowledged as the country's top jazz singer, joined Johnny soon after the altoist formed his first band in 1950, and has sung with it ever since.

One of the songs Cleo has been featuring recently is "You Turned The Tables On Me." Seems like she's turned the tables on everybody!

Guest star in AR-TV's "Palais Party" next Wednesday will be Glen Mason, and for the following week (April 2), Lou Preager has booked Colin Hicks.



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



Nat "King" Cole and Eartha Kitt as they appear in a dramatic scene from their new film, "St. Louis Blues," which will open in London's West End early in June.

Heat winners to skiffle at Met.

WHEN Stanley Dale's National Skiffle Contest returns to London Metropolitan Theatre for the second time on April 21, winners of previous heats will take the place of new local groups who normally compete in the show's variety dates.

Other engagements for the show, which feature Jim Dale and the Vipers, are Cardiff New (from March 31), Plymouth Palace (April 7), and Bristol Hippodrome (April 28).

WITH PARENTS

The boy star, who will be accompanied on the trip by his mother and father, plans to arrive in the States on April 7, and stay for about ten days.

While there he may also appear on Dick Clark's and other top TV music-shows. He will also discuss screen prospects with leading Hollywood companies.

Laurie's father told the NME: "He has received fan mail from many parts of the States which has been forwarded on to him by Capitol Records."

British film companies have been making inquiries about Laurie, too. This week he was interviewed by representatives of the Rank Organisation.

This Saturday Laurie appears in concerts at Oxford, and is also booked for further dates at Brighton (April 5), Norwich (19th), Sheffield (26th), and Reading (May 10).

American agent Joe Glaser expects that Clara Ward and the Ward Singers, a celebrated American spiritual group, will visit Britain in the autumn (cabes Nat Hentoff). They will headline a gospel package tour—for the first time in England.



SARAH VAUGHAN

Gaumont (15), Birmingham Odeon (17), Woolwich Granada (18), City Hall, Sheffield (19), Liverpool Odeon (20), Glasgow Odeon (21), Edinburgh New Victoria (22), New-

Sarah's final three engagements in Britain will all be in the London area.

The complete Sarah Vaughan itinerary is Leicester Square Odeon (April 12 and 13), Cardiff Capitol (14), Bournemouth (15), Birmingham Odeon (17), Woolwich Granada (18), City Hall, Sheffield (19), Liverpool Odeon (20), Glasgow Odeon (21), Edinburgh New Victoria (22), New-

castle Odeon (23), Manchester Odeon (24), Barking Odeon (25), Hammer-smith Gaumont (26), and Edmonton Regal (27).

Anka: and v Luxem

CANADIAN singing star P television appearance of l a unique trip to the Radio

FIFTEEN MORE DATES FOR SARAH VAUGHAN

FOLLOWING her spectacular opening with Ted Heath and his Music at London's Odeon Theatre, Leicester-square, on Saturday, April 12, top American vocal stylist Sarah Vaughan will play a further fifteen dates in England, Scotland, and Wales.

She will be supported on the tour by two of Britain's foremost modern jazz combos—the Ronnie Scott-Tubby Hayes Jazz Couriers, who recently toured with the Dave Brubeck Quartet, and the poll-winning Tony Kinsey Quintet.

LANZA FIGHTS BAD HEALTH

MARIO LANZA'S scheduled concert appearance tonight (Friday) at Birmingham Town Hall is in the balance because the singer is suffering from a painful attack of bronchitis.

Mario was attended by doctors prior to his concerts at Brighton and Bradford last week, but on Saturday, he flew to Rome to attend the confirmation of his two young daughters—Colleen (9) and Elisa (7).

He spent some time with his wife Betty before leaving for Britain again, where he was scheduled to arrive at London Airport yesterday (Thursday). He will be examined by his doctor immediately on his arrival.

Jackie Wilson

TO BE LOVED: COME BACK TO ME

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Charlie Gracie's venues

CHARLIE GRACIE'S complete schedule for his five-week tour of Britain has now been announced, with the exception of the venue of a Sunday concert on May 4.

Immediately before his opening concert at Bristol, on April 6, Charlie is one of the stars in ATV's lavish "Saturday Spectacular" on Easter Saturday (April 5).

The complete dates for Gracie are: Colston Hall, Bristol (April 6); Liverpool Empire (week commencing April 7); Hull Regal (13); Birmingham Hippodrome (week of 14); St. George's Hall, Bradford (20); Finsbury Park Empire (week of 21); East Ham Granada (27); Glasgow Empire (week of 28); Newcastle Empire (week of May 5); Woolwich Granada (11).

JOHNNIE RAY : SPRING TOUR, TO FILM WITH MAX



Where to see him next month

THE long-awaited return of Johnnie Ray to the film studios is likely to take place in Britain at the end of his present European concert tour.

Negotiations have reached an advanced stage for him to take a leading acting and singing role in a picture to be made in this country during August.

His co-stars will be British singer-comedian Max Bygraves and a top American actress yet to be named.

This will be the first film that Johnnie has made since his highly successful "There's No Business Like Show Business."

Meanwhile, Johnnie's concert dates in Britain for the major part of April have now been announced.

As revealed in the NME two weeks ago, he will be accompanied on all these one-nighters by the Ken Mackintosh Orchestra.

The complete Johnnie Ray itinerary is: Free Trade Hall, Manchester (April 12); Liverpool Empire (13); City Hall, Sheffield (14); Victoria Hall, Hanley (15); Town Hall, Birmingham (16); City Hall, Newcastle (18); Leeds Odeon (19); De Montfort Hall, Leicester (20); Civic Hall, Wolverhampton (22); Colston Hall, Bristol (23); Cheltenham Gaumont (25); Cardiff Capitol (26), and probably Southampton Gaumont (27).

For Max Bygraves, the film with Johnnie Ray would follow immediately upon another picture he is making for Eros Films. This is "A Cry From The Street," which goes before the cameras on April 8.

In this, Max is cast as an odd-job man at a children's orphanage. He sings two songs in the film, including the title-number.

Hilton plans

RONNIE HILTON, who is currently on holiday in Spain, plays the first of a series of Sunday concert dates for impresario Harold Fielding on Easter Sunday (April 6), when he appears at Blackpool.

Returning from holiday this week-end, Ronnie has two TV dates next week, before opening in variety at Brighton on March 31. The following week (April 7) he is in variety in his home-town, Leeds.

Three weeks of variety for Marvin Rainwater

COUNTRY-AND-WESTERN star Marvin Rainwater, whose MGM recording of "Whole Lotta Woman" is now eleventh position in the NME best sellers, will definitely start a three-week variety tour of Britain at Manchester Hippodrome on April 21.

Rainwater will also top the bill at Newcastle Empire for a week from May 28, and at Glasgow from May 5.

The supporting acts will be headed by Johnny Duncan and his Blue Grass Boys, who will have their own spot in addition to backing Rainwater.

A plan is now being discussed for Rainwater and Duncan to split the entire second half of each show in an attempt to present a miniature country and western package. Only other artist so far booked for the tour is comedian Freddie Earle.

Rainwater's projected appearances in ATV's "Sunday Night At The London Palladium" and "Saturday Spectacular" shows (previously announced for April 20 and 26) have now been brought forward to April 13 and 19 respectively.

Sunday concert venues have yet to be announced by the Lyn Dutton Agency, who are handling the tour.

Johnny Duncan's existing variety plans have been slightly changed. His week at Hanley, scheduled for April 28, has been cancelled.

Hibbler's arrival

AMERICAN singing star Al Hibbler is arriving in Britain on Sunday instead of today (Friday) as originally planned. He opens in variety at Liverpool on Monday.

Smith's to sell latest records

A POWERFUL newsagents, booksellers and stationers concern are to open gramophone record divisions in most of their 400 shops all over Britain. The firm is W. H. Smith and Sons, Ltd.

The first record branch will be opened at the company's Kingsway, London, branch on March 31. Many further record sections will be opened at Smith's shops throughout the remainder of the year, and releases by all the major recording companies—ranging from classical music to rock 'n' roll—will be stocked at each branch.

Mr. S. P. Hyde, a company spokesman, told the NME: "The Kingsway record department will be the first of many at our shops throughout the country. We have extensive plans for the future, and intend to make this a full-scale development of our present organisation." The firm has previously marketed cut-price records, a venture which they have since dropped.

PAT BOONE: TWO EASTER CONCERTS IN LONDON

PAT BOONE'S only stage dates during his lightning trip to Britain this Easter will be two evening performances at the Trocadero, Elephant and Castle, on Saturday (April 5).

For these shows, Pat will be accompanied by the Ken Mackintosh Orchestra.

On the following day, Pat will headline the all-star bill on Val Parnell's ATV "Sunday Night At The London Palladium" presentation, as announced last week.

American Dot company have announced that Pat's recording of the title song from his film "April Love" has now passed the two million mark (cables Nat Hentoff). Boone's TV series seems the only new musical show that will continue next year.

Few seats left for Ella

ALTHOUGH the event is six weeks off, only a few seats are now available for the five concerts by Ella Fitzgerald and the all-star Jazz at the Philharmonic troupe at the Gaumont State, Kilburn, London, on May 2, 3, 4.

All tickets have now been reserved for the debut concert on Friday, May 2, and promoter Harold Davison expects to hang out the "House Full" notice next week for all but the first performance on Saturday.

South African teenagers tried to keep Tommy in

From Simon Weekes, Cape Town

MORE than 300 screaming teenagers tried to mob Tommy Steele after the second of his opening two shows in South Africa on Thursday of last week.

The critics seem to have been bewildered by Tommy's performance. A "Cape Times" reviewer wrote: "I suppose that is half the secret of Tommy's £14,000 a month, or whatever it is. You want to mother him. The other half is real cool, smooth rhythm, music to 'flip' to, AND THAT SMILE."

Earlier in the day Tommy had received a Royal welcome on his arrival in Cape Town. About 400 teenagers were waiting for him at the quayside, and a crowd estimated at more than six thousand standing ten deep, lined the main streets through which he was to pass.

Knight to tour

Famed U.S. gospel singer Marie Knight will definitely start a three-weeks' nation-wide concert tour of Britain, with the Humphrey Lyttelton Band, early in May (cables Nat Hentoff). In London, agent Lyn Dutton, who is arranging the tour, was unable to add further details.

'SHOW BAND' GUEST LIST

CYRIL STAPLETON'S "Show Band Parade" series for BBC-TV, which will be seen weekly starting on April 4, is already well advanced with the booking of guest stars.

Cyril and producer Graeme Muir have filled in names for the show as far ahead as mid-May.

Bookings so far confirmed are: Malcolm Vaughan, Elizabeth Larner (April 4); Lita Roza, the Stargazers, the Terry Sisters (11); the Jones Boys, Jill Day and new coloured singer, Barbara Hylton (18); Barbara Lyon, the King Brothers (25).

May signings include Marion Ryan, Dianne Todd, Ronnie Hilton, the Confrey Phillips Trio (2); the Beverley Sisters, Russ Hamilton, the Four Ramblers (9); Nancy Whiskey, the Hedley Ward Trio (16).

For the first time since the show started, it will be transmitted from the provinces on April 25.

DALLI HELD-OVER IN HOLLYWOOD

YOUNG singing discovery Toni Dalli made such an impressive American debut at Hollywood's Moulin Rouge that the club has extended his contract.

He opened originally for a month, on a bill headed by Ella Fitzgerald, and has now been retained for the next show, which stars Lana Turner.

His British agent, Jock Jacobson, says that three major film studios have offered him contracts. Dalli may also appear in clubs at Las Vegas, San Francisco and Reno before returning to Britain.

A NEW summer season attraction at Blackpool this year will be a production featuring vocal doubles of recording stars.

Called "Golden Disc," it opens at the Royal Pavilion on May 23. There will be Sunday concerts as well as weekday performances.

'Cool' TV show visit to Luxembourg

Paul Anka will make his only present British visit and pay Luxembourg studios after his current tour ends on Sunday.

He will be the guest star in next Wednesday's "Cool For Cats."

Special arrangements are being made to have tapes of Anka's forthcoming release flown from America for him to introduce on the air.

If present plans go through "Cool For Cats" will stage the first performance anywhere of a number he recorded just before leaving New York.

Anka spends the whole of Monday in Luxembourg at the 208 studios. He will be recording interviews and other material for use in future programmes.

Despite his long tour of Great Britain 16-year-old Paul is making the long trip to Luxembourg as a "thank-you" token to the station (the first to broadcast his initial hit, "Diana"), and also to chief announcer Keith Fordyce, who, as NME disc reviewer, first drew attention to Anka's ability in this paper.

Russ Hamilton visited Luxembourg's 208 station last week to record future broadcasting material.

New TV team

ROSEMARY SQUIRES and Benny Lee have been signed as resident singers in a new ABC-TV Saturday programme, "Before Midnight." It will be seen in the Midlands and North only, from April 5.

Victor Overall guests in ABC-TV's new show "The Sunday Break" this week-end.

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Exclusive tribute by one great artist about another
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who never forgets a voice!
in the Best Sellers



Dinah Shore with her husband, film star George Montgomery.

Now make a TV date with Dinah

THE record companies will soon be hunting in their archives to see what recordings and unused tapes of Dinah Shore they can find.

For, starting next Wednesday, Dinah's phenomenally successful monthly American TV show, is to be seen in this country over the BBC network.

And just as the screening of Perry Como's programme over here has elevated him to a degree of popularity he had previously never experienced in Britain, so can we expect Dinah's radiant personality to reach out, through the medium of television, and conquer a totally new legion of followers.

That's why there is no doubt that the disc men will take full advantage of this situation, by issuing a steady stream of Dinah's records (and probably some LP's comprising some of her earlier and already-deleted material).

For there's nothing that sells records like television coverage! We have to go back to last May to find a Dinah Shore record that attracted more than a modicum of attention. That was "Promises."

Even in the States, where she is unquestionably the most successful girl singer on television today, she does not enjoy enormous record sales. Her last disc to approach hit proportions was about a year ago—"Chantez, Chantez" (it was covered by Alma Cogan and Marion Ryan in Britain, and Dinah's version was not even issued).

Why should Dinah be so unlucky with discs? Firstly because, apart

from a few exceptions, it is still largely the day and age of the male disc star.

But an even more salient point is the fact that Dinah relies entirely upon artistry and musical ability rather than on gimmicks or novelty value. This may not make million-sellers, but it does ensure consistency—and that has been Dinah's keyword for over 15 years.

In many respects, one could draw a parallel between Dinah and our own Vera Lynn. Both won the affection of a nation during the war, when they were adopted as Forces' Sweethearts; both have since matured into adult, intelligent entertainers, with sincerity and simplicity as the trade-mark of their delivery; both can always rely upon a solid core of supporters, from every age group; both have shown their versatility by mastering television so completely that they have climbed to the very top in this medium, in their respective countries; and both have been happily married for some years.

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Own show

Dinah has her own 15-minute spot every week on NBC-TV, and once every month stars in an hour-long production over the same channel. Both are sponsored by Chevrolet car dealers, and it is the hour-long programme (known in the States as "The Chevy Show") which the BBC has purchased to show to its viewers every four weeks.

For the past two years, the critics have voted her "TV's Woman of the Year," and for four years she has held their title of "Top Woman Vocalist."

In this country, Dinah was at her peak just after the war. She starred in a few Hollywood films, she came to Britain to play the Palladium, and at the same time appeared in the Saturday-night "Music Hall." Now we are being given the opportunity of meeting up with her again, and of restoring her to her rightful place—which is in the forefront of the world's outstanding girl singers.

SEATED in his comfortable, tastefully furnished Mayfair office, Ted Heath smiled happily when I told him that his recording of "Swinging Shepherd Blues" had broken through to the hit parade.

The dignified bandleader with the distinguished-looking grey flecks in his dark hair was both surprised and pleased at one and the same time. Looking slightly flushed, he murmured quietly: "Well, that's fine—just great. What a wonderful surprise!"

Why is it such a surprise? Well Ted's recording of the "Blues" was released barely two weeks ago—long after rival versions by Johnny Pate, Moe Koffman, and our own Ken Mackintosh. Yet in spite of this, it has got away first, and in so doing, has provided us with proof positive that instrumentals are definitely coming back into favour.

"Swinging Shepherd Blues" is an intriguing little tune—the sort of melody you hear once and then spend the next three or four weeks trying to get out of your head.

Most of the rival versions make extensive use of the flute for the main theme, but Ted's arrangement, scored by Ken Moule, is different in that the melody is split three ways between soprano saxist Ronnie Chamberlain, clarinetist Henry McKenzie and Stan Tracy on vibes.

One of the most fascinating aspects of Ted's particular interpretation is the neat inclusion of a quote from "Baa Baa Blacksheep," which fits snugly into this concise, unpretentious score.

Another contributory factor towards the success of the disc is the exceptionally clear recording quality.

On the reverse of "Swinging Shepherd Blues," you'll find yet another version of "Raunchy"—an extremely late starter since the tune is now gradually dropping out of favour. Why did Ted record it? "Well, a lot of people asked us to play it at dance dates, and since we had a fine arrangement, we thought it would be nice to put it on record," he explained.

Ted, of course, is really no stranger to the hit parade. He's been there before with tunes with "Hot Toddy" and "The Faithful Hussar," and in



Al Hibbler singing with Heath band in America.

I FIRST met Al Hibbler at the Nola Studios on Broadway. It was early in February, 1957, and Al had come along for the rehearsal of a three-weeks nationwide tour of the States he was making with pianist Eddie Heyward, singer June Christy and my band.

I took an immediate liking to this distinguished, charming and personable man, and was later to find that all my bandmen shared my feelings towards him. We were all familiar with his records, and having him with us was a great pleasure.

Everybody knows that Al is blind, but he accepts his disability with courage and frankness. Any limitations in his activities which this might cause are virtually non-apparent, and he is one of the easiest people to get along with I've ever known.

A lot of people claim that they never forget a face, but with Al, it's different—he never forgets a voice. Within a few days of meeting my band, he knew all the boys personally, and could detect who was speaking without so much as a second thought.

He often makes jokes at his own expense, and one of the priceless items of Hibbler humour which I won't ever forget was his boast that he was going to hire George Shearing (the great British blind pianist) as his chauffeur!

A likeable, happy-go-lucky person, Al was just like one of the boys on the particular Stateside tour. His pianist, John Malachi, accompanied him everywhere, and the pair of them were great fun.

Long trips

We made a lot of long coach trips on that tour, and there was a party on in the coach every night. Al, of course, was the instigator behind all these often hilarious affairs—I suppose the right term to use is "the life and soul of the party."

He rarely went to sleep in the coach, and together with June Christy, he spent most of his time keeping the boys happy as we sped across the country during those cold, miserable winter nights.

Al has a very infectious laugh. He used to sit near the front of the coach, but once he got warmed up, he would move to the back, and within minutes he'd say or do something or other that would have everybody in stitches!

On the whole, though, Al didn't like the coach journeys. He used to get restless, and towards the end of the tour, he made some of the longer trips by air.

Al, a great practical joker by the way, loves the convivial atmosphere of a party. He likes his music to be happy, too, and although his tastes are pretty varied, he's a great champion for Duke Ellington's music. As far as Al is concerned, Duke is the master!

I'm not going to tell you too much about Al's act because pretty soon, you'll be able to see it for yourself. It's a varied, well-balanced show, and make no mistake about it, Al is a wonderful showman.

This much I must tell you, though. Al has a great cockney sense of humour, and he loves singing with cockney accent. Don't ask me where he picked up this idea because I honestly don't know! He sang "Unchained Melody" with us!

HIBBLER'S CAREER

AL HIBBLER'S first taste of success in the British hit parade came during June, 1955, when his dynamic re-recording of the haunting "Unchained Melody" knocked the disc world for the proverbial six!

This was Al's first solo record for the American Decca group (Brunswick here), and although his reputation was already firmly established in the States, it helped immeasurably to entrench his name on the British musical map.

Al's recording occupied the runner-up position in the hit parade for several weeks, beaten only by the Jimmy Young version which attained No. 1 status.

Born in Little Rock, Arkansas, on August 16, 1915, Al has been sightless from birth. He attended the Arkansas School For The Blind, and his passion for singing rapidly led to his eventual emergence as the outstanding soloist in the school's excellent choir.

After making his stage debut at an amateur show in Memphis, Al decided to enter show business on a professional basis, and for a time, worked with the Jay McShann Band.

The McShann outfit played at Harlem's Savoy Ballroom in 1941, and it was in New York at this time that Al cut his first sides for American Decca with the band. Then Duke Ellington heard Al, was suitably impressed, and approached him to join his band.

Al accepted, and his six-year spell as an Ellington sideman (from 1944 until 1949) produced a series of wonderful records like "I Ain't Got Nothing But The Blues," "Don't You Know I Care," "Do Nothing Till You Hear From Me," "I'm Just A Lucky So And So," and many others.

From 1950 until 1955, he toured the U.S. jazz, rhythm and blues night clubs as a solo artist and also cut numerous impressive sides with the Johnny Hodges Orchestra under the supervision of famed impresario Norman Granz. But it wasn't until Al signed with Decca that he really began to hit the high spots.

His first Decca session produced the aforementioned "Unchained Melody," and he has since chalked up further hits in America with "He," "After The Lights Go Down Low," and "I'm Free."

A top night club and concert entertainer, Al toured America with our own Ted Heath and his Music during 1957. They will be re-united during Al's first British tour (which opens next Monday, March 24, at Liverpool Empire) for concert dates, one of which will be at Croydon's Davis Theatre on March 30.

passing, we'd like to mention just a few of his many other big record sellers—things like "Seven Eleven," "The Champ," "Walking Shoes," and "Night Train."

Chances are that Ted may have two records in the best sellers pretty soon, because today (Friday), Decca are releasing his re-recording of "Tequila"—the tune which is currently topping the U.S. hit parade, via a group calling themselves The Champs.

Ted has turned up trumps with a top class record that seems clearly destined for the hit lists. And thereby hangs a tale.

Some years back, trumpeter Duncan Campbell made his recording debut as a vocalist with Ted, singing just two words on a disc titled "Big Mamou." On "Tequila" he goes one better—singing just one word, the title!

KEITH GOODWIN.

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Ronnie Hilton and Norrie Paramor

albums in the States

reports

NAT AMERICAN AIRMAIL HENTOFF

CAPITOL has released a Ronnie Hilton album with accompaniment by Frank Cordell's chorus and orchestra. Also newly issued is "Norrie Paramor's Mood" (Thirty-Three Sensuous Strings... and A Girl). Says Dave Dexter of Capitol in a recent note: "I think Paramor will equal Mantovani in popularity by the end of the year"...

British composer Richard Bennett, 21, will write the background music score for "Indiscreet," co-starring Gary Cooper and Ingrid Bergman... Local papers hitting Liberace for his outburst in Australia when he wouldn't play to an audience in Sydney because a court had banned his playing music from "My Fair Lady" in deference to the Australian holders of the copyright on the music.

(Stan Marks writes from Australia: "Liberace has profusely apologised.")

Frankie Vaughan told New York columnist Frank Farrell how he selected his professional name. "One morning his Germanic mother gave her final judgment on his choice of a singing career. Waving her finger at him, she counselled in Teutonic accent: 'If you want to be von—then be a good von.' It sounded so much like 'Vaughan' to Frankie that he adopted the moniker."

And to another columnist, Bill Slocum, Frankie said he thought too many of the American pop singers could give more time to "helping the baffled kids who have made the idols so terribly, terribly rich."

Said Frankie: "I can't understand why the American popular music idols don't put something back into the lives of their fans. Your pop idols have so much power among

BING'S WARNING FOR PAT BOONE

ACCORDING to Eddie Gallagher in the "Washington Post," "Pat Boone recently received a message from the Old Groaner, Bing. It was a clipping of an article describing Pat as 'a young Bing Crosby.' Wrote Bing on the margin: 'You'll have to do better than that.'"

young folk that they could be a great help in fighting juvenile delinquency. I see so many reasons why the big singers should help. There is the matter of personal satisfaction, to name one reason"

Crosby may co-star with Frank Sinatra in 20th Century-Fox's "Say One For You," a story involving a priest in a theatrical district. Sinatra recently recorded with Keely Smith, Louis Prima's wife, and one of the best of the pop singers... Doris Day will soon make her first TV appearance. It'll be on the Patti Page show. Patti may star in a film musical, "Student Body," written by famed song writers Sammy Fain and Paul Francis Webster.

"Five Pennies," the life of Red Nichols, starring Danny Kaye and Louis Armstrong, has been threatened

by the musicians' strike in Hollywood. Some film companies may soon have the scores for their pictures recorded out of the United States if the strike continues.

But, according to "The New York Times," England will not be open to American producers wanting to record scores, except those who actually made their movies in England. The British MU, says the "Times," has a working agreement with the American AFM...

Edmundo Ros's "The Gypsy," racked up a fast 6,000 in New York city sales... A note from Ted Wick, personal manager of Tommy Sands: "There have been several proposals for Tommy Sands to visit Great Britain some time within the next few months, but at the moment nothing very definite is set. It is his hope and mine that both of us will visit London before the end of this year. The McGuire Sisters made

the cover of "Life" because of their "Sugartime" success. "Life" has assigned Sammy Davis to shoot a series of pictures on the "Porgy and Bess" set.

Lew Chudd, head of Imperial Records, will be in London in May to confer with E. M. Lewis, of British Decca... Eartha Kitt is writing a second book, "Julia." Setting is Turkey

Dave Brubeck's journey has been extended by the State Department to Greece, and for the month of April to India, Ceylon, Pakistan, Iran and Iraq. They may yet reach Moscow

Fats Domino is doing a ballad album with strings. Title is "Fats Digs the Love Bit"... Dick Stabile, who used to be conductor for Jerry Lewis, replaces Morty Stevens in that rôle for Sammy Davis

Earl Wilson told Dean Martin that the latter is much admired in the profession for his warmth, and asked him what the secret was. "I don't lie" said Martin. "A lot of performers are fakes on the floor. They play somebody other than themselves." Martin mentioned some "sweet" personalities, and added: "They lie, too. They're not that sweet and their audiences know it. Better they should be just themselves"



Harry Belafonte receives a Golden Disc from P. B. Reed, vice-president of RCA Victor International. This disc was won by Belafonte because more than one million copies of his "Mary's Boy Child" were sold in this country, a remarkable achievement as the disc was on sale for only two-and-a-half months.

BRITISH SALES BRING HARRY GOLDEN DISC

HAPPY BIRTHDAY: THANKS TO YOU!

THIS week, the "New Musical Express" celebrates its sixth anniversary. It is a proud moment for us, during which we can pause briefly to recapitulate on the many great events in the pop music world with which we have been so closely associated on your behalf.

Throughout six years of constant growth and development, the NME has endeavoured—successfully, we feel—to keep pace with the many and varied changes which affect the music industry from time to time.

Over the years, it has been our aim to present up-to-the-minute news and views of all events related to the musical side of show business, and in the cause of progress, we have broadened our scope considerably to cover all forms of popular music—from primitive blues and jazz to the most torrid rock 'n' roll; from light orchestral music to the most romantic of ballads; and many stops in between, such as the skiffle, country and western, rhythm and blues and novelty song idioms.

With the advent of commercial television in 1955, more and more popular singers found their services required for exposure on the "little screens," and accordingly, our coverage of forthcoming TV events was justifiably expanded.

A comparatively recent trend in popular music is the conversion of top flight singers into major box-office attractions at the cinema, and many of filmdom's top money-spinners over the past few years were either centred on the music industry or extensively featured singers.

Quick to realise the importance to record buyers of such films, the NME inaugurated a series of movie-musical supplements, and to follow the successful publications devoted to the "Jamboree" and "Golden Disc" films, a four-page supplement is now being prepared on future musical films.

So far, we've mentioned just a few of the innovations which we have introduced to readers. But all the time we have retained regular features which are the very lifeblood of the NME—things like pop and jazz record reviews (singles, EPs and LPs), variety and film reviews, NME information bureau and, most important of all, the best selling record charts.

Looking back over the years, we recall the modest beginnings of the NME, and only then are we made to realise the full extent of the progress which has since been made.

fully, we feel—to keep pace with the many and varied changes which affect the music industry from time to time. Over the years, it has been our aim to present up-to-the-minute news and views of all events related to the musical side of show business, and in the cause of progress, we have broadened our scope considerably to cover all forms of popular music—from primitive blues and jazz to the most torrid rock 'n' roll; from light orchestral music to the most romantic of ballads; and many stops in between, such as the skiffle, country and western, rhythm and blues and novelty song idioms.

With the advent of commercial television in 1955, more and more popular singers found their services required for exposure on the "little screens," and accordingly, our coverage of forthcoming TV events was justifiably expanded.

In movies

A comparatively recent trend in popular music is the conversion of top flight singers into major box-office attractions at the cinema, and many of filmdom's top money-spinners over the past few years were either centred on the music industry or extensively featured singers. Quick to realise the importance to record buyers of such films, the NME inaugurated a series of movie-musical supplements, and to follow the successful publications devoted to the "Jamboree" and "Golden Disc" films, a four-page supplement is now being prepared on future musical films.

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The NME was launched in March, 1952. Circulation figures gradually increased, and by February, 1955, we were proud to announce the creation of a world record in musical journalism by publishing a guaranteed figure of more than 100,000 copies weekly! Our circulation continues to rise and rise.

The NME caters specifically for the great popular music-loving public, and it is a publication without equal either in America or on the Continent. News from all over the world pours into our offices every day, and it is our aim for the future to let nothing stand in the way of progress and expansion.

We at the NME—from the managing director down to office boys—are justifiably proud to be associated with such a wonderful business as the music industry.

In many various ways, we have helped to make that industry the thriving, healthy proposition it is today by serving you, the reader. And we look to the future, confident that the music scene will progress even further to conquer as yet unprecedented heights!

KENT ROCK SCORES

BILL KENT, a new Decca signing, is the latest rock 'n' roller to be launched on the eager British public. He began his first London variety date at the Metropolitan on Monday night. The event had its surpluses.

First was his backing—the Dene-Aces, formerly with Terry Dene. Leader Terry Kennedy and his group were most efficient. They had their own spot for "Oh! Boy." Could easily become a good attraction in their own right.

Kent, who looks like a younger David Whitfield, is tall and slim. He is of the "quiet" school—few gyrations, arm or leg flings. He moves smoothly about the stage during the instrumental parts of his numbers.

His recorded numbers, "Oh, I'm Falling In Love Again," and "In Love" were also featured.

From YOU to US

Miss K. ALTON, of Nottingham, writes: Wee Willie Harris may not be exactly good looking, but he is a very attractive person, with an even more attractive personality.

If some readers found his NME article hard to read, I can only say they must be rather illiterate themselves. As secretary of his fan club, I find that he is a most charming person, with strong views and very good taste. New members are enrolling every day, so not everyone has the same point of view.

R. WICKINS, of Hounslow, Middlesex, writes: Isn't it about time some of the critics went out to look for another job? During the past two years they've done nothing but criticise Elvis.

Surely any sensible, broadminded person, whether he likes rock or not, must realise that Presley is now a well-established artist. So let's hear more about Elvis's good points—how he visits hospitals and donates money to charity.

ROBERT HOUSE, of London, S.W.7, writes: HMV have made Alma Cogan fans wait a long time for her new LP, but I think everyone will agree that the wait has been worthwhile. She proves once again that she can sing the oldies along with the best, and that she is not just the girl "with the laugh in her voice." Although not a prominent feature of the hit parade, she sells consistently well, and is not one of those overnight successes with one hit record and innumerable flops behind them.

ROMA ZITE, of London, N.3, writes: When I first heard "Diana," by Paul Anka, I took to it straight away. I then thought that Paul must be an African.

Later on, when I found out more about him, and saw his photos, I took to him as well as "Diana." Paul sure has his head screwed on the right way for show business.

COLLECTORS

THE NME offices were snowed under with letters in reply to reader J. Chambers, who asked if anyone could beat his collection of 226 Tommy Steele photos.

The highest claims were made by Elaine Moses (700 photos of Tommy), Miss G. Potter (692 of Liberace), Miss F. Barker (3,230 of Elvis Presley), Jeannette Lester (411 of Frankie Vaughan) and Marjorie Thompson (14,154 of Mario Lanza).

Miss Thompson, incidentally, has seen "Serenade" 136 times, "Because You're Mine" 66 times, knows all the words of his songs and arias by heart.

ANN TILBROOK, of London, S.E.19, writes: I disagree with Keith Goodwin that rock 'n' roll as played by The Crickets is the best we've heard in Britain.

Has he forgotten Bill Haley? Although Bill's popularity has waned during the past year, I still believe The Comets are the best rock 'n' roll group ever.

Their latest disc, "It's A Sin," is just great but, owing to lack of plugging by the disc-jockeys, is unlikely to reach the hit parade.



Alma Cogan is highly praised for her album, "I Love To Sing."

What has Bill done to earn such disfavour?

JOHN IRELAND writes from Scarborough: Reader Quirk says that Elvis's latest records are trash. I strongly disagree, as I think his latest releases are some of his best.

After listening to "Don't" and "I Beg You," I definitely think his diction is clearer and his southern accent not so pronounced.

Does Mr. Quirk honestly think that these records have shot to where they are in the hit parade just because Elvis made them? Of course not. It's because Elvis is singing better, and therefore appealing to a larger number of people.

"JACK and BOB" write from Bradford, Yorks: We've just bought Tommy Steele's "Nairobi," and were overjoyed at what we heard. Such a change of style, we think, is just typical of Tommy.

It shows he'll have a go at anything! SUSAN CAREY writes from Bucksburn, Aberdeenshire: I heartily agree with Miss Lawson's views on Tommy Sands, but what

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The much-impersonated **MARIO LANZA** does some taking-off himself!

DEAN MARTIN in 'Memories Are Made of This'



● Imaginary comment by Martin: "Nice Work. You sure are giving all you've got to that crew-cut broom-head. I thought you appealed to moppets—not mops!"

FRANKIE LAINE singing 'Jezebel'



● Imaginary comment by Laine: "You've taken me off hand-somely!"



MARIO LANZA, so often impersonated by others, pulls a big surprise in his latest movie by doing impressions of four famous American singers.

This is in "The Seven Hills of Rome," the new MGM presentation which opens at the Empire, Leicester Square, next month.

Lanza plays the part of an American singer of Italian descent who leaves the bright lights of New York to continue his singing career in Rome. But he finds that the Italian teenagers are more interested in rock 'n' roll than operatic tenors.

"Do you know the singing barber?" he is asked by a group of kids.

"Do you mean the 'Barber of Seville'?"

"No, Perry Como!" they all shout in reply. So Mario treats them all to a wonderful take-off of Como singing "Temptation."

Then he says: "Do you know Frankie Laine? He's Italian boy, too—his real name is Frank Lo Vecchio. So is Dino Martino."

He follows this up with a hand-waving version of "Jezebel" and then, grabbing hold of a mop, warbles into the home-made mike with "Memories Are Made Of This."

"Then there's Louis Armstrong," he says. "Is he Italian boy, too?" ask the kids.

"No, but he doesn't have to be," replies Mario, and rounds off his vaudeville act with a broad-grinned, handkerchief-flapping version of "When The Saints Go Marching In."

This is a new Mario Lanza that has to be seen to be believed!



PERRY COMO in 'Temptation'



● Imaginary comment by Como: "You look as if you're going to cry, Mario. Sure it isn't Johnnie Ray you've got in mind?"

LOUIS ARMSTRONG

singing
'When The Saints Go Marching In'



● Imaginary comment by Armstrong: "Man, you're cool! Ah suppose ah oughta return the compliment, only ah ain't sure if I can reach a high note without ma horn."

BRUCE CHARLETON RECALLS

Memories of a Great Team



BILLY REID

THE recent court action involving Dorothy Squires and Billy Reid brings memories flooding back of one of the most fantastically successful music partnerships **Tin Pan Alley** has ever known.

With Billy writing a string of outstanding hits in rapid succession, and providing the piano accompaniment to Dorothy's heartfelt and virile interpretations, they enjoyed a period of peak popularity accomplished by very few artists in this competitive business.

Dorothy, a young girl from a small South Wales village, graduated from the late Charlie Kunz's group to become vocalist with Billy Reid's Accordion Band, which was enjoying a moderate success on radio and the halls. Her personality and artistry quickly came to the fore, and she proved an invaluable exponent of Billy's compositions.

Billy had already established something of a reputation as a composer. Even before the war, he had caught the nation's fancy with such songs as "When The Rose Of Tralee Met Danny Boy," but it was towards the end of the war that the magic really sparked... aided by a string of broadcasts by Dorothy and Billy as a double act on the "Variety Band-Box" programme, which used to emanate from the Queensberry All-Services Club (now the London Casino) every Sunday.

Into the picture now steps the figure of Jimmy Phillips, of Peter Maurice Music Co. It was he who entered into an agreement with Billy, to publish his songs—and who advised him to dispense with the costly accordion band, and form a double act with Dorothy. And when Billy took his advice, Jimmy obtained their first variety date.

The first of the Reid hits, which Peter Maurice published during the vintage period, was "Coming Home." The response was tremendous. Dorothy and Billy recorded

it and, even in those days when there was no disc booms, sales were unprecedented.

Far from resting on their laurels, they followed up with "The Gypsy," "It's A Pity To Say Goodnight," "I'll Close My Eyes"—and many others.

The songs were published in the States and, without exception, became tremendous hits over there. "The Gypsy," for instance, was America's hit song of 1946, and won a Gold Record for The Ink Spots.

"I'll Close My Eyes" is even now being revived, and is currently featured by Joan Regan in the "6.5 Special" film.

Subsequently, the Billy Reid-Peter Maurice tie-up lapsed, and it was Campbell Connelly who published Billy's next big hit, "A Tree In The Meadow," which Dorothy recorded so effectively here, and which enjoyed a million sales for Margaret Whiting in America.

Own company

Soon afterwards, Billy formed his own music publishing company, which did reasonably well with one of its initial items, "My Mother's Day," but thereafter it had no really top-line numbers.

The Squires-Reid team faded from the public eye. They went separate ways, and a glow disappeared from show business.

In 1953, however, the partnership was revived in an unexpected manner. Jimmy Phillips again met up with Billy Reid, found that he had one or two good songs to offer and decided to publish them.

He sent them to Dorothy (who by this time had married film-actor Roger Moore) for her consideration for recording. Dorothy liked, and recorded, them. The titles? "Bridge Of

Sighs" and "I'm Walking Behind You."

But this, to all intents and purposes, was the end of the partnership. Since then, Dorothy herself has written a few numbers, one of the most successful being "Come Home To My Arms," which was one of the top tunes towards the end of 1956. And Dorothy's very latest record release, "A Secret That's Never Been Told," is her

own composition.

Just temporarily, the Squires-Reid combination has flashed back into the limelight. We reflect upon it, sigh wistfully and turn our thoughts to more current events. Partnerships don't seem to come like that any more.



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Stanley Black is presented by Jack Payne with a silver cigarette case during last week's "Off The Record" show. The presentation was on behalf of the Decca Record Company to mark the sale of over a million Stanley Black albums. On the right is Bob Crabb, Exploitation Manager of Decca.

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When Pat Boone arrives in Britain next month, he will be accompanied by his lovely wife Shirley, plus musical director and personal manager Jack Spuna... Composer-in-the-news Billy Reid penned "I'll Close My Eyes" (a big Anglo-U.S. hit of the forties), now revived by Joan Regan in "6.5 Special" film... Now concentrating on screen and TV acting roles in America, Mel Torné is not scheduled to play British variety dates this year; another likely absentee is Billy Eckstine (after four visits), unless he changes his mind...

Fontana... Melvin Endsley, a wheel-chair victim of infantile paralysis, not only composed Guy Mitchell's biggest-ever hit, "Singin' The Blues"—he also penned "Can't Get Along Without You," Frankie Vaughan's latest record gracing the frame... Ronnie Hilton returns from a 10-day holiday in Majorca this week-end...

Inger Stevens, who was Bing Crosby's co-star in "Man On Fire," has been signed by Harry Belafonte for the leading female rôle in his own production, "The End of the World"... Because of tailwinds, Mr. and Mrs. Maurice Kin n arrived two hours early in New York on Saturday morning; before catching their plane to Miami, they were able to be breakfast guests of Frankie Vaughan and manager Paul Cave... If an AFM dispute in Hollywood is not settled, Jerry Lewis plans to record the background music of his latest film, "Rockabye Baby," in Mexico next week...

Neat use of Joan and Edna Savage in last week's "Top Tune Time," when Ken Morris sang "Nairobi" in a jungle scene; the girls crept up behind him and when he asked "Who's that?" replied, "A couple of Savages!"... The Crickets were dropped from last week's "See You Soho" TV show, owing to alleged disagreement with Jack Hylton... Dickie Henderson, introducing Edmund Hockridge in Sunday's Palladium TV show: "Here is a recording star with a big handicap—he can really sing!"

Sung by Terry Dene in "Golden Disc," the best song in this film ("Golden Age") has been waxed in America by Don Cornell on Coral; a polished performance of this title is also offered by Matt Monro on

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TAIL-PIECES BY THE ALLEY CAT

IN seeking publicity for their film, "Rooney," the Rank Organisation have issued a story likely to cause harm to Michael Holliday—who performs the title song over the credits.

According to Rank's statement, Michael Holliday can afford to be the choosiest man in the business. "He knows," they say, "that with a fair spot of luck and the right songs, he'll still be in there crooning when most of the gimmick boys are cuddling memories."

"Which is why he is not just yet following in the tradition of Messrs. F. Vaughan and T. Steele and cashing in on films. That is not, be it said, for want of being asked. It's just that he has a weakness for turning down film offers that aren't exactly what he wants."

The NME deplors this choice of words, which reflects on both Tommy Steele and Frankie Vaughan. Was it too difficult for their christian names to be mentioned? Is it a publicity man's job to assert that Michael Holliday will be crooning when Tommy and Frankie are cuddling memories?

Without disrespect to Holliday, we suggest he could do far worse than follow in the tradition of Steele and Vaughan. They have both established bigger reputations more quickly and were universally acclaimed for their first starring rôle in pictures.

For our part, we are glad that Messrs. Steele and Vaughan have "cashed in" on films. Could it be that the Rank Organisation is feeling sore because it didn't get the opportunity of cashing in on Steele and Vaughan?

This fantastic statement was printed in a musical paper last week: "When America's Jo Stafford stepped into the limelight, she was known as 'America's Lita Roza'!" Does the writer realise that before Lita sang professionally, Jo and Frank Sinatra were scoring hits with the Tommy Dorsey orchestra—and that she was the world's No. 1 vocalist in U.S. "Down Beat" poll? ... Margaret Whiting is to marry film executive Richard Moore... Nice birthday present for Malcolm Vaughan (who is 28 this Saturday): his return to the best sellers with "To Be Loved"...

Marvin Rainwater, who hails from Wichita, Kansas, is a fellow townsman of bandleader Stan Kenton and legendary U.S. marshal Wyatt Earp... When Edna Savage collapsed at her London flat last week, Terry Dene is reported to have helped the lady in distress; but Ronnie Carroll was the first familiar face on the scene the following morning... At MGM's Hollywood studios, Jerry Lee Lewis is now filming in "High School Confidential"...

Here is the description of Miss Jean Rarity's ideal man, described in her letter published recently by "Week-End": He would have Tommy Sand's hair, Jeffrey Hunter's eyes, Tony Curtis's eyebrows, Marlon

Brando's nose and Elvis Presley's mouth; with this combination, presumably Bing Crosby's money could be ignored?... Sammy Davis, jr., secured the rôle of Sportin' Life in "Porgy and Bess" film—by agreeing to postpone scheduled operation on his nose... The appointment of Bill Lyon-Shaw as light entertainment chief of new North-Eastern ITV company was exclusively forecast by your Alley Cat three weeks ago...

In between variety performances here, Paul Anka is reducing weight by running behind a car every day—to groom himself for possible film rôle... Impresario Bernard Delfont is recuperating from his recent illness in Nice, with his wife, Carole Lynne... The most exciting project of Johnny Otis's career was shattered last week when he received a cable from agent Leslie Grade, regretfully cancelling next month's tour here... With Michael Barclay's assistance, Pye-Nixa recording manager Alan Freeman supervised sessions in London last week, producing not only a Lonnie Donegan LP—but sufficient material for an EP and several 78 releases... Revised Hollywood commitments are almost certain to cancel Doris Day's projected visit to make a film here... Cyril Stapleton has assembled an all-star cast of disc favourites at London's Empress Hall on March 30—which marks Terry Dene's "comeback"—at a concert to aid spastic children...

Both sides of Bill Haley Comets' disc were penned by the rock 'n' roll leader himself—"Skinny Minnie"/"Sway With Me"... Good to observe long-awaited return by Ted Heath orchestra in best sellers last week with "Swingin' Shepherd Blues"—their next release is cover version of The Champs' No. 1 American hit,

Clawdy," "Party," "Santa Bring My Baby Back To Me," "Love Me," "Teddy Bear," "Blue Moon," "Don't," "Jailhouse Rock."

The Life-lines of ELVIS



PRESLEY

Full name: Elvis Aron Presley. Birthplace: Tupelo, Mississippi. Birthday: January 8, 1935. Height: 6ft. 0ins. Weight: 13 st. 3 lbs. Hair: Very dark brown. Eyes: Hazel. Parents: Vernon and Gladys Presley; Elvis is one of twin boys—the other, Jesse, died at birth. First job: Attendant at Loew's State Theatre, Memphis, at 15 dollars a week! Second job: Shift worker at metal factory. Instruments played: Guitar and drums. First television appearance: March, 1955, in "Louisiana Hayride." First record: "That's All Right," for the Sun Company. First million seller: "Heartbreak Hotel." Other major disc hits: "Blue Shoes," "I Want You, I Need You, I Love You," "Hound Dog," "Don't Be Cruel," "Love Me Tender," "Mystery Train," "Rip It Up," "Too Much," "All Shook Up," "Paralysed," "I'm Left, You're Right, She's Gone," "Lawdy, Miss

First No. 1 Best Seller in Britain: "All Shook Up." Favourite singers: Dean Martin, Perry Como, Frank Sinatra. Most memorable record achievement: "Jailhouse Rock" jumped from nowhere to first position in the best sellers in one week! Another noteworthy achievement: An EP of five songs from "Jailhouse Rock" also entered the best sellers. Current American record contract: RCA-Victor (signed November, 1955). Current British label: RCA. Previous British label: HMV. First disc-jockeys to play his records in the U.S.: Dewey Philips and Bob Neal. First manager: Bob Neal. Present managers: Colonel Tom Parker, Tom Diskin. Films: "Love Me Tender," "Loving You," and "Jailhouse Rock." Next will be "A Store for Danny Fisher" now in production. Present home: Memphis, Tennessee. Most exciting honour: When Memphis renamed Independence Day "Elvis Presley Day"! Income: Approximately two million dollars a year! Nicknames: "The Pelvis," "The Cat," "Mama Presley's Son," "The Bopping Hillbilly," "Mr. Wiggle." Pastimes: Playing cards, reading movie magazines, listening to records. Regular habit: Phoning his parents every day. Miscellaneous likes: Audiences, reading fan mail, tinkering with cars. Miscellaneous dislikes: Interviews, smoking. Favourite dress: Sports jacket and flannels for work; check shirt and jeans for off-duty hours. Ambition: To be a serious, dramatic actor, and to visit Britain.

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