



# PAUL ANKA, BUDDY HOLLY SEND PERSONAL FAREWELL MESSAGES

**APRIL 'HIT PARADE' ON SALE TUESDAY**  
—SEE PAGE 12

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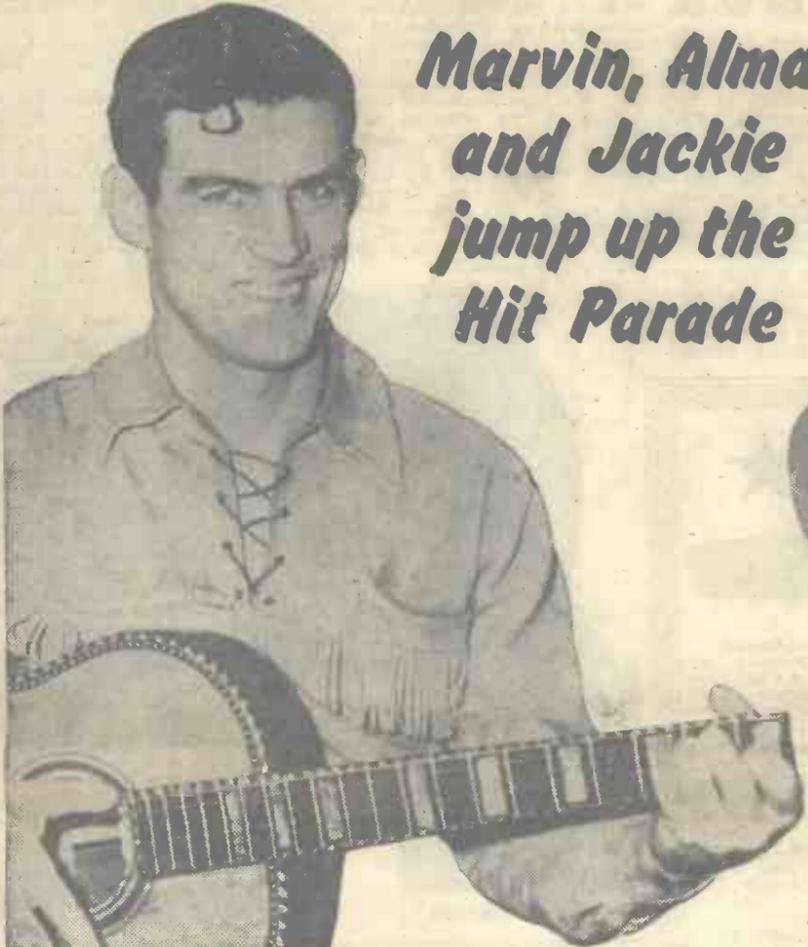
No. 585 EVERY FRIDAY PRICE 6d. March 28, 1958

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# new MUSICAL EXPRESS

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**THE CHAMPS**  
TEQUILA  
  
45/78 HLU 8580



*Marvin, Alma and Jackie jump up the Hit Parade*



## Whole Lotta Success

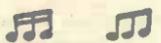
MARVIN RAINWATER (left top) is certainly pleasing the British disc fans with his "Whole Lotta Woman," which has gone up from No. 11 to No. 5 in the charts this week, and thus added another name to the hall of Top Ten fame. He is due to make a visit to this country next month and is certain of a great welcome.



ALMA COGAN (above) has won the "Sugar-time" race by several lengths for the simple reason that her version of this catchy ditty is not the only one in this week's charts, but has jumped ten places from No. 26 to No. 16.



JACKIE DENNIS (right) has something to do the Highland Fling for and to look heavenwards in thankfulness as his first record, "La Dee Dah," has made the biggest jump of the week from No. 21 to No. 8! This puts another teenager in the Top Ten, and we wonder if other rock singers will be deserting their jeans for the kilt!



BUDDY HOLLY and THE CRICKETS (Joe B. Mauldin, bass, and Jerry Allison, drums) were in devastating form when they tele-recorded their part in the BBC-TV's "Off The Record" show, which was seen last night, Thursday. Buddy (seen singing with his guitar) and The Crickets, have no less than three numbers in the best selling charts. (See article on page 10).



A FASCINATING NEW SOUND  
By KATHY LINDEN on FELSTED AF 102

# BILLY

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**YOU ARE MY DESTINY**  
PAUL ANKA (Columbia DB 4063)

ROBERT MELLIN & SHERWIN MUSIC Co., 30 New Bond Street, W.1 MAY 3272

# They're all famous record stars, but

By DEREK

## WHY AREN'T



ELLA FITZGERALD

THERE is an old-established fallacy that whatever originates in America subsequently finds its way across the Atlantic to Britain. That may have been true a decade or so ago, but it is far from being an accurate assessment of today's state of musical affairs.

The reason stems largely from an ancient belief that anything American in show business is automatically superior to its British equivalent. These days we are becoming infinitely more discriminating in sorting the wheat from the chaff—and in so doing, many sub-standard American recordings fall by the wayside.

Unfortunately, in these days when the gimmick is the all-important ingredient in a hit record, many artists of great artistic and musical value also tend to get left on the shelf.

And when a British artist produces a cover version of an American song, which is equally as good as the original, it stands to reason that it will enjoy a greater degree of success—for not only will it benefit from "live" exploitation by the singer concerned, but the local fans are obviously going to rally to the support of a home-produced artist, rather than one they have never seen.

An outstanding case in point occurred recently with the popular hit "The Story Of My Life." Every British version managed to find its way into the best-sellers list, yet the original waxing by Marty Robbins was a distinct also-ran.

But in the States, Marty (who incidentally also composed the song) is an extremely well-known performer in the country-and-

western idiom although he has never succeeded in getting off the ground here.

A young singer, currently all the rage in the States, is Johnny Mathis. He has been likened to practically every big star in the business and a general assessment of opinion seems to place his style between that of Frank Sinatra and Mel Tormé.

### Popular in U.S.

But the truth is that he is unmistakably Johnny Mathis and no one else. America latched on eagerly to his earlier recordings of such numbers as "Chances Are," "It's Not For Me To Say" and "Wonderful, Wonderful" (and to his LP under this latter title), and it was generally believed that he might well establish himself in Britain with his "Wild Is The Wind" disc, but so far it has meant very little.

As we have already said, in many cases, it is not so much a question of the artists themselves failing to register here, so much as their songs being covered by British counter-

parts. Yet in the case of Chas. McDevitt's famous "Freight Train," the reverse happened—and the Stateside plaudits finally went to Rusty Draper.

This was because he interpreted the number to suit the current whims of the Americans who were not used to our down-to-earth skiffle treatment. Draper, however, has invariably failed to impress the British record buyers, despite his consistent sales across the water.

Although the situation is now rapidly finding a level, there has been a clear dividing line between Britain and America on the issue of what we might call "commercial folk music." We acquired our own derivation, which we called skiffle, while over there they expanded on their c-&-w theme.

That is why Marty Robbins has never succeeded to any extent here, and another singer in the same category is Bobby Heims, whose original recordings of "My Special Angel," "No Other Baby," and "Jingle Bell Rock" were all very big in America—though it is only fair to say that British cover versions of the first two, by Malcolm Vaughan and The Vipers, did not assist Bobby's chances in Britain.

On several occasions the States have tried to steer a middle course between skiffle and c-&-w, one of their more recent efforts being a beat number called "White Silver Sands," which was recorded to good effect here by Don Lang.

But in the U.S., the song was a tremendous hit, the man responsible being Don Rondo. Don is another American product, who enjoys spasmodic hits, but whose name means precisely nothing to 99 out of 100 Englishmen.

It is noticeable that the greater majority of American singers who possess a big reputation in the States but who mean little here, are those who have never visited these shores. Which goes to show how personal contact boosts an artist's prestige!

American singers who have never been here and whose names would scarcely cause the raise of an eyebrow in this part of the world, are Roy Hamilton and Vic Damone. Vic especially has had some exceptionally fine records released here, the current issue being "The Gift Of Love"—but he's never got into the Top Twenty.

One of the saddest situations in show business today is the fact that a man who must rank in the world's top ten all-round musical entertainers is so little known in Britain.



TOMMY SANDS

## NME INFORMATION BUREAU

### WHO'S WHERE

(Week commencing March 31)

- |  |   |
|--|---|
| DAVID WHITFIELD<br>London Palladium.   | MARTY WILDE, EDNA SAVAGE<br>Nottingham Empire.            |
| JOHNNY DUNCAN,<br>THE SOUTHLANDERS<br>Birmingham Hippodrome.                           | ALMA COGAN,<br>HEDLEY WARD TRIO<br>Sheffield Empire.      |
| RONNIE HILTON<br>Brighton Hippodrome.  | JIM DALE, THE VIPERS<br>Cardiff New.                      |
| THE KORDITES<br>Leeds Empire.  | CLYDE VALLEY STOMPERS<br>Leicester Palace.                |
| WEE WILLIE HARRIS,<br>LES HOBEAUX, MOST BROTHERS,<br>TONY CROMBIE<br>Liverpool Empire. | EDDIE CALVERT, ROBERT EARL<br>Manchester Hippodrome.      |
| AL HIBLER<br>Manchester Palace.  | EDMUND HOCKRIDGE, YANA<br>Belfast Opera House.            |
| MICHAEL HOLLIDAY<br>Newcastle Empire.  | HOWARD JONES & REGGIE ARNOLD<br>Morecambe Winter Gardens. |
|  | DANNY PURCHES, MACKELL TWINS<br>Portsmouth Empire.        |

### BAND CALL

(Week commencing March 28)

- |   |  |
|---|--|
| CHAS. McDEVITT SKIFFLE GROUP<br>Friday: El Rio Jazz Club, Macclesfield;<br>Saturday: Free Trade Hall, Manchester;<br>Thursday: Streatham Baths. | TERRY LIGHTFOOT'S JAZZMEN<br>Friday: Co-operative Ballroom, Adlestone;<br>Saturday: Jazz Club, Wood Green;<br>Sunday: Thames Hotel, Hampton Court;<br>Thursday: Humphrey Lyttelton Club, London. |
| BASIL KIRCHIN BAND<br>Friday: Corn Exchange, Bedford;<br>Saturday: Baths Hall, Darlington;<br>Sunday: Broadway Cinema, Letchworth.              | RONNIE ALDRICH AND THE SQUADRONAIRES<br>Friday: City Hall, Cardiff; Saturday: U.S.A.F., Burtonwood; Thursday: St. George's Hall, St. Peterport, Guernsey.  |
| CHRIS BARBER BAND<br>Monday: Humphrey Lyttelton Club, London;<br>Wednesday: White Hart, Southall; Thursday: Town Hall, Wimbledon.               | ERIC SILK'S SOUTHERN JAZZBAND<br>Friday: Southern Jazz Club, Leytonstone;<br>Saturday: Cy Laurie Club, Piccadilly.   |
| JOHNNY DANKWORTH ORCHESTRA<br>Saturday: Corn Exchange, Chelmsford.  | VIC LEWIS ORCHESTRA<br>Saturday: Kings Hall, Herne Bay.  |

### RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

- |   |  |
|---|--|
| <b>SUNDAY</b><br>6 Beaver Club; 6.15 You Lucky People; 6.45 Accordion Time; 7 Big Ben Banjo Band; 7.30 The Whifred Atwell Show; 8 Stringing Along; 8.30 Take Your Pick; 9 Roxy Time; 9.15 Ella and Louis; 9.30 Cream of the Pops; 10 Record Rendezvous; 10.30 Humphrey Lyttelton Show; 11 Top Twenty. | 8.30 Smash Hits; 9 The Voice of Romance (Mario Lanza); 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.   |
| <b>MONDAY</b><br>6 Requests; 8 Show Business; 9 Bing Sings; 9.15 Song Hits of the Century; 9.45 Rosemary Clooney and Hi-Los; 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.                       | <b>THURSDAY</b><br>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. |
| <b>TUESDAY</b><br>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.   | <b>FRIDAY</b><br>6 Requests; 8 Shilling A Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dickie Valentine Show; 9.30 The Dick Haymes Show; 9.45 Godfrey Winn's Concert; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.      |
| <b>WEDNESDAY</b><br>6 Requests; 8 Something in the Air;   | <b>SATURDAY</b><br>6 Requests; 7 Rhythm on the Range; 7.30 Intrigue; 8 Jamboree; 10 Irish Requests; 10.30 Spin with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.  |

### AFN HIGHLIGHTS

547, 344, 271 METRES

- |   |  |
|---|--|
| <b>SUNDAY</b><br>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 Who's Your Girl.   | <b>THURSDAY</b><br>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 X Minus One; 9.45 Melodia; 10.30 Request Show.   |
| <b>MONDAY</b><br>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. | <b>FRIDAY</b><br>11 a.m. Request Show; 11.55 Les Paul 12 noon Good Friday Concert; 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 Johnny Dollar; 10.05 Request Show. |
| <b>TUESDAY</b><br>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.  | <b>SATURDAY</b><br>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.            |
| <b>WEDNESDAY</b><br>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 Johnny Dollar.  |  |

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a British Top Twenty listing  
JOHNSON has eluded them

THEY DISC HITS  
HERE?



GOGI GRANT RUSTY DRAPER PATTI PAGE

He is the great Sammy Davis, Jr., who has a small nucleus of followers here, by virtue of his records. But I fear that, until this country has actually had an opportunity of seeing him in the flesh, he will remain unrecognised for his true value. I find it rather surprising that two artists of the calibre of Gordon Macrae and Billy Daniels should be so listless on discs here. Billy's name is not nearly as important on records as some of his American contemporaries. I'd like to see and hear more of Gordon, too. He's a personable young man, with a fine robust voice,

There are several American beat singers, capable of commanding fantastic fees over there, who have never really meant very much outside their own territory. The States has been raving about "Presley successor," Tommy Sands, for months—but only in the past few weeks, has he begun to make his presence felt here, by virtue of his "Sing Boy Sing" film, and the resultant soundtrack LP. **High climbers** Sam Cooke and Chuck Berry climbed high in the American best-sellers lists, without achieving a similar success here. Sam, in fact,

recently had a number-one U.S. best-seller, in the form of a song called "You Send Me"—but neither song nor singer repeated the formula in Britain. And Chuck Berry has figured quite frequently in the transatlantic tables—discs like "School Day," "Rock And Roll Music" and his current hit, "Sweet Little Sixteen" have spun their way to fame and fortune for Mr. Berry—who remains strictly isolationist so far as the British are concerned! In comparing British top charts with those across the pond, it is evident that vocal groups are considerably better sellers in America than here. A glance at the current situation over there, shows several groups that most of us in Britain haven't even heard of, such as The Four Preps, The Crescendos, and The

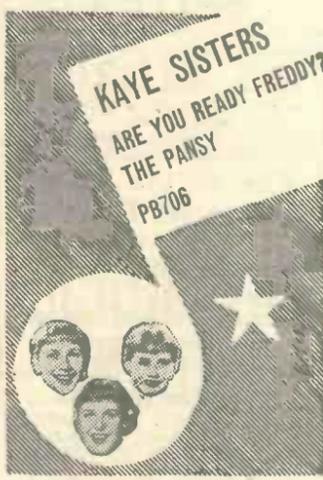
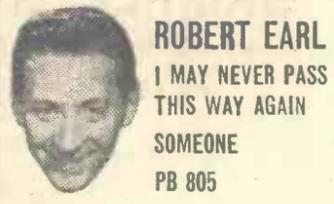
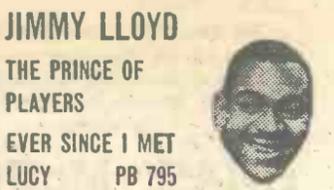
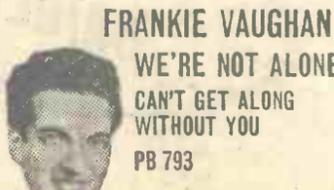


Although Sam Cooke proudly displays his latest long-player issued in America and stands in front of his U.S. Golden Record awarded for "You Send Me," he has never got into the Top Twenty in this country.

effect upon British fans has not been startling! A young lady who must feel that the British are rather an ungallant race is Patti Page. She has been coming into our homes, through the medium of television, for over a year. Most surprisingly, this appears to have made little difference to her status as a recording artist. Only a short while ago, she had a big American hit with "Old Cape Cod," but we have to dig into the archives to find the last time she registered to any extent here. Other girl singers sadly underrated here are Gogi Grant (remember—she had a top seller in "The Wayward Wind," but Britain has allowed her to slip into obscurity since then); Jill Corey (who figured in the American lists a month or two back, with "Love Me To Pieces"); Jane Morgan and Gale Storm.

Dinah, too!

And, though she's never been a stupendous record seller, Dinah Shore is one of the very top U.S. songstresses, by virtue of her regular TV show. Now that it is being shown by BBC-TV, it is to be hoped that we shall all be able to acclaim her undoubted talent. One other name springs to mind, for inclusion in this brief survey... Ella Fitzgerald—under-rated in any language! It will be interesting to see what effect her forthcoming visit to Britain, and particularly her important Palladium TV spot, will have upon Mr. Joe Public. These, then, are just some of the people whom the Americans regard as top-bracket, but who do not receive reciprocal recognition from these islands. But let's be fair. Any American, looking at today's NME Charts, would probably scratch his head in bewilderment and wonder who on earth Marion Ryan, Michael Holliday and Jackie Dennis were!



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TOMMY STEELE DRESS STYLE LEADER

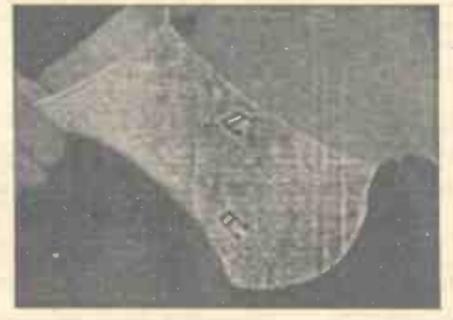
TOMMY STEELE is well-known as a leader in the entertainment world, but the noted male fashion magazine, "The Outfitter," has deemed him a Style Leader as well. Feature writer Roger Berkeley writes: "During a chat I had with Tommy Steele one significant point rapidly emerged. He is a young man with an acute sense of dress. His flair for wearing what is right for him is not a recent development... It is something which, quite obviously, has always been with him. "With fame and fortune has come an opportunity to indulge his passion for good clothes and he does so with a sense of adventure—coupled with innate good taste and the sense to take advice where he thinks he needs it... I had always imagined he had BEEN dressed. But here was Tommy telling me how he designed his own clothes, how the styles were what HE wanted... he goes in for leisure clothes. That is why he has a dozen suits of sports clothes in his wardrobe, dozens of cravats and over thirty sweaters.

"But he has also nine carefully chosen suits besides a distinctive dinner jacket and a beautifully cut suit of tails in a mid-night blue tiny fishbone (seen below). His favourite jacket style is single breasted, and he refuses to vary it. Most of his jackets are cut full in the skirt ('can't stand restriction') and several of them have a small centre vent. Short lapels, too, are another of his foibles. "Cashmere is one of his favourite materials. He has several suits in cashmere, and they are in grey—medium and dark. His other informal suits include mohair and solid worsteds." He wears only white shirts (with striped ties) or shirts with a blue stripe (solid colour ties). He has a Tyrolean hat and several caps. He wears nothing but suede shoes, except with tails, when he wears patent shoes. When he buys a suit he buys two shirts, a cravat and a tie to tone. This is the advice he sends to other young men: "Be distinctive; be independent; don't wear what everybody else is wearing, and remember that your hair is your own business. You are judged on smart appearance from your neck to your toes."

SHIRTS AND SOCKS



Tommy inspects his collection of embroidered shirts, which he favours for leisure wear.



This sock is in pink nylon with a musical motive—one of Tommy's own ideas.

When Tommy steps out to meet Royalty he looks very smart in this full evening dress of mid-night blue, and note the white gloves he carries.



We wish to thank the Editor of "The Outfitter" for permission to reproduce the above, which originally appeared in that journal.

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ADVENTURES OF THE HEART

(Frank Sinatra sings I Guess I'll Have To Dream The Rest; If Only She'd Look My Way; Love Me; We Kiss In A Shadow; I Am Loved; Take My Love; I Could Write A Book; Mad About You; Sorry; Stromboli and It's Only A Paper Moon.)  
Sinatra always pulls out something extra, and this album for

**By ALLEN EVANS**  
Fontana is no exception. Sooth romantic vocalising, with high-lights in "I Am Loved" and "Take My Love."

**SAL**  
(Sal Mineo singing Too Young; My Bride; Not Tomorrow But Tonight; The Words That I Whisper; Blue-eyed Baby; Love Affair; Tattoo; Not And For Always; Down By The River; Secret Doorway; You Shouldn't Do That; Oh Marie; Deep Devotion and Baby Face).

Sal Mineo is a most talented young man—film and TV actor as well as singer. On this Fontana LP he's fine doing light, beat stuff, but when it comes to slow ballad, like "Deep Devotion" and "Too Young" he's all at sea.

Best are rock-ish numbers like "Not Tomorrow, Not Tonight," "Blue-eyed Baby," "Tattoo" and "Oh Marie." Mark Jeffrey orchestra is top rate.

**BOULEVARD OF BROKEN DREAMS**

(Ferlin Husky sings Boulevard Of Broken Dreams; But Where Are You?; I'll Walk Alone; Stormy Weather; If All Comes Back To Me Now; Among My Souvenirs; Me And My Shadow; Out In The Cold Again; It's The Talk Of The Town; When I Lost You; I'll Never Smile Again and Here Am I, Broken Hearted).

This sincere singer, Ferlin Husky, puts great feeling into the rather sad ballads he's picked for this medley. He has a light, manly voice and gets expert backing from the Jordanaires (and Millie) singing group, and the

orchestra of Marvin Hughes. It's soft, low-key material, always pleasant to listen to. On Capitol.

**STOLEN HOURS**

(Gordon Jenkins and orchestra playing Sophisticated Lady, In The Heat Of The Day; Ruby, Sweet Lullaby, Valencia, If I Could Be With You, I Live Alone, Moonlight On The Ganges, The Thrill Has Gone, Bruce's Blues, When Your Lover Has Gone, Goodbye.)

Gordon Jenkins writes mostly slow, dreamy orchestral arrangements for this Capitol album. Deep-throated French horns (nine, no less) set the sultry mood, which is the soothingly romantic, with a bit of gusto for "Valencia," but best is "Sophisticated Lady." Jenkins is on piano from time to time.

**PIANO REQUESTS**

Russ Conway has made a big name for himself as a pianist with just the right touch for chorus songs. Here's another selection made into a Columbia album of tuneful worth. With Geoff Love accompanying, it's carefree, toe-tapping melody and rhythm, during the entire 17 numbers.

**HAWAIIAN MAGIC**

American organist Ken Griffin has strung together a most attractive collection of Hawaiian music—"Island Magic," "Sweet Leilani," "Red Sails In The Sunset," etc.—and played each tune with a sincerity that has brought him much fame. It's a Philips album.

**JAZZ**

By KEITH GOODWIN

ON THE NIGHT of February 18, 1950, the late Charlie Parker took his quintet to the St. Nicholas Arena in New York City; someone had the foresight to record the affair on an ordinary tape machine, but insufficient tape allowed the operator to switch on the machine only for the theme statements and Bird's solos.

The results are included on BIRD AT ST. NICK'S (Melodisc MLP 12-105), and, while the recording quality is atrocious and the continuity rather scrappy, the album at least affords us an opportunity to hear the great Bird playing free-wheeling, down-to-earth jazz in an atmosphere of strict informality.

Anyone with a basic knowledge of chord changes will soon be able to follow what's going on, but even so, you'll have to dig rather deep into this set before you can appreciate all the wonderful things Bird has to say on tracks like "Confirmation," "Now's The Time," "Hot House," "Scrappple From The Apple" and nine other tracks.

THE first batch of recordings from last year's Newport Jazz Festival are now available on the Columbia label, and this week we'll deal with just two of the seven albums. The RUBY BRAFF OCTET (33CX 10104) is the best I've heard yet—a happy, spirited session, with outstanding solos by trumpeter Ruby, tenorist Sam Margolis, and great blowing by the inimitable Pee Wee Russell on clarinet. Braff also shines as a relaxed, amusing compère. The reverse of the record is taken up by a lengthy recital of pleasant, if somewhat inconsequential, piano solos by BOBBY HENDERSON.

IN BRIEF: Don't miss a superb recital of fluent trombone-playing by poll-topper J. J. Johnson with Tommy Flanagan, Paul Chambers and Max Roach on FIRST PLACE (Fontana TFL 5005) . . . sample the versatility of the West Coast-based Al Belletto Sextet, who appear both as a vocal group and instrumental combo on Capitol's WHISPER NOT (T 901) . . . enjoy the tenor work of Bill Perkins on an otherwise dull and disappointing set by the ex-Kenton sideman's octet on Vogue's ON STAGE (LAE 12078) . . . and lend an appreciative ear to the instrumental voices of Jackie Cain and Roy Kral on a fine Vogue programme titled JACKIE AND ROY (VA 160111).

**'LOVE ME AGAIN' SING PET, EVE and JIMMY**

THAT big song hit of 1957, "With All My Heart," really started a fashion. "Love Me Forever" and "Always And Forever" were quick follow-ups, and now there's an important newcomer in the same style, "Love Me Again."

There are at least three "big" recordings of this song, all by British artists of the first rank—Eve Boswell, Petula Clark and Jimmy Young.

The obvious one to consider first, is Pet's version for Nixa. Her popularity is tremendous at the moment, and she has the benefit of an excellent backing from the Bill Shepherd orchestra and the Beryl Stott chorus.

The disappointment, surprisingly enough, is in the singing. This is Pet's poorest side for some time.

It jars from the very first word, when "love" comes out as "larve," and later on the high notes sound harsh and unpleasant. The result is that words that are intended to sound passionate, rather tend to sound hysterical.

There's a world of difference on the flipside, "In A Little Moment." Here Pet is sincere and convincing, but the song does not come over with great impact on the first hearing.

It's a tale of farewell, the slowish pace being offset by a most attractive rhythm.

**JIMMY YOUNG**

Jimmy Young's waxing of "Love Me Again" has a particular importance, because it's his first since he moved to the Columbia label. He's made a first-class job of this ditty—warm, tender and sympathetic. And whether his voice has changed or it's due to being recorded in different studios, the Young vocalising has never sounded better.

The backing (by Bob Sharples) is simple and straightforward, giving the maximum opportunity to Jimmy to display his artistry.

On the coupling Norrie Paramor supplies the accompaniment and makes a valuable contribution to "A Very Precious Love."

A good, medium-paced ballad, but I doubt if it is sufficiently commercial. Again Jimmy Young scores top marks for his performance.

**EVE BOSWELL**

Lastly, the Eve Boswell disc of "Love Me Again" on Parlophone. From the point of view of performance and artistry this is on a par with Jimmy Young, but collects my vote as the better of the two, for two reasons: firstly, there's a brilliant backing from the Ron Goodwin orchestra and chorus, and secondly, this is more of a girl's song than a man's.

Not only do I recommend Eve Boswell's version of "Love Me Again" as the best, but there's specially good value on the flipside of her disc, too.

Eve clicks into her gay, foot-tapping mood of "Sugarbush" and "Pickin' A Chicken," for the simply titled "I Do."

Gershwin oldie "Love Walked In" as the coupling was rather surprising—until I heard it. Ronnie infuses new life and meaning into the ever-green, and the originality of the Frank Cordell backing plays a big part.

**GLEN MASON**

Tackling a big, serious ballad, is a new departure for Glen Mason, but I can't help feeling that "I May Never Pass This Way Again" was not the right song with which to make the change.

He makes a fair stab at it, but

**KEITH FORDYCE ON SINGLES**

one minute to the next. That's from Capitol.

**KUF LINX**

Another new group with a name that has to be seen to be believed is The Kuf Linx. On London American these boys have a really bright and breezy rock number, "So Tough."

Bags of beat, loads of go, and a tune that is even quite catchy in places. If you dig the rock, don't miss this platter—it could be a resounding hit!

"What'cha Gonna Do" is more ordinary, but is distinguished by the lead voice. Feller has a deep brown tone which makes quite a change from the screaming falsettos that have been so in vogue lately.

**JOE HENDERSON**

"Mandy" is used as the title for the Joe Henderson waxing for this number on Nixa. Joe's honky-tonk piano gets support from Bill Shepherd's music and the Beryl Stott chorus and the result is the most commercial version yet to be issued. There's plenty of sparkle and gaiety, but it's thumped out so emphatically that the delicacy that is an essential part of effervescence goes for a burton.



GLEN MASON and RUBY MURRAY try to scare each other during a rehearsal for a "Jack Jackson Show." Glen tackles a ballad for his latest record, reviewed on this page.

hasn't the voice to put over such a powerful lyric with conviction.

Composer's credits on the flip-over go to "Mason and Carroll" which seems to suggest that flat-sharers Glen and Ronnie are extending their teamwork to song-writing. "A Moment Ago" is a quiet, dreamy, fireside ditty.

Charming, pleasant, relaxed; a worthwhile addition to one's "soft lights and sweet music" collection. That's a Parlophone release.

**VOXPOPPERS**

Songs with a slow rock beat fall all too easily into the trap of being dull and miserable. A shining exception to this is to be found on Mercury, from a new group called the Voxpoppers.

"Wishing For Your Love" is relaxed rather than slow, the melody has a wistful appeal and an attractive lilt.

I'd go so far as to tip this disc as having an outside chance of winning hit parade honours.

At least, the name of the group, once heard, is not easily forgotten! "The Last Drag" is an ordinary rock job, lifted out of the rut by an amusing lyric about a car that has seen better days.

**DEAN MARTIN**

Dean Martin has an outstanding song in "Return To Me," a beautiful Neapolitan ballad. Mellow and melodious, tuneful and tasteful. Dean's easy-flowing style fits the number perfectly—he doesn't sound quite so lazy as usual, which is a good thing. This "relaxed" business can be overdone.

"Forgetting You" has an easy beat to it, a pleasant tune, a pleasant mood. In fact, it is pleasant in every way—as a background.

There's nothing special about the song to make you remember it from

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**BEST SELLING POP RECORDS IN BRITAIN**

(Week ending Wed., 26th March, 1958)

- | Last Week | This Week | Title  | Label                       |
|-----------|-----------|--|-----------------------------|
| 1         | 1         | MAGIC MOMENTS                                  | Perry Como (RCA)            |
| 5         | 2         | DON'T  | Elvis Presley (RCA)         |
| 2         | 3         | THE STORY OF MY LIFE                           | Michael Holliday (Columbia) |
| 6         | 4         | NAIROBI  | Tommy Steele (Decca)        |
| 11        | 5         | WHOLE LOTTA WOMAN                              | Marvin Rainwater (MGM)      |
| 4         | 6         | JAILHOUSE ROCK                                 | Elvis Presley (RCA)         |
| 3         | 7         | AT THE HOP                                     | Danny & The Juniors (HMV)   |
| 21        | 8         | LA DEE DAH                                     | Jackie Dennis (Decca)       |
| 15        | 9         | MAYBE, BABY                                    | Crickets (Coral)            |
| 7         | 10        | YOU ARE MY DESTINY                             | Paul Anka (Columbia)        |
| 8         | 11        | GOOD GOLLY, MISS MOLLY                         | Little Richard (London)     |
| 9         | 12        | CATCH A FALLING STAR                           | Perry Como (RCA)            |
| 18        | 13        | BABY LOVER                                     | Petula Clark (Pye-Nixa)     |
| 14        | 14        | APRIL LOVE                                     | Pat Boone (London)          |
| 13        | 15        | ALL THE WAY                                    | Frank Sinatra (Capitol)     |
| 12        | 16        | LOVE ME FOREVER                                | Marion Ryan (Pye-Nixa)      |
| 26        | 16        | SUGARTIME                                      | Alma Cogan (HMV)            |
| 21        | 18        | SWINGIN' SHEPHERD BLUES                        | Ted Heath (Decca)           |
| 17        | 18        | MANDY  | Eddie Calvert (Columbia)    |
| 10        | 20        | OH BOY!  | Crickets (Coral)            |
| —         | 21        | OH-OH, I'M FALLING IN LOVE AGAIN               | Jimmie Rodgers (Columbia)   |
| 19        | 22        | CAN'T GET ALONG WITHOUT YOU / WE ARE NOT ALONE | Frankie Vaughan (Philips)   |
| —         | 23        | SWINGIN' SHEPHERD BLUES                        | Moe Koffman (London)        |
| 20        | 24        | WITCHCRAFT                                     | Frank Sinatra (Capitol)     |
| 16        | 25        | PEGGY SUE                                      | Buddy Holly (Coral)         |
| 24        | 25        | TO BE LOVED                                    | Malcolm Vaughan (HMV)       |
| 23        | 27        | WHY DON'T THEY UNDERSTAND                      | George Hamilton IV (HMV)    |
| —         | 28        | THE BIG BEAT                                   | Fats Domino (London)        |
| —         | 29        | TO BE LOVED                                    | Jackie Wilson (Coral)       |
| 29        | 30        | IN LOVE  | Michael Holliday (Columbia) |

**BEST SELLING SHEET MUSIC IN BRITAIN**

(Week ending Wed., 26th March, 1958)

- | Last Week | This Week | Title                     | Label                 |
|-----------|-----------|---------------------------|-----------------------|
| 1         | 1         | MAGIC MOMENTS             | (Chappell) 2s.        |
| 3         | 2         | CATCH A FALLING STAR      | (Feldman) 2s.         |
| 2         | 3         | THE STORY OF MY LIFE      | (Sterling) 2s.        |
| 4         | 4         | SUGARTIME                 | (Southern) 2s.        |
| 6         | 5         | APRIL LOVE                | (Robbins) 2s.         |
| 5         | 6         | LOVE ME FOREVER           | (Kassner) 2s.         |
| 7         | 7         | ALL THE WAY               | (Barton) 2s.          |
| 11        | 8         | MANDY (PANSY)             | (World Wide) 2s.      |
| 8         | 9         | AT THE HOP                | (Bron) 2s.            |
| 12        | 10        | NAIROBI                   | (Leeds) 2s.           |
| 16        | 11        | RAUNCHY                   | (Aberbach) 2s.        |
| 13        | 12        | FORGOTTEN DREAMS          | (Mills Music) 2s. 6d. |
| 10        | 12        | JAILHOUSE ROCK            | (Bellinda) 2s.        |
| —         | 14        | SWINGIN' SHEPHERD BLUES   | (Sherwin) 2s.         |
| 14        | 15        | YOU ARE MY DESTINY        | (Robert Mellin) 2s.   |
| 9         | 16        | PUT A LIGHT IN THE WINDOW | (Domblon) 2s.         |
| 17        | 17        | CHICAGO                   | (Feldman) 2s.         |
| 15        | 18        | MY SPECIAL ANGEL          | (Yale) 2s.            |
| 24        | 19        | BABY LOVER                | (Cromwell) 2s.        |
| 18        | 20        | OH BOY!                   | (Southern) 2s.        |
| 21        | 20        | WHY DON'T THEY UNDERSTAND | (Henderson) 2s.       |
| —         | 22        | TO BE LOVED               | (Duchess) 2s.         |
| —         | 23        | DON'T                     | (Bellinda) 2s.        |
| —         | 23        | LICHTENSTEINER POLKA      | (Aberbach) 2s.        |

**BEST SELLING POP RECORDS IN U.S.**

(Week ending Wed., March 26, 1958)

- | Last Week | This Week | Title   | Label               |
|-----------|-----------|---|---------------------|
| 1         | 1         | Tequila   | The Champs          |
| 2         | 2         | Sweet Little Sixteen                              | Chuck Berry         |
| 15        | 3         | Lollipop  | Chordettes          |
| 4         | 4         | It's Too Soon To Know / A Wonderful Time Up There | Pat Boone           |
| 8         | 5         | Who's Sorry Now                                   | Connie Francis      |
| 3         | 6         | Don't/I Beg Of You                                | Elvis Presley       |
| 6         | 7         | Catch A Falling Star / Magic Moments              | Perry Como          |
| 5         | 8         | Twenty-Six Miles                                  | Four Preps          |
| 7         | 9         | Oh, Julie   | Crescendos          |
| 9         | 10        | Sail Along Silvery Moon / Raunchy                 | Billy Vaughn        |
| —         | 11        | Dinner With Drac                                  | John Zacherle       |
| 16        | 12        | Breathless  | Jerry Lee Lewis     |
| 12        | 13        | Sugartime   | McGuire Sisters     |
| 11        | 14        | The Walk  | Jimmy McCracklin    |
| 14        | 15        | Short Shorts                                      | Royal Teens         |
| 13        | 16        | Good Golly, Miss Molly                            | Little Richard      |
| 10        | 17        | Get A Job   | Silhouettes         |
| —         | 18        | Lazy Mary   | Lou Monte           |
| 19        | 19        | Rock And Roll Is Here To Stay                     | Danny & The Juniors |
| —         | 20        | Are You Sincere?                                  | Andy Williams       |

The American chart is published by the courtesy of "Billboard"

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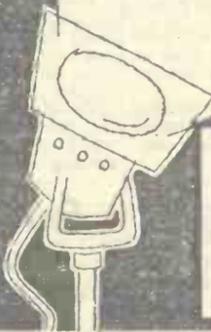
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## Treniers may join Jerry Lee's package to tour Britain

**JERRY LEE LEWIS**, who opens his first British tour on May 24, may headline the most sensational rock 'n' roll package show ever staged in Britain!

He will top an all-star bill for a six-week tour, probably including the exciting American rock-team, The Treniers, who are already scheduled to play a fortnight at the London Palladium with Johnnie Ray, starting on May 5.

### ON CINEMA CIRCUIT

Jerry Lee's itinerary is planned to take in Rank super-cinemas at major cities all over Britain, and the package show would also probably feature two prominent British musical acts.

London agent Leslie Grade told the NME this week: "We are now considering this exciting project, but no final decision has been reached."

Jerry Lee topped the British Hit Parade with his dynamic recording of "Great Balls Of Fire," which he featured in the film "Disc Jockey Jamboree." He notched his first record success here with "Whole Lotta Shakin' Going On."

The Treniers were first seen by British fans in the lavish rock 'n' roll laden Technicolor musical "The Girl Can't Help It."

## BBC DANCE MUSIC FROLIC

"AUNTIE BBC" really let her hair down at the first concert of this year's Festival of Dance Music series on Tuesday. Although it was produced primarily for Light Programme listeners, 6,000 fans at London's Albert Hall were treated to a slick show with strong visual appeal.

Curvaceous Jill Day "vamped" bandleader Ted Heath, Johnny Duncan's Blue Grass Boys were in top spirits, and even the staid Ken Mackintosh waved his sax in the air for the finale of "Raunchy."

Finally, compere Brian Matthew sat in on trombone with the Mick Mulligan band, for an "all-in" session of "The Saints."

After her "attack" on Ted Heath, Jill Day—she was appearing in place of Petula Clark—pulled an unsuspecting man out of the audience, to the roar of a very envious male audience. But he lived up to the ordeal and was rewarded with a big kiss.

Earlier, Mackintosh trombonist Bobby Johnson almost lost his pink wig while doing a violent impersonation of Wee Willie Harris, and Dickie Valentine—backed once again by the Heath band—kept the audience happy with his slick comedy routines and superb singing.

RODGER HAFFENDEN.

## Calloway, 'Cotton Club' show as autumn attraction

A PLAN to bring the "Cotton Club Revue" starring Cab Calloway and the Steps Brothers to London in the autumn is being considered by a top British impresario.

If the deal goes through, the show would be staged at the Odeon, Marble Arch, or another theatre in the West End.

## 'Cat' burglar at Humph's

OVER £85 in cash and 20 photographs of the band were stolen from the Humphrey Lyttelton Club in Oxford Street, London, in the early hours of Sunday morning.

Police investigating the robbery have a theory that the thief was locked in the club all night after the usual Saturday evening club session, and later let himself out. There were no signs of a break-in.

## W. C. HANDY IN A COMA

W. C. HANDY, 84-year-old "father of the blues," is critically ill with bronchial pneumonia in a St. Louis Hospital. Press night reports said he was in a coma.

By an ironic twist, this sad news comes just after Paramount's filmed life-story, "St. Louis Blues," has had a triumphant reception among American critics.

The picture, which has an all-star cast, including Nat Cole, Ella Fitzgerald, Eartha Kitt, Pearl Bailey, Cab Calloway and Mahalia Jackson, is due to open in Britain sometime in June.

## U.S. songwriter dies

HERBERT FIELDS, famed American songwriter and librettist, died on Monday of a heart attack. He was sixty.

He collaborated with Rogers and Hart, Cole Porter, etc., and among his many hit shows to which he contributed are "Hit the Deck," "Up in Central Park" and "Annie Get Your Gun."

## AR-TV PLAN 'FAIR LADY' SCOOP

THE music from "My Fair Lady" may be first heard by the viewing public in a unique TV presentation just after midnight on May 1.

Associated Rediffusion are planning to transmit a lavish all-star programme featuring the musical highlights from the show at one minute past midnight on the morning of Friday, May 1, the day the copyright restrictions are lifted.

The show opens at the Theatre Royal, Drury Lane, on April 30, and AR-TV's show is scheduled for an hour or so after the curtain falls on the first performance. AR-TV are nearing the completion of negotiations with Chappells, who control the rights to the hit Broadway musical in Britain.

The NME understands that Alan Lerner, part-composer of "My Fair Lady," has seen tele-recording of AR-TV's Christmas Eve Show and was most impressed.

Joan Kemp-Welch, its producer, is expected to present the new venture. Record companies are reaching a fever-pitch of activity in preparing to meet the demand for "My Fair Lady" material.

In addition to the Philips original cast LP, it is estimated that about eighty other recordings (LPs, EPs and standard-play) will be made available in early May.

## Glen filming

TV personality and Parlophone recording artist Glen Mason, is to be a film star. He starts work today (Friday) at Merton Park Studios, on a new comedy-thriller, "Man With A Gun," which will be about a month in production.

## SOUTHLANDERS SUMMER IN SCARBOROUGH

THE versatile Southlanders have been booked for a summer season at the Futurist Theatre, Scarborough, in the special "Show Band Show" presentation, which co-stars the Cyril Stapleton Orchestra and Ronnie Hilton.

The show, which will also feature singer Penny Nicholls, opens on June 30 for a 12-weeks' season.

The Southlanders entered the Hit Parade for the first time towards the end of last year with "Alone."



"This isn't the story of my life—it's the band parts of my variety act," mused Michael Holliday backstage at Finsbury Park Empire this week. Mike's enjoying a music hall tour at present.

## NEXT WEEK'S NME ON SALE THURSDAY APRIL 3

# Laurie London's New York trip definite now

LITTLE Laurie London is now definitely set to make an Easter holiday trip to New York to appear on Ed. Sullivan's TV show.

### ATV BOOKINGS

## Dave King's own show

DAVE KING, Decca's personality singer-comedian, is to star in his own show in the ATV's "Saturday Spectacular" series on April 12. The remainder of the cast has yet to be booked, but it is certain that Dave will be appearing in sketches and song spots throughout the show.

To the Easter edition of "Saturday Spectacular," with its star-studded cast of American guests (June Christy, Charlie Gracie, The Hilltoppers, James Melton), two British names have been added. They are singer Doreen Stephens and singer-comedian Des O'Connor. American musical-comedian, Dick Shawn, stars in "Saturday Spectacular" on April 26.

Phillips' blonde singing team, The Kaye Sisters, appear in ATV's "Top Tune Time" on April 13. Gary Miller also guests in this edition. A fortnight later, on April 27, principal attraction will be Dickie Valentine.

Further bookings for the "Jack Jackson Show" are The Saints Jazz Band (April 5), Humphrey Lyttelton and new singing team, The Crescents (12), with Marty Wilde and Eddie Calvert (26).

Sheila Buxton will be resident for the time being on "Rainbow Room," which started a new series yesterday evening (Thursday).

## Sonny Zahl's new post

AFTER seven eventful years as a member of Foster's Agency, Sonny Zahl is leaving. During Easter week he takes up an important new post with Cavanagh Direction.

Over the past few years, Sonny has been instrumental in the rise to success of The Stargazers, The Southlanders, Nancy Whiskey and other leading artists.



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## ELVIS IS 'PROMOTED' ALREADY!

ELVIS PRESLEY got his first Army "promotion" within a few minutes of joining up on Monday.

He was appointed "private in charge" when he and 20 other "rookies" left by bus to begin eight weeks basic training at Fort Chaffee, Arkansas.

Elvis passed his medical A.1 and, with his hair cut short, now answers to the name of 53310761 Private Presley, E.—drawing £7 a week.

## Big London 'hello' for Liberace

MORE than 500 fans are preparing a tumultuous welcome for Liberace when the keyboard king flies into London Airport at 10 a.m. on Wednesday morning.

Neither brother George nor "Mom" will be accompanying Liberace on this trip. But his retinue will include his sister, Mrs. Anne Liberace Farrell, his new musical director Gordon Robinson, and his lawyer.

Also arriving with Liberace are puppeteer Sid Krofft and other artists featured in his fortnight's stint at the London Palladium starting April 7.

Owing to heavy commitments in the States—he is booked into the Riviera Hotel, Las Vegas, in May—he will not play other engagements apart from his Palladium TV show on April 20.

But he will be one of the top table guests at the Variety Club luncheon at the Savoy Hotel on April 8, when Frankie Vaughan will be receiving his award as "Show Business Personality of 1957."

## WILLIE BOOKED

FOLLOWING the success of the touring show featuring Wee Willie Harris, Les Hobeaux and other artists discovered at Paul Lincoln's 2 I's Coffee Bar, Northern impresario Arthur Fox has booked the show until June.

Immediate bookings include Liverpool Empire next week, Burnley Palace (April 7), and Empire theatres at Edinburgh (14), Newcastle (21) and Sheffield (28).

On Easter Sunday, the whole package will give concerts at Blackpool Queens.

# More is '6.5' NEW SINGERS IN NEXT PR

WHAT now for the BBC-TV? The question follows Tuesday the imminent departure of star Murray and Freddie Mills.

Future plans are still unsettled, but one clear policy emerges—although Pete and Freddie leave the show tomorrow, no new compere will be engaged until after Jo Douglas's departure on May 10.

Producer Russell Turner who, with Dennis Main Wilson will be shaping the show's "new look," told the NME: "Even after Jo goes, we may not engage any replacement. We want to concentrate as far as possible on the music, keeping announcements to a minimum."

"It is highly probable that we shall make do with the artists on each particular show, without booking regular hosts."

The BBC is particularly anxious to keep Don Lang and his Frantic Five. An offer has been made for his services throughout the summer. But Don is committed to an important Blackpool season at the Central Pier. This opens in mid-May and continues till October.

Dennis Main Wilson, the producer of the "6.5" on April 5, hopes that Max Bygraves will join Jo Douglas as the show's host. This will be the first Saturday after Pete Murray's departure.

### FRESH SLANT

To give the "6.5" a fresh slant, several artists new to the show will be making their debut during Russell Turner's first four weeks as producer.

On April 19, singer Don Rennie and guitarist Phil Fernando make their bow, with Jeremy Lubbock the following week.

Two former singers with Cyril Stapleton's Show Band—Joan Small and Terry Burton—will be featured on May 3 and 10 respectively. Don Fox can also be seen on the latter date.

Other newcomers to the show, will be seen earlier in Dennis Main Wilson productions, are The Four Buddies on Easter Saturday (April 5). This edition will be coming from Glasgow and will also present a local group, Ricky Barnes and his Band.

Coloured singer Bertice Reading appears in her first "6.5" on April 12, as does EMI's new singing personality, Robin Gray.

Ted Heath and his Music will be starring in two editions of the "6.5" on April 19 and May 10. Other bookings include Eve Boswell and The Mudlarks (April 19), Mick Mulligan and his Band (26) and The Confrey Phillips Trio (May 10).

### TV SHOW EXCERPT

Granada-TV's "Chelsea At Nine" presentation on April 1 will include excerpts from the new all-coloured musical "Simply Heavenly"—prior to its Manchester opening later in the month.

Actor Laurence Harvey, director of the show, will introduce the acts including singer John Bouie and the Leslie "Jiver" Hutchinson Band. Composer David Martin will also appear in the show.

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45/78

# Music, less talk future policy

## AND GROUPS PRODUCTIONS

teenage show "6.5 Special"?  
day's startling announcement of  
wards Josephine Douglas, Pete

## JACKIE DENNIS TO BRUSSELS

**K**ILTED Jackie Dennis makes a  
flying trip to Brussels this week-  
end.  
He will represent Britain in an inter-  
national music festival on Sunday  
evening.

# ATV PLANS MAJOR SUMMER SWITCHES

**B**IG changes in their summer week-end shows are being  
considered by Associated Television.

## Gracie flies in Friday: extra concert at York

**C**HARLIE GRACIE is due to  
fly into Britain next Friday  
morning. The following day he  
stars in ATV's "Saturday Spec-  
tacular" before plunging into a  
big schedule of concert and  
variety dates.

One more Sunday concert for  
Charlie has now been fixed—at  
York Rialto on May 4.

He will be accompanied on all  
his Sunday concerts by Ronnie  
Aldrich and the Squadronaires,  
except for the opening dates at  
Bristol (Easter Sunday). There  
he will be backed by the Leslie  
Douglas Orchestra.

When the peak-hour "Sunday  
Night at the London Palladium"  
takes its annual summer rest early  
in June, it will be replaced by a  
Bernard Delfont presentation from  
London's Prince of Wales Theatre.  
This will probably continue with  
the established variety policy, in-  
cluding the appearance of top-line  
American artists.

Rumours are circulating that the  
"Jack Jackson Show" is shortly to  
move from its present 6 p.m. spot  
on Saturday evening. It transferred  
to this time as direct competition  
to BBC-TV's "6.5 Special," but  
it is probable that it will now revert  
to its original Sunday evening spot  
at 10 p.m.

Last Sunday (March 23) Jack  
Jackson took part in a trial run on  
closed circuit of a projected new  
ATV show, tentatively called  
"Saturday Hop."

Three comedies—Jackson, Teddy  
Johnson and David Jacobs—intro-  
duced the show, and among the  
artists taking part were the King  
Brothers, Marty Wilde and the Most  
Brothers.

A tele-recording of this show will  
be seen by ATV executives before it  
is decided if this idea has a future.

# BELAFONTE IN SEPTEMBER

**I**T now seems likely that Harry Belafonte will spend a whole week  
in London after his visit to the Brussels World Fair on September  
5. He also plans to call in at Paris and Rome.

No details are yet available of the engagements he is likely to  
play here. But it is understood he would be given almost any dates  
he cared to accept.

# Ray's Palladium engagement fixed

**A**FTER weeks of speculation,  
Johnnie Ray has finally been  
confirmed for variety at the Lon-  
don Palladium during the fort-  
night from May 5. It will be  
his sixth headlining visit to this  
famous West End show-place  
since 1953.

Johnnie will take a few days  
holiday before opening at the  
Palladium—following a strenuous

tour of one-nighters throughout  
the major part of April.  
More plans were made this  
week for the film co-starring  
Johnnie and Max Bygraves, news  
of which was revealed in the  
NME last week. Provisionally

## COMING NEXT WEEK

Exclusive  
on-the-spot  
report of the  
exciting  
**ACADEMY  
AWARDS**

by  
**MAURICE KINN**  
from HOLLYWOOD

Taking part are **TONY  
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KEELY SMITH, JUDY GAR-  
LAND, SYLVIA SIMS, COUNT  
BASIE and BAND, SAM  
COOKE, plus TV appearances of  
PAT BOONE, ROSEMARY  
CLOONEY, MEL TORME,  
STEVE ALLEN, MARY KAYE  
TRIO, EDDIE FISHER, etc.**

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Also a thrilling  
**EASTER PARADE**  
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**PAT BOONE  
CHARLIE GRACIE  
LIBERACE  
JUNE CHRISTY  
HILLTOPPERS**  
New and exciting  
facts and pictures

**Vic Lewis band  
is back**

**VIC LEWIS** and his Orchestra re-  
turned to Britain on Sunday  
after their second American tour.  
While in the States, Vic spent a three-  
day vacation in Miami as the  
guest of his bookers, Willard Alexander.

The band worked in the U.S. on an  
exchange basis with the Ray  
McKinley directed Glenn Miller  
Orchestra. It will now resume one  
night stands in Britain.

# TOMMY STEELE'S EXCITING MAY 'DOUBLE'

**TWO** notable milestones in Tommy Steele's career take  
place on successive days in May.

On Sunday, May 11, Tommy  
introduces the first of his Light  
Programme disc-jockey series,  
"A Handful of Discs," which will  
be one of the opening events of  
the BBC's 1958 "Record Week."

The following day he opens in  
variety at Lewisham Gaumont,  
near his South London home.  
It will be Steele's first variety  
date in the capital since his sen-  
sational season at the Dominion  
with Freddie Bell and the Bellboys  
—exactly a year before his Lewis-  
ham date.

## THE DATES

First details of the Steele concert  
and variety tour of Britain were  
also released this week. It opens  
with one-nighters at Dundee's Caird  
Hall on Wednesday, April 30, fol-  
lowed by Edinburgh Usher Hall  
(May 1), and Newcastle City Hall  
(May 2).

Variety bookings include Leeds  
Odeon (from May 19), Glasgow  
Empire (26), Southend Odeon (June  
9), and Coventry Theatre (16).  
Steele's first dates after returning  
from South Africa will be a fort-  
night of concerts in Scandinavia.  
He will head an all-British package  
show made up of artists featured  
with him during his season in Black-  
pool last summer.

They are The Kentones vocal  
group, The John Barry Seven, and  
penny-whistler Desmond Lane.

"Record Week" will involve all  
BBC services. There will be special  
features and disc-programmes which  
will culminate in a special 60-minute  
TV show on Saturday, May 17.

## GUY MITCHELL RETURN PLANS

**D**ISCUSSIONS are continuing for  
Guy Mitchell to make a return  
tour of Britain this May (cables Nat  
Hentoff).

The present plan envisages a four  
or five weeks tour to include prov-  
incial variety dates and major TV  
appearances.

# BIG-TEST DAY FOR TERRY DENE

**T**HIS Sunday will be big-test day for rock 'n' roll star Terry  
Dene. He will be making his "come-back" after his recent  
illness, in the Empress Hall "Record Show" in the afternoon,  
followed by a concert at Leicester the same evening.

It will be the first time Terry has sung in public since February  
18, when an incident at Gloucester led to his engagements being  
cancelled.

In show business circles it is firmly believed that this could be the  
last chance he may have of continuing as a top-line singing star.

Terry is booked for concerts at Brighton on Easter Saturday,  
and at York the following day. He is then planning to resume in  
variety at Nottingham Empire on April 14.

The following month he is due to begin an eight-week Moss Empire  
tour. He is also booked for a spot in Jack Hylton's AR-TV show  
next Monday.

He hopes to present a new-style act in variety. It will not include  
a group on stage with him. Instead he will tour with a guitarist-MD  
and pianist, who will augment the theatre orchestras where he plays.



Doing a good turn for charity at the "Our Friends The Stars" concert  
at the Victoria Palace on Sunday are (l. to r.): Max Jaffa, Janie  
Marden, Russ Hamilton, Eric Maschwitz, chairman of The Songwriters'  
Guild and new head of BBC-TV Light Entertainment, David Hughes  
(as Elvis Presley, whom he takes off so successfully in his variety act)  
and Bert Weedon. Mr. Maschwitz will present the Ivor Novello  
awards on Sunday, and Russ Hamilton will be receiving one of them  
for "We Will Make Love."

# TED HEATH TO BE HONOURED ON SUNDAY

**B**ANDLEADER Ted Heath is being honoured by the Songwriters'  
Guild on Sunday for the important part he has played in  
promoting British music.

He is a winner in the Musical  
Personality of the Year section of  
the annual Ivor Novello Awards.  
Ted will be presented with his  
statuette at a ceremony in the BBC  
Aeolion Hall studios.

He is also taking part in the Light  
Programme broadcast featuring all  
this year's winning compositions,  
which will be heard on Monday  
evening.

The winners will be introduced  
by Eric Maschwitz, the new head  
of BBC-TV light entertainment,  
who is also chairman of the Song-  
writers Guild.

The Ted Heath Band is currently  
riding high on one of its biggest-  
ever success waves, with its hit re-  
cording of "Swingin' Shepherd  
Blues."

Ted is at present considering offers  
to appear at the Brussels World Fair  
in July. And on July 25 the Band  
starts its annual two-weeks engage-  
ment at Torquay Town Hall.

## 'Sing It Again'

**T**HE popular Sunday evening series  
"Sing It Again" will have been  
on the Light Programme for a year  
without a break when it concludes  
its present run in June.

After next week, it is being ex-  
tended for 13 more programmes.  
Residents in the show are Julie  
Dawn, Jean Campbell, Benny Lee,  
Franklyn Boyd and The Merritones.

# MIAMI SEEKS FRANKIE VAUGHAN

**F**RANKIE VAUGHAN has  
been offered an engagement  
that would set the seal of his  
brilliant achievements in the U.S.  
during the past few weeks—a  
cabaret season at the leading re-  
sort of Miami, Florida.

The offer comes from the plush  
Eden Roc, for a week beginning  
April 30. It will be accepted if  
it can be fitted in with Frank's  
present commitments.

He is due in New York for  
his return appearance on Patti  
Page's "Big Record" TV show  
on May 7, only one day after he  
would finish the Miami cabaret  
season.

But it now seems likely that  
the "Big Record" show will be  
screened from Miami on that date  
—which would enable Frank to  
fit in the night-club engagement as  
well.

This week Vaughan cut more  
songs for the Epic label, but he  
has not yet started work on a  
planned LP. Meanwhile, Epic  
release his London-made album  
in the States next month.

## 'SHOW BAND' ATTRactions

**M**IKE DESMOND, who appears  
weekly with Cyril Stapleton's  
Show Band on sound radio's "The  
Saturday Show," will make a return  
appearance on Cyril's BBC-TV  
"Show Band Parade" on April 18.

Janie Marden, another singer who  
made her name with the Show Band,  
is featured in the April 4 edition.  
As this falls on Good Friday, two  
classical artists have been included  
—singer Kenneth Spencer and pianist  
Sheila Mossman.

"Show Band Parade" bookings,  
additional to the long list announced  
in the NME last week, are Russ  
Conway and Nancy Whiskey (April  
11) and Eddie Calvert (April 25).

The Malcolm Mitchell Trio guest  
in David Nixon's Magic Show, which  
occupies BBC-TV's "Saturday  
Comedy Hour" spot on April 19.

## APPOINTMENT

**J**AZZ authority Nat Hentoff, the  
NME's chief U.S. correspondent,  
has been appointed East Coast  
artists- and - repertoire manager  
for the Californian Contem-  
porary Records label.

In response to many inquiries  
from interested fans, the  
address of the

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Secretary for full details.

## NEW ASSIGNMENT

BBC producer John Browell con-  
cludes six years' continuous associa-  
tion with Show Band radio  
programmes this week-end. He is  
being assigned to other shows. New  
Show Band producer is Geoffrey  
Owen.

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# The amazing feat of IRVING BERLIN

## FIFTY YEARS AS THE MASTER MIND OF SONG



by KEITH GOODWIN

IRVING BERLIN (right) at a London premiere with two singers who greatly admire "The Master's" work—Guy Mitchell and Janet Mitchell.

IT has so often been said that the songs of yesteryear are of infinitely greater lasting value than the vast majority of the tunes written in comparatively recent times.

To a degree, this is quite true, just as it is a fact that a major percentage of the standard "evergreens" which continue to dominate the pop music scene come from the pen of the great Irving Berlin—a superb tunesmith who has almost become a legend in his own time!

Berlin is now celebrating his 50th year as a songwriter—golden years from 1908 to 1958, during which he has composed well over a thousand published songs. They have been played and sung in countries scattered all over the globe, establishing Berlin as one of the greatest individual talents the music world has ever known.

### 70 candles!

On May 11, Berlin will be called upon to take a deep breath in an attempt to blow out 70 candles on a king-sized birthday cake. With luck, his British admirers may get a glimpse of this veritable genius of song, for he has been invited to appear on a mammoth 90-minute tribute on RBC-TV that day (as exclusively revealed in the NME two weeks ago). Invitations have also gone out to Frank Sinatra and Bing Crosby.

To what can we attribute Berlin's continued success in the composing field? First and foremost, he always seems to know exactly what the public want at the right time.

Important, too, is his unerring ability to extract the maximum amount of meaning from any subject given him.

And finally, the delightful simplicity of his music and the forthright directness of his lyrics are universally appealing.

Few people seem to realise that Berlin was born in Russia. The place was Tetum, on May 11, 1888. He was just four when his family emigrated to America. His early interest in music was encouraged by

father, who controlled his early musical education.

Berlin, snr., died when young Irving was in his eighth year, and outside of two years in grade school, his formal education was limited. Turning to music, he began song-writing as a singing waiter, gaining a fair measure of success with "Sadie Salome, Go Home" in 1907.

During the next year, Irving had a song published for the first time—"Marie From Sunny Italy"—from which he earned 33 cents (2s. 6d.) by way of royalties. Then came a quartet of songs, one of which was destined to become one of the most popular in music history. The titles? "That Mysterious Rag," "That Ragtime Violin," the still-played "Everybody's Doin' It," and, of course—"Alexander's Ragtime Band"—all written in 1911.

Seeking new avenues to explore, Irving branched out as a stage entertainer, building up an enviable reputation both in America and throughout the rest of the world.

Came World War I and Irving enlisted in the U.S. Army. He

attained the rank of Infantry Sergeant at Camp Upton, Long Island, New York, but his service activities were rapidly pushed into the background and it was in the sphere of entertainment that Irving earned his reputation as a great morale builder.

During the 1914-18 war, he wrote and produced an all-soldier revue titled "Yip, Yip, Yaphank" a show which included his well-remembered "Oh, How I Hate To Get Up In The Morning."

### After 20 years

It's interesting to note, too, that at this point in his career Irving wrote a song which was not published until 20 years later—"God Bless America." He assigned royalties from it to Girl Guides and Boy Scouts, and the figure realised is now well over 100,000 dollars.

With the final all-clear heralding the end of hostilities in 1918, Irving set up his own popular music publishing house, and since then has continued to write and publish songs at an alarming rate.

In 1921, he was closely associated with the opening of the Music Box, a New York theatre for which he wrote a series of musical revues between the years 1921-25. He wrote, too, for the "Ziegfeld

Follies" series in 1919-20-27, and his songs were extensively featured later in numerous Broadway musical productions.

Those that immediately spring to mind include "Face The Music," "As Thousands Cheer," "Watch Your Step," "Annie Get Your Gun" and "Call Me Madam."

One of Irving's best-known songs is "Always," which he wrote in 1925. This was the year in which Berlin married Ellin Mackay, heiress to 30-million dollar Postal Telegraph fortune, and "Always" bore the dedication "To My Darling Wife."

He gave her all rights of the song as a wedding present, which was just another way of providing a substantial income, for always!

Moving out of the West Coast in 1935, Irving started a long and distinguished series of Hollywood engagements as a composer with the score for the Fred Astaire-Ginger Rogers movie "Top Hat."

Refusing a cash fee for the job, he gambled on a percentage of the profits and turned up trumps when "Cheek To Cheek," "Isn't This A Lovely Day" and the film's title song grossed 285,000 dollars for him!

Two years later, he wrote the score for another Hollywood film-musical "On The Avenue," with

Dick Powell, Madeleine Carroll and Alice Faye.

From it came such wonderful songs as "I've Got My Love To Keep Me Warm," "This Year's Kisses," "He Ain't Got Rhythm," and "You're Laughing At Me."

His many other Hollywood films include "Follow The Fleet," "Second Fiddle" (Rudy Vallée), "Holiday Inn" (Crosby), "Blue Skies," "White Christmas," and "Easter Parade" (Judy Garland). "Annie Get Your Gun" and "Call Me Madam," of course, were later produced as movies, too.

### Inside story

There's an interesting story attached to the evergreen song, "Easter Parade," that's worth telling. All Berlin had to do to write it in 1933 was fashion lyrics to an unsuccessful tune titled "Smile And Show Your Dimple," which he wrote in 1917!

In 1938, Hollywood turned the tables on Berlin by making a film about him! It was only fitting that they should choose his first hit as the title—"Alexander's Ragtime Band"—and Berlin added a new chapter to his colourful life story by writing a new tune for the picture, "Now It Can Be Told."

With the advent of World War

Two, Berlin organised a star-studded company of professional performers from the Armed Forces for a top flight show called "This Is The Army."

After a long run in New York, other major U.S. cities, and Europe, it was re-written for production as a film, and the entire profits from both ventures were distributed among relief agencies for the Armed Services.

It would take far too long to list every Berlin song that has enjoyed success, but among those that you should know are things like "White Christmas" (the perennial Bing Crosby hit), "What'll I Do," "Remember?" "Russian Lullaby," "The Song Is Ended," "Blue Skies," "Snookey Oo-kums," "A Pretty Girl Is Like A Melody," "When The Midnight Choo Choo Leaves For Alabam," "Soft Lights And Sweet Music," "Let's Have Another Cup Of Coffee," "Say It With Music," "Heat Wave," "Top Hat, White Tie, and Tails," "Let's Face The Music And Dance," "We Saw The Sea," "Be Careful, It's My Heart," "This Is The Army, Mr. Jones," "I Lost My Heart At The Stage Door Canteen," "They Say It's Wonderful," "I Got The Sun In The Morning," "It Keeps Coming Back Like A Song," and many more.

Very few major albums are without a Berlin tune in them, and recently Sarah Vaughan and Billy Eckstine recorded "The Best Of Irving Berlin," a Mercury LP devoted entirely to Berlin's hits.

Berlin now lives in New York, and proof that he is still active as a composer came with the release of the film "Sayonara" (starring Marlon Brando and Japanese actresses Miki Taka and Miyoshi Umeki), for which he penned the title song.

Just as long as there is music in the world, you can bet your last ha'penny that somewhere or other, people will be singing Irving Berlin's songs.

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## The Life-lines of PAT BOONE

Full name: Charles Eugene Boone.  
 Birthplace: Jacksonville, Florida.  
 Birthday: June 1, 1934.  
 Mother's occupation: Registered nurse.  
 Father's occupation: Building contractor.  
 Hair: Blonde.  
 Eyes: Brown.  
 Height: 6 ft.  
 Weight: 185 lb.  
 Brother: Nick, 22, who is recording now under the name Nick Todd. His first release was "At The Hop."  
 Sisters: Margie (19) and Judy (15).  
 Ancestry: Pat is the great-great-great-grandson of the legendary American pioneer Daniel Boone.  
 Education: David Lipscombe College and North Texas State College. He is now studying for his Bachelor of Science Degree at Columbia University.  
 Favourite scholastic subject: English.  
 Religion: Church of Christ.  
 Wife: Shirley Foley, daughter of famous American country-and-western singer, Red Foley.  
 Year of marriage: 1953.  
 Children: Cherry (3), Linda Lee (2), Deborah Ann (1) and Laura Gene (born early in February this year).  
 Recording company: Dot Records.  
 First disc: "Two Hearts."  
 Major disc hits: "I'll Be Home," "Ain't That A Shame," "Long Tall Sally," "Tutti Frutti," "I Almost Lost My Mind," "Friendly Persuasion," "Remember You're Mine," "There's a Goldmine In The Sky," "Love Letters In The Sand," "Don't Forbid Me," "Bernadine," "When The Swallows Come Back To Capistrano."  
 Films: "Bernadine" and "April Love." He starts work very soon on his third—"Mardi Gras"—for 20th Century-Fox.



Pet extravagances: Little mechanical things like watches, radios, toy cars, guns, etc.  
 Favourite clothes: Informal sports clothes.  
 Pet hates: Unkindness, cruelty, hypocrisy, being pushed around or taken advantage of, ingratitude and false accusations.

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# NAT HENTOFF'S AMERICAN AIRMAIL

## Million dollars offered to keep Pat Boone off TV

**A RELIABLE** report indicates that 20th Century-Fox, concerned in case Pat Boone's TV series hurts his film box office, offered ABC a million dollars for Boone's contract. The network refused . . .

Boone is in so solidly at ABC-TV that his company, Cooga Mooga Productions, will produce his summer replacement while Pat is filming "Mardi Gras" in Hollywood.

Pat's contract renewal from his TV sponsor will probably be for 52 weeks. Where Guy Mitchell and even Sinatra failed on TV this season, Boone succeeded.

Pat, incidentally, missed being graduated from Columbia in February because he lacked three credits, which he's making up now. He's also taking acting lessons.

Johnnie Ray may record an album in England. Preparatory talks have been held with Johnny Franz. Ray has a new Columbia album release here—"Johnnie Ray in Las Vegas".

Issued at the same time is Frankie Laine's "Foreign Affair," in which Laine sings in French, Italian, Portuguese, Spanish and English, with accompaniment by Michel Legrand and recorded in Paris.

Elvis Presley leaves very little in the can at Victor as he goes into the Army. Victor plans to follow him wherever he's stationed, when they need new sides. Elvis was seen off by his mentor, Colonel Tom Parker, who told Louella Parsons: "My business while Elvis is away will be to make sure his millions of fans won't forget him. If I didn't work for him all the time he is gone I would be pretty ungrateful."

For what it's worth, Eugene Gilbert, president of the Gilbert Youth Research Organisation did a survey of teenagers with, among others, the following results: "Presley fans . . . are not joiners. Only 33 per cent. of his most enthusiastic admirers professed membership in a club, society or other group operated by their school, church or community."

"Fans of Frank Sinatra, Perry Como and Pat Boone scored higher—about 50 per cent.—when it came to joining. They also seemed to do better in school, receiving grades at least one and one-half times higher than the Presley followers."

Guy Mitchell plans to put a down payment on a 17,000 acre ranch in Arizona to finally make his school for problem boys a reality. He feels, reports Atra Baer of the "New York Journal American," that "working and working hard at something you like is the answer to delinquency. That and getting closer to God . . . And out in that Arizona country you can just look around and get closer to God than you thought you could get. I'm buying the ranch with my own money."

"I could get help from show business friends who are interested, but I want to do it myself. It'll start out this year just as a summer camp, because turning it into a full-time school right away would break me."

Frank Sinatra, says the "New York Herald Tribune," "is considering withdrawing from the weekly television scene next season. Sinatra will probably terminate his series before the summer in favour of motion picture work and a couple of special one-hour musicals for ABC . . . The singer and the network are bound by a three-year contract, under which ABC is entitled to 49 per cent. of the performer's earnings. Thus the network would share ownership of the movies Sinatra expects to film after the summer."

From another source, columnist Frank Farrell, comes the announcement that Sinatra will conduct the New York Philharmonic in a Madison Square Garden, New York, concert in October to raise money for the Albert Einstein Medical Centre in Philadelphia in memory of the late Manie Sacks, TV executive and close friend of Sinatra. Also likely to participate are Dinah Shore, Perry Como, Maria Callas and Lena Horne.

Tony Bennett, reports Dorothy Kilgallen, was offered a large motion picture rôle if he'd remodel his nose. Bennett refused . . . Another big break for Johnny Mathis, he goes into New York's Copacabana, May 8 . . . Meredith Willson, whose "Music Man" is the biggest Broadway musical hit of the season, turned down a million dollars for the film rights. He's going to make it himself. There'll soon be a London company of "Music Man," and as of this writing, Willson has left for London to set it up.

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Rosemary Clooney enjoys a joke with Perry Como during his TV show.

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Al Hibbler with his wife Jeanette and his pianist, John Malachi, en route for Liverpool on Sunday.

### VARIETY REVIEWS

#### Holliday at Finsbury Park

**JUST** how relaxed and nonchalant can an artist afford to get, without appearing to adopt a couldn't-care-less attitude? That is the question posed by Michael Holliday at the Finsbury Park Empire this week. My answer would be—thus far, but no farther!

I think Mike gets away with it, by virtue of his pleasant, easy-going nature. If there is a fault to find, it lies in the many private little jokes that he seems to be having with himself, during his announcements. But Mike has such a happy disposition, that you can't help liking him, and quickly forgive him for any seemingly non-professional touches.

His act consists of eight numbers, the latter half being backed by the Peter Crawford Trio, who earlier in the bill give a smooth and polished display of their own. "The Story Of My Life," needless to say, received rapturous applause, but I particularly liked Mike's stirring interpretation of the folk ballad, "John Henry," and the warmth and sincerity of "Remember You're Mine."

Mike is essentially a quiet singer. Nothing hushes him, or causes him to abandon that lazy drawl. It is to his credit that, throughout his act, you could have heard the proverbial pin drop in the theatre.

Here is an object lesson in how to sing properly.

DEREK JOHNSON.

#### Hibbler at Liverpool

**AL HIBBLER** is the most remarkable vocalist I've watched on a theatre stage. We will come to his voice later, but I have deliberately said "watched" in reference to his first-ever appearance in variety in Britain—at Liverpool Empire this week.

Never have I seen a singer so utterly immobile at a microphone. I know he is blind, but I would have thought, quite frankly, that over his many years as an entertainer Al would have picked up some fluency in the use of his arms, his hands and even, by swaying or bending his body.

Movements that would have brought some change of mood to his act.

They introduce him on a blue set to the thrilling "I've Got A Right To Sing The Blues," then sweep into "Daybreak."

When he sings "Do Nothin' Till You Hear From Me" Al gets the house with him for the first time.

Before you know he's finished it, he breaks into an upbeat version of "Hey! Lover, Come Back To Me," and I mean it just like that. An Ellington medley, with John Malachi on piano as solo accompanist, doesn't quite click. But Al scores with "Unchained Melody" and the scat-sung "Because Of You."

"He," and a whip-up finale of "After The Lights," in true jazz tempo, make for a smooth curtain.

GEORGE HARRISON.

# FROM YOU . . . TO US

**DAVID THOMPSON** writes from Kingston-on-Thames, Surrey:

Ballads are coming back into popularity, but only because there is no good rock 'n' roll available. Rock has changed from original music to a row which simply has a beat and nothing else.

Composers seem to have forgotten how to write real rock numbers such as "Race With The Devil," which has some really good guitar playing, and instead turn out monotonous tunes like "Maybe, Baby."

There are still a few good rock tunes written, but most of these are spoilt by unsuitable artists, and the rest aren't publicised enough.

I would like to see a radio programme devoted entirely to genuine rock 'n' roll songs.

**Mrs. E. TURNER**, of Sheffield, writes:

I'd like to congratulate Ronnie Hilton on his wonderful performance as Prince Florizel in the pantomime, "Sleeping Beauty," at Sheffield.

He was a great success, and his version of "Banana Boat Song," with his pianist Will Fyffe, jr., proved more than popular with everyone.

His acting was excellent, his voice really superb and when I met him backstage, I was convinced that he is the most sincere and unaffected singer in the business.

**Miss J. A. FOX** writes from Chester:

I feel I must say a word of praise for Ronnie Keene and his boys for doing an excellent job when Buddy Holly's amplifier broke down at Liverpool last week.

Despite the shouts from the audience, who were too thick-headed to appreciate his unfortunate position, he did his best to entertain the audience while the amplifier was mended.

I sincerely hope that Buddy didn't take this display of bad manners to be typical of all British teenagers.

**MICHAEL ALLEN**, of Salford, Lancs, writes:

After hearing that Buddy Holly and The Crickets had released their first LP, nothing could prevent me from buying it. The record is filled with top pops and the absence of "padding" makes this real value for money.

In my opinion, The Crickets are by far the most original group in current record lists. This week, they have four records in the Top Thirty, which is a grand achievement—but is it so surprising?

**WRITE TO:**  
"FROM YOU TO US"  
NEW MUSICAL EXPRESS,  
5 DENMARK STREET,  
LONDON, W.C.2

Buddy Holly's guitar playing is out of this world and Jerry Allison's drumming has to be seen to be believed.

**A. FLYNN**, of Leicester, writes:  
Let's give Presley a rest and turn to Tommy Sands! Here we have a pleasant teenager with a clear, strong voice and a brighter personality than the Pelvis.

If only he got the publicity Elvis gets, I'm sure he'd be tops here, too.

Tommy sings how he feels without mumbling over a microphone. He has his own gimmicks like Elvis, but I'm sure that he's better natured.

He looks and acts like a star and doesn't walk with a "couldn't care less" slouch or wear a continuous scowl. So let's hear about this talented discovery!

**CHRISTINE TREDINNICK**, of Loughton, Essex, writes:  
I don't think anybody could be happier than we Ray fans at the moment. Johnnie is making a successful recovery from his recent operation, and soon we shall be seeing him in person in this country.

Now comes the exciting news that he is to make another film—in Britain. I only wish we could give back to Johnnie some of the happiness he has always given to his fans.

**GWEN DENYER**, of London, S.E.18, writes:  
I'd like to say a big thank you to Lonnie Donegan for giving us such a wonderful fan club get-together in London last week.

I know everyone was thrilled, especially when he sang to us, backed by a skiffle group made up of club members.

**DAVID MARSHALL**, of Bourne-mouth, writes:  
If the record companies are uncertain about what will be a hit and what will not, why don't they let the public decide for them? After all, it's the public who buys the records.

What I suggest is this. A voluntary body, consisting of between 50 and 100 record fans scattered over the country, should be employed by the companies.

This body could listen to all the commercial radio shows, and then select the records they consider most likely to be a success. I'm sure this would be an enormous help to them.

**DAVID McLAY** writes from Middlesbrough:

Being an ardent country-and-western fan, I was very pleased to see Marvin Rainwater climb into the hit parade with his "Whole Lotta Woman."

The country music fans are being better catered for now, with more record releases and radio shows.

But I wish someone would persuade RCA to open their vast hill-billy library to British fans. Up till now, only one EP has been released. Great artists like Chester Atkins are as yet unheard on records over here.

**GILLIAN BARKER**, of Morden, Surrey, writes:

Miss Carey's letter last week said it was a pity Miss Lawson didn't notice Tommy Sands before she saw "Sing, Boy, Sing."

Miss Lawson is probably like me. I never judge anybody by just hearing them. I didn't go silly over "Teenage Crush," because I didn't know what Tommy looked like.

He may have pulled faces while singing and wiggled his hips, and this is something I can't stand.

It wasn't until I saw "Sing, Boy, Sing" that I really thought Tommy was a worthy star.

**CAROLE RUTLAND**, of Kirkby, writes:

I would like to protest at the way some singers are dealing with "Nairobi." They make it sound more like an insult.

They put different words in and sing it out of tune. The only person that seems to sing it properly is Tommy Steele himself.

**SHIELA DARLEY** writes from Liverpool:

I am always glad to listen to one of Russ Hamilton's records on the radio, but I'm sorry to say that if I had to rely on the BBC disc-jockeys, I wouldn't hear him very often.

But thanks to Beryl Reid and Libby Morris, I manage to catch him quite a lot on Radio Luxembourg.

**"SKIFFLE FAN"** writes from Leamington, Warwick:  
I have burned 227 photos of Tommy Steele. Can anyone beat this?



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TWO STAR ATTRACTIONS ENDED NATION-WIDE TOURS THIS WEEK

AND SEND PERSONAL FAREWELLS TO

NME READERS

# ★ Buddy Holly

says

## 'We had a real ball!'

to KEITH GOODWIN

# ★ Paul Anka

writes

## 'Boy, Am I Tired? — But Happy!'

**SITTING** on a table in his dressing room at Hammersmith Gaumont on Tuesday evening, Buddy Holly reminisced about the past 25 days in Britain and, breaking into a broad toothpaste grin, confessed happily: "Sure, we had a real ball! It was just great!"

The remaining two Crickets—bassist Joe B. Mauldin and drummer Jerry Allison—nodded in agreement... then suddenly everybody was talking at once!

"The country as a whole is wonderful and the fans are real nice to us," announced effervescent Jerry. Buddy cut in with an enthusiastic "You bet!" and diminutive Joe B., perhaps the quietest member of this talented trio, just smiled thoughtfully and cocked a thumb up sign in my direction.

Buddy took over for a while as spokesman to recall some of the interesting things that happened during the tour.

Glancing through a date schedule, he singled out the State, Kilburn, date earlier this month, and blurted out: "You know what happened there? I broke a string for the first time! It kind of put us off-balance for a while, but everything went along fine when I got it repaired."

At Southampton, he recalled seeing a lot of sailors in the audience at the Gaumont Theatre, and moving down the list to the Sheffield date, he added: "We played at the City Hall, and it was pretty confusing because we had people sitting behind us. We're not used to that. And another thing, the weather there was cold, and dark, and dismal—I didn't like that."

### Snow on Holly

"You know, it snowed like mad when we played at Nottingham, and that wasn't too pleasant either," said the bespectacled Mr. Holly. Still thumbing through the schedule, he stopped at the date marked Birmingham, and looking slightly puzzled, asked himself: "Now what happened there?"

"Oh, sure, I remember," he exclaimed, as the quizzical expression vanished. "We were taken round the Austin motor works, which was quite a big kick. We spent about half a day there going right from the foundries through to the assembly rooms."

On the subject of fans, Buddy chuckled quietly and murmured: "They were fine—nice, enthusiastic people, very receptive, and generally well behaved."

"Mind you, some of them broke a couple of windows in my dressing room at Worcester trying to get autographs, but they didn't mean any harm."

Jerry Allison seemed eager to tell me his impressions of Britain, and he kicked off by saying: "Well, Keith, it was just like we expected—lots of historic buildings and narrow little streets. It was sort of quaint in many ways."

"We were either working or travelling most of the time, so we didn't get a lot of time to ourselves. But when we were in London we got to see all the real important places like the Tower of London, St. Paul's Cathedral, Big Ben, Westminster Abbey and the Houses of Parliament. We saw the new Planetarium, too, but we didn't have time to go inside."

About audiences, he concluded: "Real nice people—even the Teddy Boys, with their long hair and sideburns! I enjoyed getting fan mail at the theatre every night, and always got a kick out of signing autographs. I reckon we signed our names about 2,500 times!"

Joe B. Mauldin occupied the speaker's chair to reminisce about the British entertainment scene. "In the States we usually tour with package shows that are made up entirely of rock 'n' roll acts. Here, we went out



BUDDY HOLLY

with a real variety show—comedians, ballad singers, jazz bands and rock 'n' rollers—and it made a nice change. I enjoyed it immensely!

"By the way," he added, "we like your Lonnie Donegan real good! We saw him at a midnight concert in London and he was great."

"Chris Barber and Ken Colyer were there, too. This was the first time I had seen any dixieland bands, and I don't really care for that kind of music. They played real well, though."

Manager Norman Petty had been examining the date sheet while this was going on, and he suddenly exclaimed: "Please convey our thanks to Bert Betts, the sound engineer who travelled with us. He did a fine job. And, incidentally, the natural acoustics at Bristol's Colston Hall and Newcastle City Hall were excellent!" Norman should know—he's a top-flight U.S. recording engineer!

### Incident

The final shows at Hammersmith provided an incident worth mentioning. The Crickets bounded on stage to start their act, but Buddy's amplifier developed a fault, and the show was held up for a few minutes. Norman fixed it—and the Crickets exploded into action!

Almost as soon as the curtain was rung down on their last show in Britain, Buddy and the boys were bundled into a waiting car that took them to London Airport. From there—a non-stop flight to New York where today (Friday) they open a six weeks nation-wide tour at the Paramount Theatre.

Though young in years and still comparative newcomers to show business, Buddy, Jerry and Joe showed a remarkable aptitude for doing the right things at the right time during their British tour.

They've learned how to relax and enjoy themselves when they're working, and that's why, we feel, their sparkling brand of full-blooded, down-to-earth entertainment will be of lasting value!

**BOY**, am I tired! Many folks will have you believe that show business is a life of luxury, glamour and fun. Don't kid yourself!

It can be one endless round of work and travel... and that's just what it's been for me during my past three weeks in Britain. I'm not complaining, though! I've loved every minute of it. But I feel a little sad that I've not been able to take any time off to see a little more of your beautiful country.

I've not been able to catch much of your local talent, either, apart from the artists who have been playing the tour with me. I respect them all tremendously, and we've all become firm friends.

### New experience

This has been something of a new experience for me, for we don't have variety shows of this kind back in the States. Rock is much more prevalent over there and you certainly don't get the type of show which caters for all tastes in music.

It's rock all the way, as in the "Big Show of 1957" tour in which I played in the States before I came here.

I have been overwhelmed by audience reaction here. Don't ever let anyone kid you that you British aren't as warm-hearted or demonstrative as the Americans.

Frankly, I was amazed at the warmth of the audiences over here, which are every bit as enthusiastic as at home—perhaps even more so.

### Warm reception

I was told that I might find a difference in the type of audience I would encounter. That, for instance, the Scots would be more appreciative than anyone else. But I can't honestly say that I have found that true. Reaction has been pretty consistent throughout.

There have been times when I have been greeted with warm, sustained applause, rather than screams or shouts—but I can't say this was particularly noticeable in any one area. It's happened rather more at the beginning of the week. I suppose the weekend is more the time when the teenagers go to the theatre to shout their heads off.



"Superstitious? Not me. See, I whistle in the dressing room."

One thing I have noticed over here which you would never see in the States. Often I look down to the front row of the theatre and I see middle-aged people beating time to my songs, clapping their hands and thoroughly enjoying themselves—folks old enough to be my parents. Back home, it's always the teenagers in the front rows—never anyone else.

We've had a lot of fun wherever we've gone. At the Davis Theatre, Croydon, for instance, it was especially exciting, because between houses some CBC newsreel men came in and shot some film for showing on Canadian television on Monday night.

We invited some of the fans in from outside the stage-door and they congregated in the dressing-room to lend a little atmosphere to the film—and to let the folks at home see that I have a certain following over here!

Say, I'm supposed to tell you my impressions of the British tour. But everything has been one mad rush, and I just haven't known where we've been half the time.

### Auto-tour

We hired a car to transport us around the country and we were pretty fortunate in that our itinerary didn't take us through any of the districts that were so badly hit by the blizzards.

When I wasn't curled up asleep on the back seat, I was taking shots of the towns and countryside we passed through on the cine-camera.

We've got thousands of feet in



"Weekend audiences are warmer, more responsive."



"Guess they'll wonder what's happened when I start asking for tea at home!"

the can as a wonderful souvenir of Britain to take home. But I still haven't got Buckingham Palace—must get that before we take off for the States!

I guess I'm looking forward to being able to relax for a short time. And maybe I shall have the opportunity of fulfilling a long-standing ambition. I've always wanted to see Frank Sinatra perform in the flesh.

If he's playing anywhere next week, guess I'll hop a plane and see him and pick up a few tips from the master.

I hear tell that my new record has just been released in Canada and the States. Both sides are my own compositions, but the one we shall be

going for is called "Crazy Love." We're hopeful that it might catch on—it's got the right sort of beat. I expect you'll be hearing it in Britain before long.

Must say I've grown to like some of your really solid food dishes over here. They tell me I'm still a growing lad (well at only 5ft. 4in., I hope I'm still growing!) so naturally, I like my food.

And believe me, it's perfectly true what they say about the roast beef of old England. I've become addicted to your tea-drinking habits, too—guess they'll wonder what's happened when I start asking for tea at home!

I'm really sorry to have to leave you all. Everyone has been so kind to me and all the fans have been so wonderful.

Once or twice their enthusiasm has bubbled over. Down in Brighton, I nearly had the shirt torn off my back, and we suffered a few broken panes of glass.

And up in Dundee, one of the accompanying cars was tipped onto its side in the scramble, but it was only by sheer weight of numbers.

### Best behaviour

Generally speaking, however strongly as they may feel, British audiences are the most enthusiastic, yet best behaved and most disciplined of any I have ever met.

Ge, I don't know when I shall be able to come back again. It depends on so many things that may happen back home. And then there's some talk of a Scandinavian tour, but at the moment, it's all very tentative. But I do sincerely hope that it will be real soon.

But the time you read his, I shall be back in America. But I want you to know that I shall have taken with me some thrilling memories of some really great people—and the knowledge that I have made a host of new friends.

Goodbye for now. Thanks for your support, and I hope that I may have the opportunity of seeing you again in the very near future.

**A STAR**  
**JERRY LEWIS**  
**SPEAKS**

**JERRY LEWIS** speaks about his 12-year-old son: "Gary has 200 tons of talent. But it's going to be hidden from now on until he grows up and graduates from college. It's not only that I don't like most professional child actors."

"It's that Gary's going to have the advantages of the education I didn't have. I had to quit in the second grade of high school, not because I needed the money, but because I couldn't be happy unless I was in show business. I've lived to regret it."

"I've had to adjust to situations I could have coped with more easily if I had gone on in school."

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Popular rock singer Bill Kent, seen here with the Dene-Aces, is making a good impression on his current variety tour around the country. The Dene-Aces are (l. to r.) Mick McDonough (guitar), Pete Elderfield (bass), Terry Kennedy (guitar) and Laurie Catton (drums).

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**TAIL-PIECES BY THE ALLEY CAT**

**Tommy to fly?**

THE "No flying for Tommy Steele" story that brought the singing star national newspaper headlines a few weeks ago looks like reaching an ironic conclusion. It seems highly probable that he will return from South Africa by air after all!

Remember how the story was put out that, after the Munich air disaster, Tommy would travel to South Africa by sea? (Although he had, in fact, decided to make the trip out by boat long before the disaster.)

He had originally intended to return by air, though this was not so urgent after the plan for him to appear at the London Palladium had fallen through. Now chances are that, after concluding his South Africa tour on Thursday, Tommy will be back in London by the week-end.

Brooklyn Town and Country Club last Thursday, Frank Sinatra made a special flight from Miami to attend.

During a cabaret performance in Chicago last week, Sarah Vaughan's entire night club act was recorded by Mercury; the audience included Sammy Davis, jr. . . . After touring the world with Johnnie Ray for two years as road manager, Londoner Glyn Jones remains here at conclusion of Johnnie's current European visit—rejoining the Lew and Leslie Grade office . . . His own U.S.-TV weekly series prevented Pat Boone singing "April Love," at Hollywood Academy Awards on Wednesday of this week; Jimmie Rodgers seized the opportunity of taking his place . . .

Another cover version of Laurie London's success ("He's Got The Whole World In His Hands") has been waxed by gospel singer Mahalia Jackson for the U.S. market—she has been performing the number for years . . . Is this a bid to be included in Scots Royal Show—a trumpet solo called "Balmoral Melody" waxed on Philips by Murray Campbell? . . . Although several major labels made Howard Keel lucrative offers, he finally signed with RCA . . . If the deal goes through for Colin Hicks to make a film in Denmark, he will reportedly get £3,000 for his part in it—£500

The final comment comes from Tommy's mother. Mrs. Hicks told an NME colleague: "When he phoned me last week-end, I asked him whether he would fly home, and he said it depended on how urgently he was needed in Britain.

"I'd like to see him come back by boat—for the rest. But I've no objection to him flying—his safety is in the hands of the Almighty."

London agent Billy Marsh leaves for New York this week—to view a possible feminine artist for Bernard Delfont's summer season show at Brighton . . . The association of Count Basie and Frankie Vaughan (at the last Royal Variety Show) was renewed in New York last Friday, when Frank visited the Basie orchestra playing at Birdland . . . For Judy Garland's opening night at

more than big brother Tommy earned from his filmed life-story . . . Never guilty of a bad performance, Nat "King" Cole has been widely praised by Hollywood critics for his acting—portraying W. C. Handy in "St. Louis Blues" film . . . Will Terry Dene's friendship with female lawyer Nemone Lethbridge lead him to the Bar?

Unusual package at the Desert Inn in Las Vegas at the moment is "Newcomers of 1928," featuring Paul Whiteman, Rudy Vallee, Harry Richman and comedian Buster Keaton . . . With an increase of ballads in British hit parade, David Whitfield must still be wondering why "Cry My Heart" tearfully collapsed—especially with Mantovani orchestra co-starring . . . What are the chances of comparable British success for revival of "Who's Sorry Now"—Connie Francis's current "Billboard" Top Twenty entry . . .

No doubt that Show Biz soccer team will be pleased that Buddy Holly and The Crickets have completed their stage tour here—as meanwhile they are without ex-Blackpool footballer Gary Miller, who appeared in the package show . . . Not since Russ Hanulton's Gold Disc achievement with "Rainbow" has a British singer invaded the U.S. best sellers; but Laurie London (on Capitol) was in "Cash Box" charts at No. 31 last week with "Whole World In His Hands," despite cover recording by Barbara McNair (Coral) . . . Because Don Barbour is ill with pneumonia, The Four Freshmen have had to cancel some American dates . . . When Shani Wallis accepted leading role in Australian "Bells Are

Ringin'" production, it seemed Yana would be chosen for London Palladium revue (opening in May, with Harry Secombe starring)—but now it appears a soprano singer is probable choice of impresario Val Parnell . . . Already Elizabeth Taylor has been approached for her consent to a film of Mike Todd's life-story—which would include a prominent role for Eddie Fisher, who was best man at Todd-Taylor wedding . . . A recording session for Eddie last Sunday was cancelled—in view of his grief at Mike Todd's death the previous day, he flew with Elizabeth Taylor to the funeral in Chicago.

It seems that Dave King couldn't make up his mind whether to appear at Brighton Hippodrome this summer—but when he did, Frankie Vaughan had already been signed . . . Although Johnnie Ray received telegrams and fruit from his ex-wife Marilyn Morrison after his recent ear operation, they remain "good friends" only . . . Understood from a reliable source—Jack Jackson's ATV show will revert from Saturday to Sunday nights . . .

Next week (on April 3), Doris Day celebrates her seventh wedding anniversary to Marty Melcher . . . When looking over names for the Scottish Royal Variety Performance, will the organisers consider the suitability of Glasgow-born skiffle king Lonnie Donegan? . . . With music by London-born Jule Styne, "Say Darling" is a new Broadway musical opening next week—which co-stars Vivian Blain and Johnny Desmond (featured vocalist with the wartime Glenn Miller orchestra) . . . When colleague Derek Johnson

**PERRY COMO'S UNUSUAL CONFESSIONS IN APRIL 'HIT PARADE'**

"At the age of 45, I'm too old to be commercial," says Perry Como. "I still like a song that's sweet and simple." This is just one of many frank comments he makes about himself, his hit songs, his TV show, in the personal article he writes in the April HIT PARADE, out on sale next Tuesday.

Other stars who contribute to this bumper April issue include Buddy Holly, who tells of his plans to buy a British sports car; Dickie Valentine ("I'm leaving rock 'n' roll to those who do it better"); and Paul Anka, who describes his slimming activities.

Writing about his new film, "The Duke Wore Jeans," Tommy Steele recalls the night he got lost in the fog. Jim Dale answers questions about his public and private life on the "Witness Stand." Bandleader Ken Mackintosh talks about the fun he has with his off-beat hobbies of flying and criminology.

The April HIT PARADE also contains all the latest stories and pictures of your favourite recording stars. Among them are Terry Dene, Jerry Lewis, Liberace, Pete Murray, Bill Justis, Mario Lanza, Ricky Nelson and The McGuire Sisters.

On top of this, you get reviews of the new pop and jazz records, news and gossip from the American film and recording studios, and facts and figures about many famous musical personalities, including the home addresses of Hollywood movie stars.

Other regular features include readers' questions answered by the stars, letters and fan club pages, a quiz to test your knowledge, and the cash prize picture crossword competition.

And if you want to know who are the singers' favourite singers, read what Jimmie Rodgers, Patti Page, Laurie London, Vera Lynn and other big stars say about the "Voice of Their Choice."

Packed with articles and pictures from the world of music and records, the April HIT PARADE is something every pop fan will want to have.

Make sure of your copy by placing a firm order right away with your usual newsagent or bookstall. Or fill in the coupon on page 11, and you will receive a copy on the day of publication.

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called to say goodbye to Paul Anka this week, the singer was being interviewed by a very square newspaper reporter; asked whether he found any difference between British and American teenagers, Paul replied: "No, they're all about the same age!" . . . Typically generous gesture by Alma Cogan—to pay for tuition for 15-year-old Christine Burdett (winner of a vocal competition at a fan club get-together) . . . Renato Rascel, Italian comedian who composed "Arrivederci, Roma," has a starring role in Mario Lanza's new film, "Seven Hills Of

strong entry into the best-selling charts, a TV and concert tour here by Jimmie Rodgers must be considered highly probable . . . To publicise new Chordettes release here (their "Lollipop" disc is No. 3 in U.S. "Billboard" chart), the Decca company has sent out 10,000 lollipops with the note: "Some thing sweet for you—a top pop for the lolly!" . . . or just suck it and see? . . . Ray Anthony gets his first big dramatic part opposite his singer wife Mamie Van Doren in "High School Confidential" . . .

Messages of congratulation on his American achievements went to Frankie Vaughan from recent Copenhagen conference of Philips world-wide a-and-r chiefs . . . Doris Day's husband, Marty Melcher, has signed Jack Lewis (an airline pilot) for his Arwin record label, which is to begin production soon . . . ABC-TV resident singer Maureen Kershaw is expecting a "happy event"; she is married to Burton Brown, former comedian now with the Lew and Leslie Grade office . . .

Rosemary Clooney and Jose Ferrer are expecting their fourth child in October . . . Will this revive the recent "kilt versus trows" controversy?—Jackie Dennis wears the latter for his "La Dee Dah"—spot in "6.5 Special" film . . . Hardly believable is recent statement by Jayne Mansfield—that she wears a large diamond ring in order to draw attention to herself!

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