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45/78



CLOSE-CROPPED ELVIS

Elvis Presley's Army haircut seems to suit him. He looks younger and if anything, more handsome. (See page 2 for latest news of his Army career).

A VERY HAPPY TOMMY

Tommy Steele, just back from South Africa, brought this gay picture of himself specially for NME readers. His "Nairobi" is still in the top ten after six weeks.

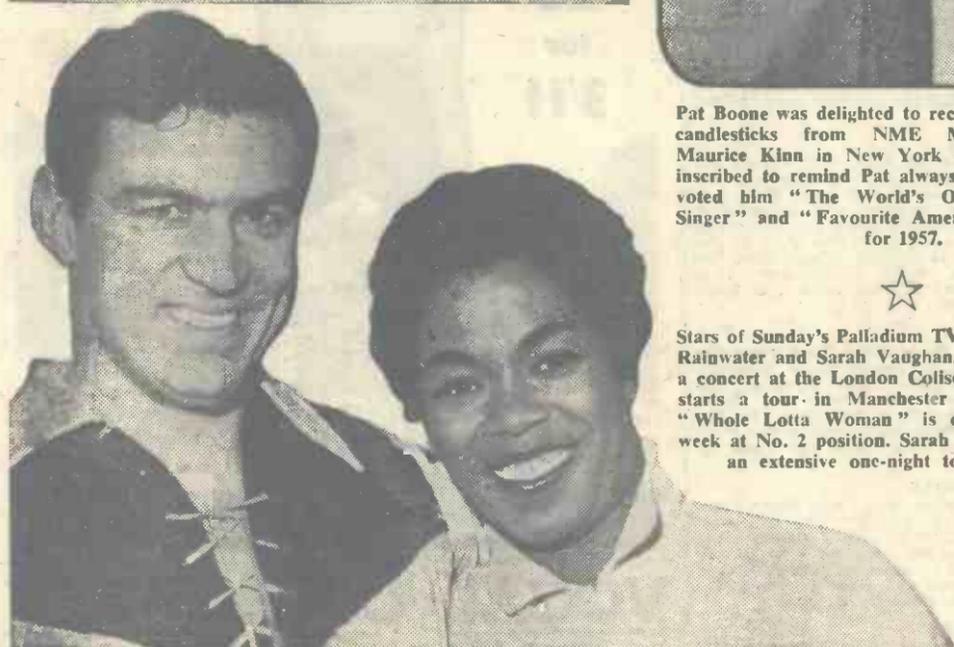
PRESENTATION TO PAT



Pat Boone was delighted to receive a pair of silver candlesticks from NME Managing Director Maurice Kinn in New York recently. They are inscribed to remind Pat always that NME readers voted him "The World's Outstanding Popular Singer" and "Favourite American Male Singer" for 1957.



Stars of Sunday's Palladium TV show were Marvin Rainwater and Sarah Vaughan. Marvin appears at a concert at the London Coliseum on Sunday and starts a tour in Manchester on Monday. His "Whole Lotta Woman" is celebrating its third week at No. 2 position. Sarah Vaughan is now on an extensive one-night tour of Britain.



TOMMY STEELE

A TRULY GREAT RECORD!

THE GIRL HE LEFT BEHIND

Recorded by

ANNE SHELTON on Philips PB 815

PAUL ANKA sings
CRAZY LOVE

B/W

LET THE BELLS KEEP RINGING

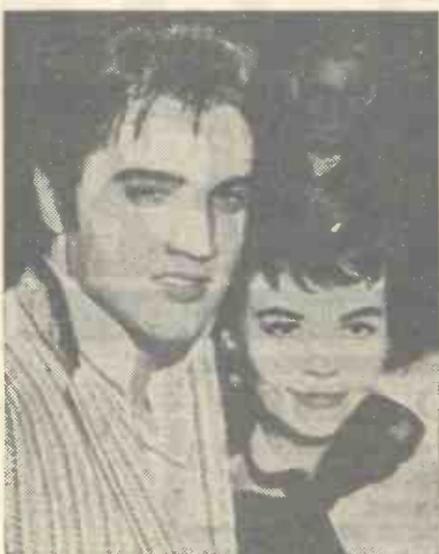
ROBERT MELLIN LTD., 30 NEW BOND STREET, W.1 MAY 3272/3

NEW SLANTS ON TWO OF THE LEADING

ELVIS

Marriage for soldier Presley?

asks DANE MARLOWE



Elvis took Natalie Wood, young Hollywood star, to his home. But they both stressed they were "just pals" and there was no romance.

ELVIS PRESLEY is finding Army life to his liking after his first month in uniform. He finds he has more time to relax and think things over. He is discovering just how fast life as one of the world's most energetic and sought-after entertainers has been. And how much he's been missing.

Elvis always has been a conscientious boy. He's known what insecurity can do to persons, haunting them and terrifying them. Therefore, he worked hard and did what Colonel Tom Parker told him to do, business-wise.

The Colonel kept him mighty busy, but made certain that Elvis was well paid for his work. There was nothing for nothing, and it is only fair to say that Elvis earned every penny he's made.

Now insecurity has disappeared. He is rich. Young. Handsome. Elvis is probably the most eligible bachelor in America—if not the World.

And as he is now directly under a sergeant instead of a colonel, he finds he has more leisure time after parades. He devotes this to several things, not least of which is the healthy, normal pursuit of chasing the girls. What GI or Tommy is slow at doing that?

Folk in Hollywood have started a strong rumour that Elvis may find time in the Army to get married.

He told an intimate friend at the studios during the making of his forthcoming "King Creole": "Shouldn't be surprised if I might find time to think about marriage when I get in the Army."

Up until his short trip from Memphis to Fort Chafee, Arkansas, to start his National Service, Elvis has confined his wooing to brief periods between professional engagements. And he's "played the field," as the expression goes. He puts it this way: "Why go with one gal when there's so many beautiful gals around?"

Elvis has hitherto taken his favourite girls to his home at Memphis, Tennessee, where he's introduced them to his folks and played host to them, making them most welcome house guests. Among the girls who have been to Elvis's home are actress Natalie Wood, dancer Doty Harmon, sportswoman Venetia Stevenson, and several others.

Elvis has paid their fare to his hometown from wherever they come from. His reason for taking them to Memphis is that he could relax there.

"Folks have known me since I was a shaver and don't pay much heed to my success," he explains. They let him alone, don't run after him for autographs.

So when Elvis gets leave from the Army—and that'll be a longer spell of freedom than he had between engagements, even though some of the time will be taken up with recording—he'll be heading to Memphis, and if he has a new sweetheart, she'll probably be going with him.

What does he like to do to pass his free time in Memphis? For a start off, he gets a big kick out of

motor cycling. His girl friends are expected to be good pillion riders, not afraid to take a corner at speed either.

And he likes to go horse riding. He's got three horses of his own now. That's where Venetia Stevenson scored with him—she's an expert horsewoman.

And Elvis likes to go "to the movies." He has quite a varied taste, but the show must be good or he'll walk out. On the other hand, if it's real good, he'll see it twice round.

Elvis also likes to "ride around" in his latest super-charged car, preferably with a girl friend to chat to, or to drive silently side by side and enjoy the superb power of a smooth machine.

Of course, all the girls Elvis has asked to Memphis haven't gone. He sees their point of view and doesn't let it worry him. If they don't want to go that's okay with him. He's only asking them for their own enjoyment.

"If I like a girl, I want to make

her happy. And I can only make her happy if I'm at ease, too, and that's why I like to go to Memphis," he argues sensibly.

Elvis is one of the frankest persons you'd ever meet. He's admitted he can't play the guitar. "I hold it so's I can have something to do with my hands," he has said. With the same candour he has said he doesn't write any of the songs credited to him. "I think I'm good to write my autograph," he confesses.

SO ANY GIRL WHO MARRIES ELVIS PRESLEY MARRIES AN HONEST, STRAIGHT-TALKING MAN.

Elvis is even getting used to being without his sideburns. It wasn't easy for him to part with them, even

though they were shaved off before he went into the Army.

When he was asked a year or so ago to shave them off for "Jailhouse Rock," he refused. He covered them up with make-up equipment, so that it looked as if he's shaved, but the sideburns were still there.

They've gone now (as the picture on the front page of this week's issue testifies), but even though his head is somewhat lighter he's not complaining.

Now he can live a more normal life in the Army and have time to take a girl out more than once, for he is stationary for the time being instead of hopping all over the country. He has more leisure time, too, instead of having lines to learn in the evenings when he was making a movie.

A whole new world has opened up to Elvis Presley. And although most young men find that the Army upsets their entire existence, restricting them rather than giving them more freedom, Elvis finds it the other way round.

Yes, as they are saying in Hollywood: "Elvis may even find time to get married during his two years in the Army." And if he does, all we can say is some lucky girl is going to be the GI bride of the century!

WHO'S WHERE

(Week commencing April 21)

MICHAEL HOLLIDAY Birmingham Hippodrome

CHARLIE GRACIE Finsbury Park Empire

THE HILLTOPPERS Glasgow Empire

RUBY MURRAY, JONES BOYS Leeds Empire

JERRY LEWIS, KAYE SISTERS London Palladium

WEE WILLIE HARRIS, LES HOBFAUX Newcastle Empire

DICKIE VALENTINE Nottingham Empire

EDMUND HOCKRIDGE, YANA Sheffield Empire

TERRY WAYNE Belfast Opera House

MALCOLM VAUGHAN, FOUR GIRSON GIRLS Chester Royalty

MARVIN RAINWATER, JOHNNY DUNCAN Manchester Hippodrome

RUSS HAMILTON Bristol Hippodrome

JIM DALE, THE VIPERS London Metropolitan

ONE-NIGHT STANDS

(Week commencing April 18)

LONNIE DONEGAN, BILLIE ANTHONY

Friday: Granada, Maldstone; Saturday: Granada, Slough.

JOHNNIE RAY

Friday: City Hall, Newcastle; Saturday: Odeon, Leeds; Sunday: De Montfort Hall, Leicester; Monday: King George's Hall, Blackburn; Tuesday: Civic Hall, Wolverhampton; Wednesday: Colston Hall, Bristol.

SARAH VAUGHAN, TONY KINSEY

Friday: Granada, Woolwich; Saturday: City Hall, Sheffield; Sunday: Odeon, Liverpool; Monday: Odeon, Glasgow; Tuesday: New Victoria, Edinburgh; Wednesday: Odeon, Newcastle; Thursday: Odeon, Manchester. ('Band Call'—page 3)

RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

SUNDAY

7 Requests; 7.30 The Winifred Atwell Show; 8 Stringing Along; 8.30 Calling

The Stars; 9 Roxy Time; 9.30 Cream Of The Pops; 10 Record Rendezvous; 10.30 Humphrey Lyttelton Show; 11 Top Twenty.

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

7 208 Music Shop; 7.15 Spot The Mistakes; 7.45 Ranch House Serenade; 8 Masterspy; 8.30 Lucky Number; 9 The Paul Anka Show; 9.15 Liberace; 9.45 Favourites Old and New; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour; 11.30 Radio Bible Class.

FRIDAY

7 208 Music Shop; 7.15 Happy Times; 7.45 The Song and Star; 8 Shilling A Second; 8.30 Friday's Requests; 9 Sporting Challenge; 9.15 Dickie Valentine Show; 9.30 Friday Film Time; 9.45 Godfrey Winn's Concert; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.

SATURDAY

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

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RECORDING PERSONALITIES

PERRY

I OFTEN wonder what girls can see in a man to make them wriggle with delight or squirm with ecstasy. What is this magical, elusive quality known as "sex appeal"? Why should a stocky, middle-aged man of average height, and with greying hair, set female hearts a-flutter and pulses racing, more than any ordinary man-in-the-street?

Maybe it's something to do with his ambling gait, or his colourful clothes. Possibly it's the air of charm and good-nature which surrounds him, or the informal lack of sophistication.

Perhaps it's something in those deep brown eyes, or his lack of self-consciousness. But more likely, it's a combination of all those items, plus an indefinable factor beyond the understanding of a mere male such as I!

The fact remains, though, that you'll find many girls today who will irrevocably declare that Perry Como has more sex appeal than Rock Hudson!

I've tried hard to analyse this reaction, without a great deal of success. To be utterly cynical, the obvious explanation is that any man with a regular weekly TV series is bound to come within the orbit of thousands of star-struck, glamour-seeking girls. Specially if he happens to be an American.

Not all

But there's more to it than that with Perry Como. I've seen completely level-headed and well-disciplined girls go completely dizzy at his appearance on their TV screens. And girls in show business who have actually met Perry assure me that it is quite a breath-taking prospect. One actually told me that she entirely lost her voice when she was introduced to him!

Modesty not being one of my stronger qualities, I refuse to believe that any man can have such a drastic, initial effect upon a woman. You see, I am a firm devotee of the

theory that anything inaccessible is automatically more desirable.

And there's certainly a "hands off" notice tagged to Mr. Como's label. For he is one of the most happily married men in all show business—and has been for 24 years.

And despite all the temptations and deviations which must necessarily come Perry's way, he just doesn't want to know. He's not interested. And (so authorities on the female mind assure me), this makes him doubly exciting to his admirers.

Perry lives in an attractive mansion at Sands Point, Long Island, with his wife and children—at a comfortable distance from the studio which transmits his regular Saturday-night TV show.

The reason for his consistent loyalty to his wife? Quite apart from the old-fashioned reason of being in love with her, he admits candidly that he'd probably still have been a barber if it hadn't been for her drive and encouragement.

He was singing with Ted Weems band for a lengthy spell, starting in 1936, but when the outfit broke up, Perry was perfectly content to settle for a steady barbering job.

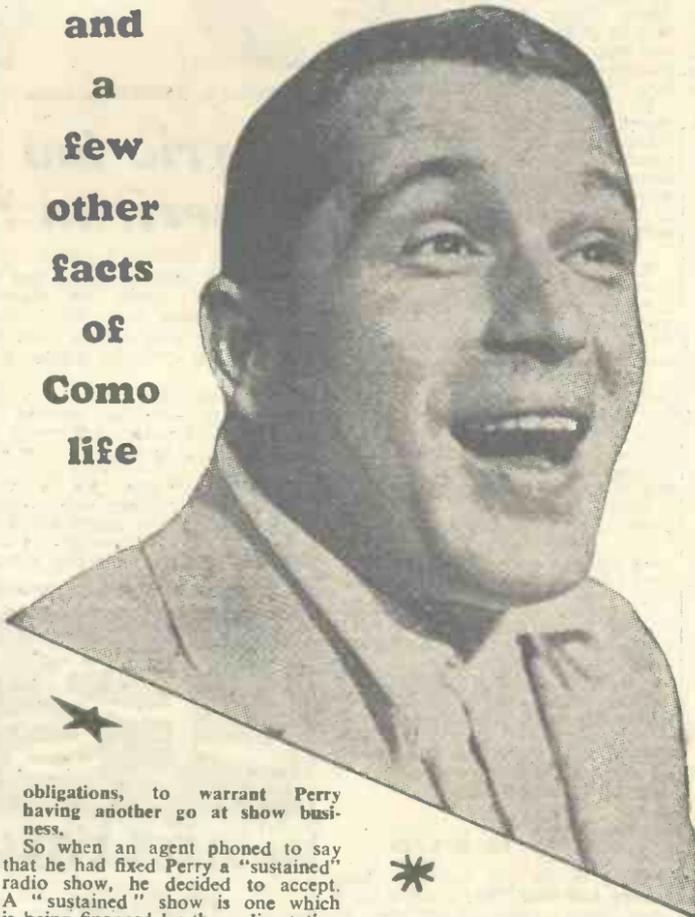
But his wife, Roselle, kept telling him that he had "something," and that they were still young enough in life, and sufficiently lacking in

DEREK JOHNSON probes

Mr. Magic Moment's

sex appeal!

and a few other facts of Como life



obligations, to warrant Perry having another go at show business.

So when an agent phoned to say that he had fixed Perry a "sustained" radio show, he decided to accept. A "sustained" show is one which is being financed by the radio station itself, because no sponsor had been found.

Naturally, therefore, the pay is not particularly attractive and Perry was only making 62 dollars a week for his series. Nevertheless, it didn't take him long to make his mark, and Chesterfield soon took up the option on the programme.

This was the beginning of the chain of events which led to his present important TV show—probably the most popular weekly show in the world.

Dismiss the "sex appeal" angle for a moment, and consider what else Perry Como has to offer that

is so different from any other entertainer.

To start with Perry sings. But even in these gimmick-infested days, there are still hundreds of artists who genuinely sing, though maybe not many possess the Como brand of sincerity, warmth, feeling—and humility.

If I had to put my finger on any one facet of Perry's personality, which I find especially endearing, I would pick his lack of polish.

Many people on witnessing his casual, relaxed TV manner, regard this as a highly-trained act. But this

WONDERFUL JOHNNIE!



JOHNNIE RAY started his new British tour—which takes him to 14 different towns in two weeks—at the Free Trade Hall, Manchester, on Saturday.

His two shows there went like a bomb, with the fans showering him with gifts and swooning with all the old fervour.

But, for the first time since he became a seasoned performer, he confessed to feeling a trifle nervous.

By now, he will have got used to working with the Ken Mackintosh Orchestra. There was every sign it would settle down to a mutually happy partnership.

His 40-minute act is a challenge to any accompanist, and it was well met by Kenny Hollick, resident drummer in the Mackintosh-line-up.

Johnnie normally tours his own American drummer, and Herman Kapp is again with him, but only in an advisory capacity. The Musicians'

Union ban keeps him off the platform.

Main cause for Johnnie's anxiety was his deafness. The operation on his ear, he says, was surgically successful, but his doctors have warned him that it may be six months before he can reap its full benefit.

He was not wearing his famous hearing aid on arrival in England, but put it on to meet the fans waiting for him at the Manchester airport. None of them noticed that he was wearing it on the other side of his head—the operation was on his left ear.

"Had it not been for this infirmity," he told friends, "I don't think I should be where I am today—it made me work hard to overcome it."

He worked without his "aid." Showed his courage. Fans stormed the platform at the end of the first show and he had to be rescued by his strong-arm men!

"You shouldn't be so rough with them," he chided.

And he never gets impatient with requests for autographs—even though they say it is for their kid sisters.

"Gee, it's great to be famous," he says. "I like it."

PEGGY WALSH.

This is Perry's "better half"—Roselle—who has made the Como household a constantly happy one.



is the essential Perry Como—it really is natural. If he's at a loss for words, or suddenly lacks poise, he'll pull up his socks, or scratch his nose.

The man is completely devoid of inhibitions and in the process makes you feel that you could behave almost any way you wanted to him—and still get away with it!

But in spite of his informal, almost fumbling, manner on screen, Perry is the central cog of a vast business machine, which controls all his interests. And in the Como home, so his friends will tell you (though Perry has never permitted the publicists to intrude upon his private life to any extent), it's Roselle who is the dominating influence.

She guides and comforts her famous husband, preventing him from becoming big-time or cocky (as Perry willingly admits).

Her secret

Mrs. Como's secret? Simply that she trusts her husband. One of the most frequent causes of show business marriages breaking up is the adulation to which a star is subjected, causing a certain amount of understandable jealousy on the part of the wife (or husband, whichever the case may be).

But Roselle Como is not a jealous woman—she trusts Perry implicitly. And Perry respects her trust and confidence.

That is why they are seldom seen in the world of bright lights and night clubs. Perry much prefers to spend his off-duty moments at home with his family, quietly curled up on a couch, and watching television. He is an ardent TV fan, and nothing gives him greater pleasure than watching the endless parade of comedy shows on American wave-lengths. Except perhaps an occasional round of golf.

This, then, is the reason for Perry's successful domestic life. He and Roselle have a mutual understanding and tolerance; they refuse to allow outside forces to disrupt their married life, and they go happily on their way, as though fame and fortune had never hit them.

If I stress this aspect of Perry's private life it is because his contentment in this sphere is reflected in his abilities as an entertainer. Watch him on TV, and immediately you get the impression: "This man is not false."

And you are right, because the world-famous Como relaxation is not something which can be turned on and off like a tap. It is ever present in his character. And it comes of having that placid, secure state of mind, which only a happy family life can bring.

For my part, I am not prepared to discuss Perry Como's pretensions to the title of "Mr. Sex Appeal of 1958."

But for my money, I will gladly acclaim him the TV entertainer of this, or any other, year.

BAND CALL

(Week commencing April 18)
JOHNNY DANKWORTH ORCHESTRA
Friday: Drill Hall, Bury; Saturday: Seymour Hall, London; Tuesday: Royal Albert Hall, London; Thursday: Baths Hall, Scunthorpe.

ERIC DELANEY ORCHESTRA
Friday: Marine Ballroom, Morecambe; Saturday: Civic Hall, Nantwich; Sunday: Savoy, Exeter.

BASIL KIRCHIN BAND
Saturday: King's Hall, Herne Bay; Sunday: Coliseum, London; Tuesday: Locarno Ballroom, Swindon; Thursday: Central Ballroom, Aldershot.

RONNIE ALDRICH AND THE SQUADRONAIRES
Friday and Saturday: Kelvin Hall, Glasgow; Sunday: Granada, Bradford; Tuesday: Royal Albert Hall, London.

CHRIS BARBER BAND
Wednesday: Jazz Club, Harringay.

CHAS. McDEVITT'S SKIFFLE GROUP
Friday: Granada, Shrewsbury; Sunday: King's Hall, Belle Vue, Manchester; Tuesday: Royal Albert Hall, London; Wednesday: Cook's, Ferry Inn, Edmonton; Thursday: Corn Exchange, Colchester.



ANNE SHELTON

THE GIRL HE LEFT BEHIND
SAIL ALONG, SILV'RY MOON
PB 815



FRANKIE VAUGHAN

WE'RE NOT ALONE
CAN'T GET ALONG WITHOUT YOU
PB 793



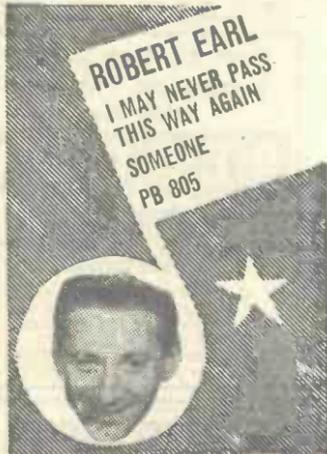
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LONDON. FRI. 2nd May: Gaumont State, Kilburn: 8.0 p.m.

SAT. 3rd May: Gaumont State, Kilburn: 5.30 & 8.30 p.m.

SUN. 4th May: Gaumont State, Kilburn: 5.30 & 8.30 p.m.

SUN. 18th May: Gaumont State, Kilburn: 5.30 & 8.30 p.m.

BRISTOL. TUE. 6th May: Colston Hall: 6.30 & 8.45 p.m.

NEWCASTLE. WED. 7th May: City Hall: 6.30 & 8.40 p.m.

SHEFFIELD. THURS. 8th May: City Hall: 6.30 & 8.50 p.m.

NOTTINGHAM. FRI. 9th May: Odeon Cinema: 6.25 & 8.40 p.m.

BOURNEMOUTH. SAT. 10th May: Gaumont Cinema: 6.0 & 8.30 p.m.

CROYDON. SUN. 11th May: Davis Theatre: 6.0 & 8.30 p.m.

GLASGOW. TUE. 13th May: Odeon Cinema, Renfield Street: 6.40 & 8.50 p.m.

LEEDS. WED. 14th May: Odeon Cinema: 6.15 & 8.30 p.m.

LIVERPOOL. THURS. 15th May: Odeon Cinema: 6.40 & 8.55 p.m.

BIRMINGHAM. FRI. 16th May: Odeon Cinema, New Street: 6.30 & 8.40 p.m.

MANCHESTER. SAT. 17th May: Free Trade Hall: 6.0 & 8.30 p.m.

PAUL ANKA'S slow beat is real gone!

A "SYMPHONIC ROCK" backing is about the best description I can give to the big orchestral accompaniment behind Paul Anka as he sings "Crazy Love." In other words, it's the same sort of backing that we heard on "You Are My Destiny."

Song is slow, the beat powerful, the mood—real gone. Must be another hit for the young Canadian, although to my ears it has less of an immediate hit sound than his previous three winners. This one has to be heard two or three times before it gets hold of you.

In sharp contrast "Let The Bells Keep Ringing," is zippy, gay and carefree, as Paul spins the yarn of a boy and girl from Napoli, and the Don Costa orchestra provides a happy profusion of dancing chimes.

Both songs are, needless to say, Paul's own compositions.

This lad seems to be a never-ending fount of words and music. A very good thing, since his songs hit today's pop music nail right on the head. Another money-spinner for Columbia.

KEITH FORDYCE on the latest 'Singles'

VIC DAMONE

The avalanche of waxings of songs and music from the show "My Fair Lady" has commenced. And quite a welcome avalanche it is, too, because Messrs. Lerner and Loewe have created a memorable score.

A platter that made the hit parade Stateside is Vic Damone's "On The Street Where You Live," released here by Philips. Vic has a most agreeable voice, and when it comes to light ballads, there are few who can turn in a better performance than he can. He's certainly made an excellent record of this delightful song, which flows along in a mood of warm romance, head-in-the-clouds and heart-on-the-sleeve. Could be that this number will hit the charts on sale of sheet music before the record shows up.

Flipside is the best version of "Arriverderci Roma" that I have ever heard. Taken slowly and nostalgically, with excellent backing from the Glenn Osser orchestra (mandolins, of course!)

Vic captures the sweet sorrow of parting to perfection, and so sensitive is his interpretation that by the time the record has ended, the listener has the feeling that he, too, has just said goodbye to a lovely city full of romantic memories.

Which is just about the highest praise the record could earn!

CHARLIE GRACIE

Coinciding with the start of his tour of Britain, Charlie Gracie has a new disc on the market, "Crazy Girl." (London American).

A bright and entertaining rocker, good moneysworth but not outstanding in its originality.

"Dressin' Up" is a good commercial title, the words have plenty of teenage meaning, and there's a fast and cheerful beat.

BING & BOB

Good to see the names of Bing Crosby and Bob Hope coupled on a label once again. "Nothing In Common" is ideal material for these ever-young old-stagers and they add plenty of their own mickey-taking gags on the subjects of golf, age, films and singing.

A lot of the jokes are of a particularly American nature with reference to old films re-running on TV, and baseball teams that haven't been successful.

All the same, there's plenty to give a chuckle to British listeners. (Incidentally, I wonder if Bob's reference to Ovaline means that the BBC will ban this disc?)

The flipover, "Paris Holiday," is one great big, fat plug for the Hope-Fernandel starring film. There's more song and less gagging on this side, but there's a honey of a crack about the Eiffel Tower.

This is on the London American label—I guess that Old Man Cros. must have turned up on every label in existence at some time during his career!

DORIS ONLY SINGS ONCE

THE only time you will hear Doris Day singing in the new Paramount presentation "Teacher's Pet" (Odeon, Leicester Square), will be during the credit titles.

For the rest of the film she plays a teacher in journalism. Doris romps happily through her part, but isn't given one opportunity to sing.

That is left to Mamie Van Doren, who is effective enough as a night club entertainer.

But Doris Day doesn't have to sing to be cute. And it doesn't take a lot of imagination to understand why Clark Gable wanted to go back to school.

"Teacher's Pet" is rather too long. The story—Clark Gable plays the part of a hard-boiled news editor who attends one of Doris Day's classes and falls in love with her—could easily be cut by half an hour. And it would probably be better for it.

MALCOLM JOHNS.

Jim Dale takes it quietly



CHUCK BERRY in action

JIM DALE has a great song on his latest for Parlophone. "Tread Softly, Stranger" is quiet and melodious, has a not-too-pronounced beat and is reminiscent of a cowboy idling along on his horse, singing dreamily to the strains of his own guitar.

This is the first time Jim has tackled a song that gives him a chance to do a spot of serious vocalising, and he makes a first-class job of it. Here's one more singer who entered the recording arena on the crest of the r'n'r wave, yet has the ability to stay at the top with other types of song.

Jim gets composer's credits for the flip song, "Jane Belinda," named after his daughter who was born a few weeks ago.

Clearly, Jane B. is a real rock-a-bye baby in a real gone crazy cradle! It's an attractive song that could have more pop appeal than the "A" side.

MATT MONRO

Matt Monro has moved to the Fontana label and makes a very creditable debut with "Another Time, Another Place." His light, relaxed voice is just right for the mood of this slowish, romantic ballad, but I wish he would occasionally add a little extra power to some of his notes.

It would not only improve the song but also remove the nagging suspicion that Matt is afraid of really going for one of the higher notes—after all, the key is not so very demanding.

Inhabitants of, exiles from and lovers of, the Emerald Isle will enjoy "The Story Of Ireland," a melodious ballad of dreamy nostalgia.

CLYDE RAY

Two new names turn up with British waxings of an interesting song called "Locked In The Arms Of Love." Medium-paced with a steady rhythm and melody that gradually finds its way into your mind.

The sort of song that stands out as being "different" and can be rated as an outside chance for the sellers. Clyde Ray sings with a clear, light voice and puts over the song with confidence. He could be a big asset to the Columbia label.

Coupling, "I'm Not Afraid Anymore" is a slow number with a suggestion of rock in the accompaniment. Singing is good, but otherwise it is dull and rather heavy going.

BARRY JOHNS

HMV have Barry Johns "Locked In The Arms Of Love." His is a rich, mellow voice—almost in the "dark brown" category. His interpretation of the song is warm and throbbing, and shows plenty of promise for interesting records in the future. A special bouquet for the backing from Frank Cordell.

The way he uses the chorus at the beginning is arresting in its originality.

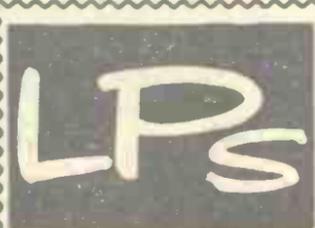
Barry should also get useful exposure from the other side—a very good rendering of "Are You Sincere."

Lyric too American?

ONE of America's top r'n'r stars is Chuck Berry, but so far he hasn't made the slightest impression over here. He is currently riding way up the U.S. hit parade with "Sweet Little Sixteen."

Apart from the title, the words seem to be specially directed to American kids, which will prove to be a handicap to sales on this side of the water.

Aside from that, it's a very ordinary rock number with nothing specially exciting or catchy about it. I don't think London-American can place too much faith in this platter.



by ALLEN EVANS

MY FAIR LADY

Philips has issued the "original cast" album of the musical "My Fair Lady," which has had fantastic sales in America. It is an excellent recording throughout, running longer than most LPs, and reproducing the actual Broadway production most vividly.

The brilliant Lerner and Loewe compositions are sung with great skill. Julie Andrews is delightful in "Wouldn't It Be Lovely?" "I Could Have Danced All Night" (sung with Philippa Bevans), "Show Me" (with John Michael King), and "Without You."

Rex Harrison has an amusing monologue style of singing in "Why Can't The English?" "I'm An Ordinary Man," "A Hymn To Him," and "I've Grown Accustomed To Her Face," which has a great fascination. The humour is carried on by the rollicking "With A Little Bit Of Luck" by Stanley Holloway, Gordon Dilworth and Rod McLennan, and "Get Me To The Church On Time" (Stanley alone).

Rex and Julie, joined by Robert Coote, lend extra verve to "The Rain In Spain," and John Michael King (son of singer Dennis King) gives a sensitive version of "On The Street Where You Live."

Choral work is superb, as is the orchestra, under the baton of Franz Allers.

ALL-TIME TOP 12

(Ted Heath and his Music play Begin The Beguine; April In Paris; On The Sunny Side Of The Street; 'S Wonderful; September Song; Stardust; My Blue Heaven; Tea For Two; I've Got The World On A String; Somebody Loves Me; Tenderly; and Autumn Leaves).

The American *Billboard* compiled a list of the most-played standards on U.S. radio stations, and Ted Heath has recorded them on a memorable, non-vocal Decca LP. The crisp attack of the Heath band is evident, and each number is given expert interpretation. If you liked Heath's "Swingin' Shepherd Blues" (and, as it's No. 3, a lot must have!), you'll like this album.

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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Week ending April 16th, 1958)

- | Last This Week | Record | Label |
|----------------|-------------------------------------|-----------------------------|
| 1 | 1 MAGIC MOMENTS | Perry Como (RCA) |
| 2 | 2 WHOLE LOTTA WOMAN | Marvin Rainwater (MGM) |
| 6 | 3 SWINGIN' SHEPHERD BLUES | Ted Heath (Decca) |
| 5 | 4 MAYBE BABY | Crickets (Coral) |
| 3 | 5 NAIROBI | Tommy Steele (Decca) |
| 9 | 6 TEQUILA | The Champs (London) |
| 16 | 7 A WONDERFUL TIME UP THERE | Pat Boone (London) |
| 4 | 8 LA DEE DAH | Jackie Dennis (Decca) |
| 10 | 9 WHO'S SORRY NOW | Connie Francis (MGM) |
| 13 | 10 IT'S TOO SOON TO KNOW | Pat Boone (London) |
| 7 | 11 DON'T | Elvis Presley (RCA) |
| 22 | 12 BREATHLESS | Jerry Lee Lewis (London) |
| 15 | 13 MANDY | Eddie Calvert (Columbia) |
| 12 | 14 CATCH A FALLING STAR | Perry Como (RCA) |
| 8 | 15 THE STORY OF MY LIFE | Michael Holliday (Columbia) |
| 21 | 16 APRIL LOVE | Pat Boone (London) |
| 17 | 17 TO BE LOVED | Malcolm Vaughan (HMV) |
| 19 | 18 OH-OH, I'M FALLING IN LOVE AGAIN | Jimmie Rodgers (Columbia) |
| 11 | 19 GOOD GOLLY, MISS MOLLY | Little Richard (London) |
| 14 | 20 JAILHOUSE ROCK | Elvis Presley (RCA) |
| 18 | 21 AT THE HOP | Danny and the Juniors (HMV) |
| 30 | 22 GRAND COOLIE DAM | Lonnie Donegan (Pye-Nixa) |
| — | 23 LOLLIPOP | Chordettes (London) |
| 20 | 24 THE BIG BEAT | Fats Domino (London) |
| 24 | 25 WHY DON'T THEY UNDERSTAND | George Hamilton IV (HMV) |
| 25 | 26 YOU ARE MY DESTINY | Paul Anka (Columbia) |
| 28 | 27 SUGARTIME | Alma Cogan (HMV) |
| 29 | 28 TEQUILA | Ted Heath (Decca) |
| 27 | 29 TO BE LOVED | Jackie Wilson (Coral) |
| — | 30 I MAY NEVER PASS THIS WAY AGAIN | Ronnie Hilton (HMV) |

BEST SELLING SHEET MUSIC IN BRITAIN

(16th April, 1958.)

- | Last This Week | Record | Label |
|----------------|-------------------------------------|-----------------------|
| 1 | 1 MAGIC MOMENTS | (Chappell) 2s. |
| 5 | 2 APRIL LOVE | (Robbins) 2s. |
| 2 | 3 CATCH A FALLING STAR | (Feldman) 2s. |
| 3 | 4 SUGARTIME | (Southern) 2s. |
| 9 | 4 I MAY NEVER PASS THIS WAY AGAIN | (Chappell) 2s. 6d. |
| 6 | 6 SWINGIN' SHEPHERD BLUES | (Sherwin) 2s. |
| 4 | 7 THE STORY OF MY LIFE | (Sterling) 2s. |
| 8 | 8 MANDY (PANSY) | (World Wide) 2s. |
| 7 | 9 NAIROBI | (Leeds) 2s. |
| 11 | 10 TO BE LOVED | (Duchess) 2s. |
| 10 | 11 LOVE ME FOREVER | (Kassner) 2s. |
| 20 | 12 OH OH, I'M FALLING IN LOVE AGAIN | (Sterling) 2s. |
| 14 | 13 ALL THE WAY | (Barton) 2s. |
| 13 | 14 RAUNCHY | (Aberbach) 2s. |
| 15 | 15 AT THE HOP | (Bron) 2s. |
| 12 | 16 FORGOTTEN DREAMS | (Mills Music) 2s. 6d. |
| 21 | 17 WHOLE LOTTA WOMAN | (Sheldon) 2s. |
| 17 | 18 WHY DON'T THEY UNDERSTAND | (Henderson) 2s. |
| 18 | 19 YOU ARE MY DESTINY | (Robert Melina) 2s. |
| — | 20 MAYBE, BABY | (Southern) 2s. |
| — | 21 LA DEE DAH | (Cromwell) 2s. |
| 16 | 22 TEQUILA | (Challenge) 2s. |
| 22 | 23 DON'T | (Bellinda) 2s. |
| 19 | 24 JAILHOUSE ROCK | (Bellinda) 2s. |

BEST SELLING POP RECORDS IN U.S.

(Week ending April 16, 1958.)

- | Last This Week | Record | Label |
|----------------|---|-----------------|
| 1 | 1 Tequila | The Champs |
| 5 | 2 He's Got The Whole World In His Hands | Laurie London |
| 2 | 3 Sweet Little Sixteen | Chuck Berry |
| 4 | 4 A Wonderful Time Up There/It's Too Soon To Know | Pat Boone |
| 17 | 5 Believe What You Say/My Bucket's Got A Hole In It | Ricky Nelson |
| 3 | 6 Lollipop | Chordettes |
| — | 7 Twilight Time | Platters |
| 10 | 8 Catch A Falling Star / Magic Moments | Perry Como |
| 6 | 9 Who's Sorry Now | Connie Francis |
| — | 10 Book Of Love | Monatones |
| 11 | 11 Sall Along Silvery Moon/Itaunchy | Billy Vaughn |
| 9 | 12 Breathless | Jerry Lee Lewis |
| 7 | 13 Sugartime | McGuire Sisters |
| 13 | 14 Don't You Just Know It | Huey Smith |
| 15 | 15 Twenty-Six Miles | Four Preps |
| 12 | 16 Are You Sincere? | Andy Williams |
| 8 | 17 Don't/I Beg Of You | Elvis Presley |
| — | 18 Oh, Lonesome Me/I Can't Stop Loving You | Don Gibson |
| — | 19 Lazy Mary | Lou Monte |
| — | 20 Billy | Kathy Linden |

The American chart is published by courtesy of "Billboard"

No 1 in America
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Tequila

HLU 8580

No 9 in America
JERRY LEE LEWIS
Breathless

HLS 8592



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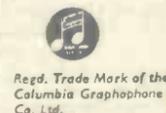
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ELVIS PRESLEY'S 16th MILLION!

ENLISTMENT in the U.S. Army has made no difference to Elvis Presley's draw as a disc-salesman. He chalks up his 16th million seller in a row with his new American release, "Wear My Ring Around Your Neck."

He won a Gold Record before the disc went into the shops, for the advance orders alone totalled more than a million, cables Nat Hentoff.

Decca plan to release "Wear My Ring" in Britain on April 25.

An executive told the NME: "It's too soon to say yet, but I shouldn't be surprised if the advance orders were the biggest ever in this country."

Eric Winstone's new music appointment

BANDLEADER Eric Winstone has been appointed music director to Southern Television, the new ITV company with headquarters at Southampton.

Eric Winstone and his orchestra begin another season at Butlin's Holiday Camp, Clacton, on May 17. They are scheduled to play there for 20 weeks.

Singer Joan Small, who has been guesting on Eric's broadcasts, will be featured at Clacton with the band.

During the spring and summer, Southern TV will be preparing for their opening by running a series of talent-spotting contests in their region, on closed circuits to be used by TV dealers to demonstrate two-channel sets.

RANK DISC COMPANY FORMED

THE Rank Organisation's plan to enter the recording field took a step forward this week with the formation of a new company, Rank Records Ltd.

A Rank spokesman told the NME: "We have been watching the record boom with close interest, and it is our declared policy to expand in this field."

The record-label project is still being considered at policy level, but we expect to make a decision in the next three weeks."

No tonsils bring holiday

DAVID WHITFIELD had his tonsils removed at the London Clinic on Tuesday. The operation is not expected to affect his voice. He hopes it will end recent trouble caused by laryngitis.

Whitfield expects to be fit enough to go away on holiday to recover from the operation in about a fortnight. On his return he begins rehearsals for his Blackpool Opera House summer show, which opens on June 28.

In this spectacular production he will be featured in a sea shanty scene, singing against a background of cascading water.

MARIO'S FANS MARCH

THREE hundred Mario Lanza fans will march through the streets of London to attend the premiere of his new film "Seven Hills of Rome," next Thursday.

They will parade from Panton Street to the Empire, Leicester Square, under police escort. This takes the place of the special midnight matinee mentioned in last week's NME.

"Seven Hills of Rome," made in Italy's Titanus Studios last year, will be generally released here on May 19.

New Guild Chairman

HIT composer Paddy Roberts has been made new chairman of the British Songwriters' Guild. He succeeds Eric Maschwitz, who began his duties as light entertainment chief at BBC-TV on Monday.

Roberts wrote "Softly, Softly," "Lay Down Your Arms," "Meet Me On The Corner" and many other hits. Born in South Africa, he first came to Britain in 1934. He is also a director of the Performing Right Society.

Macdonnell off again

LONDON agent Leslie Macdonnell flies to America next Wednesday—his 51st trip to the States. He will consider offers for Marion Ryan, Ronnie Hilton, Vera Lynn and other artists he represents to appear in the U.S. later in the year.

Macdonnell will visit New York, Chicago, Hollywood and Las Vegas and consult with his U.S. associate, Joe Glaser of Associated Booking Corporation, about possible visits here by American artists.

World Fair Melachrino

GEORGE MELACHRINO is the first British musical artist to be featured at the Brussels World Fair, which opened yesterday (Thursday).

He flies to Belgium today and on Sunday conducts his own arrangements at an all-star concert which will be broadcast.

GUY MITCHELL PLANS RETURN NEXT MONTH

Mindy Carson will accompany him again

By NAT HENTOFF

NEW YORK.—Guy Mitchell's plan to return to Britain next month for a series of variety dates and appearances on leading TV shows was revealed this week. Singer Mitchell hopes to play a minimum of three-weeks variety, starting on May 19. Probable venues would be Birmingham, Liverpool and Glasgow.

In London for premiere

THE Hollywood production of "South Pacific," filmed in the special Todd-AO process, opens at London's Dominion Theatre on Monday next, April 21.

Among the celebrities who will be attending the premiere are Mitzi Gaynor, star of the film (who arrived here late on Wednesday evening), Joshua Logan, the director; and Oscar Hammerstein II, who, together with Richard Rodgers, wrote the score.

Richard Rodgers has been unable to find the time to come for the premiere, as he is allergic to air-travel and would have had to travel by ship.

Boone waxes Mike's song

TOP American singing star, Pat Boone, has recorded a composition by one of Britain's leading disc-artists, Michael Holliday.

It is "Keep Your Heart," which Michael has already recorded for the Columbia label.

Mike told the NME: "When he was in London, Pat met my wife and told her that he had recorded my song. Naturally, I am very thrilled about it."

Then, after a spell, on the Continent for engagements in Italy, Denmark, Sweden, and Germany, he will most likely return to Britain for a further three weeks.

TV dates being lined-up for him include an appearance in "Sunday Night at the London Palladium" on May 18 and a "Saturday Spectacular" during the second-half of his visit.

This will be Guy's first visit to Britain since last summer, when he made a triumphant come-back after a long spell in the doldrums.

As last year, he will be joined on the trip by his manager's wife, singer Mindy Carson (Mrs. Eddie Joy). In addition to a Palladium TV show,

'Minute After' show fixed

DETAILS have now been finalised for AR-TV's special midnight transmission of "My Fair Lady" highlights, on the night of April 30-May 1.

As exclusively announced in the NME three weeks ago, AR-TV intend to scoop their rivals by performing extracts from this much-publicised musical—one minute after the copyright restrictions are lifted!

Dirk Bogarde will tell the story, and records of seven of the hit songs will be presented. Joan Kemp-Welch, of "Cool For Cats" fame, is producing. The programme will be seen by London area viewers only.

TED HEATH BOOKED FOR INTERNATIONAL EVENT

ANOTHER honour has fallen to Ted Heath and his Music. They have been booked as one of the leading attractions at the International Festival of Music, to be held at Buxton, Derbyshire, from June 22 to 28.

The band will be featured at an important concert on Tuesday, June 24, as leading representatives of Britain's "pop" music. An exciting project is that this may be a joint presentation with the celebrated Hallé Orchestra, under Sir John Barbirolli.

Ted Heath has also received offers for the band to appear at Brussels' World Fair in July.

'6.5' on move for summer

PLANS are being made to tour BBC-TV's "6.5 Special" show even more extensively than in the past. Already under discussion for possible future locations are the Isle of Man, Blackpool, a youth hostel on the banks of Loch Lomond, and a ship at sea!

It is very likely that at least one summer edition of the "6.5" will be produced from Blackpool. Not only is this the hub of show business in the summer, but Don Lang and his Frantic Five are due to be playing a resident season there.

Russell Turner takes over for his first four "6.5" productions tomorrow (Saturday). Meanwhile, Dennis Main Wilson is preparing for his next four shows, which start May 17.

He is holding an extensive series of auditions this week, in an attempt to find new professional talent, and is also completely redesigning the "6.5" set.

New bookings for next month's "6.5" shows are Ray Burns (May 10), Humphrey Lyttelton and his Band (24) and Eric Delaney's Band and the Five Dallas Boys (31).

Three of the stars featured in the May 10 "6.5," Terry Burton, The Confrey Phillips Trio and Ray Burns, start a ten-day tour of British and American Services' units in Britain the following Monday.

KAYES WITH JERRY

THE Kaye Sisters return to the London Palladium next Monday when they will be the main supporting attraction on the bill headed by Jerry Lewis.

The girls played a long season there last year in the cast of the Max Bygraves resident revue.

Also on the Jerry Lewis bill are Marino Marini and his Quartet, the Italian pop music stars.

Summer in Sweden

West End bandleader Sidney Simone is taking a 14-piece band to Sweden for the summer.

He opens at the Park Avenue Hotel, Gothenburg, on June 1 for three months.

En route he broadcasts from Hamburg and Copenhagen.

WASHBOARD 'SCRUBBED'

Manchester licensing authorities, who have until now barred skiffle groups from taking part in Sunday shows in the city, have permitted Chas. McDevitt's group to appear in a charity programme at Belle Vue this week-end.

But they made one stipulation: Marc Sharratt must play drums instead of a wash-board.

'TEQUILA'S' CHAMPS



The Champs, No. 6 with "Tequila" in our Charts this week (and No. 1 in American magazine "Billboard"), are seen above being interviewed on an American TV show. Dave Burgess (second right) is spokesman, with his four fellow-musicians behind him. They are a newly formed group.

Marion Ryan in 'Lovely' 3-D sound by June

Nixa demonstrates stereophonics

MARION RYAN IN 3-D! That is no longer just a "sound" idea, but a reality that will be within the reach of the ordinary pop disc buyer within the next two months.

Pye-Nixa held their first demonstration of new stereophonic equipment in London this week, and announced that they will have stereophonic discs and the instruments to play them on the market by June.

The first pop release will be an EP, with Marion Ryan singing "Wouldn't It Be Lovely," from "My Fair Lady," the Tony Osborne piano and orchestra in "In A Little Spanish Town" and the Bill Shepherd chorus and orchestra in "Opus One" and "You're Just In Love."

Tony Osborne will also be featured on an LP of standards. Both these discs will cost little more than the ordinary EP and LP.

Later Nixa are planning to issue LPs in both stereophonic and ordinary form.

First albums to come in for this "double" treatment include a Lonnie Donegan LP, a Marion Ryan LP and a new "Dorothy Squires Sings Billy Reid" disc.

How will you play these discs? Pye offers a stereo record player designed to be played in a small room, costing about £60. You place the two loudspeakers one each side of the fireplace, sit about nine feet away, and you are guaranteed the full 3-D sound effect. And you can play ordinary records on it if you change the pick-up head.

A Pye spokesman said: "It opens up a big new range for gimmicks in the pop field—unusual duets, multi-recording and so on." But it will be some time before stereo discs have hit parade possibilities. That won't come until enough people have got stereo equipment to buy the discs in large quantities.

RIVAL NOTE: It is known that both Decca and the EMI groups have recorded a certain amount of stereophonic material. Decca have privately demonstrated "production" stereo discs.

EMI recorded the recently released Frank Cordell LP, "The Melody Lingers On," in 3-D, and it will be issued in this form later.

New-sound discs in BBC 'Record Week'

POP music fans all over the country will have the chance of hearing the new 3-D records without spending a penny. The BBC are to play them over the air at the opening and closing of their Radio and TV Record Week.

This will be on Sunday, May 11, from 10.30 to 11 a.m., and again on the following Saturday, from 11 to 11.30 a.m.

To get the effect of two loudspeakers the programmes will be broadcast over Light and Third

Sid for Ireland: Ivy follows

SID PHILLIPS and his Band make their sixth visit to Ireland in June, when they undertake a nine-day tour for Irish promoter, Eric Campbell.

The tour begins at the Arcadia Ballroom, Bray, on June 8, and ends at Dublin's Olympic Ballroom on June 16.

They are followed three months later by Ivy Benson and her Girls Band, who start an eight-day tour on September 21.

Own jazz club

THE Johnny Dankworth Band is opening its own jazz club in London. Sessions, which are to be held on Sundays, will take place at the London Dance Institute, commencing April 27.

The full Dankworth Band will appear for the first two Sundays.

Vera Lynn

Another time, another place

F 11008



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HLD 8584

LAURIE LONDON No. 1 IN THE STATES!

First British male singer to top U.S. 'Cashbox' list

LITTLE Laurie London this week became the first-ever British male singer to top the American hit parade. His Capitol release, "He's Got The Whole World In His Hands," headed the "Cashbox" list of best-selling tunes and is placed No. 2 in "Billboard."

In addition, his disc is at the top of the "Most Played by Disc-Jockeys" charts in both publications, and is being played in all the record stores along Broadway.

This surpasses the achievement of previous British male contenders in America — Russ Hamilton, Lonnie Donegan, David Whitfield—and equals Vera Lynn's feat, when she topped the U.S. best-sellers with "Auf Wiedersehn."

Laurie made a big impression when he appeared on the Ed Sullivan TV show last week-end (reports Nat Hentoff).

Sullivan introduced him with the words: "Here's the youngster with the big hit-record of the year."

Laurie showed no trace of nervousness and had surprising poise with very animated hand gestures.

Many offers followed his appearance on the show, including enquiries from the Perry Como office and RKO Pictures. Nat "King" Cole's manager also approached him for an 8-day tour, starting May 23.

But it now seems likely that he will return to Britain on April 23 as originally planned and will take up these offers on his return to the States in June.

Laurie has another major TV appearance on Dick Clark's Show next Tuesday before flying home.

Howard Keel back for TV and film

TWO American stars who have previously made successful "Sunday Night at the London Palladium" appearances, return to ATV's peak-hour show on April 27. They are Howard Keel, star of many MGM Hollywood musicals, and Florian Zabach, Mercury's hot-violinist.

Keel arrived in Britain on Monday to film "Floods of Fear" for the Rank Organisation, which begins shooting at Pinewood Studios next week. He has a tough, straight acting role—playing the part of a convict.

Zabach will also be featured in the following week-end's "Saturday Spectacular" (May 3), when his co-stars will be Ronnie Hilton and comedienne Hylda Baker.

Glamorous Yana will be principal feminine attraction in "The Dickie Valentine Show," which occupies the "Saturday Spectacular" spot on May 10. Arthur Haynes can also be seen in this edition.

A late booking for the "Jack Jackson Show" tomorrow is Columbia's teenage singer Terry Wayne.

Further ahead, additional bookings for Jackson's show are Anne Shelton and Betty Smith (April 26) and Terry Dene (May 3).

Final booking for the Liberace-Julie Wilson "Sunday Night At The Palladium" bill this week-end is the comedy-in-music act, The Nitwits, with Sid Millward returning after a heart ailment.

More London shows for Jerry Lee Lewis

FOUR of the seven remaining free dates have been filled for the Jerry Lee Lewis-Treniers' tour. The package show will play four Granada theatres in the greater London area.

They are Tooting (May 26), Woolwich (June 14), East Ham (15) Granadas and Slough Adelphi (20).

The tour opens in London at Edmonton Regal on May 24. Leading British acts including the Hedley Ward Trio will complete the package.

Maxine Daniels is booked for variety at Glasgow Metropole from May 19, and the following week guests in BBC-TV's "Tonight" programme.



RAINWATER RECORDS FOUR NEW C & W TITLES IN LONDON

MARVIN RAINWATER recorded four titles in London on Wednesday night. The session was at the EMI studios and the sides will be released on the MGM label soon as a follow-up to his big hit "Whole Lotta Woman."

Rainwater will be using Johnny Duncan's group, the Blue Grass Boys (as he did on Sunday's Palladium show), when he makes his British variety debut at Manchester Hippodrome on Monday.

On Tuesday of this week Marvin and his manager-brother, Ray, travelled to Bristol to see Duncan's variety act, and prepare for the American country singer's first public appearance.

Johnny Duncan himself is preparing a new presentation for his appearances with Rainwater. This will be a complete miniature Western show and will also feature singer Cynthia Lanigan.

Eric and Winnie concert jaunt

NINE dates have already been arranged and more may follow for the unusual concert tour which will feature the Eric Delaney Band and piano star Winifred Atwell. They embrace leading super cinemas or large concert halls.

New venues announced are Hull Regal (May 8), Sunderland Odeon (11), St. Andrew's Hall, Glasgow (12), Usher Hall, Edinburgh (13), Stockton Globe (14), Chesterfield Regal (15), and Doncaster Gaumont (18). All will be twice-nightly, with the exception of the Scottish dates.

Winnie and Eric start their joint venture at Exeter Savoy on Sunday and also play Gloucester Regal on April 27. The Delaney Band will continue to play one-nighters between the concert dates. An important booking is a mannequin ball at Southampton Guild Hall on May 6.

GOGI GRANT HERE SOON

LATEST U.S. singing star named as a possible summer visitor to London, is Gogi Grant. Already well known to British fans for her best-selling recording of "The Wayward Wind," her sound-track work in the film "Both Ends Of The Candle" and her starring appearance in "The Big Beat," Gogi is in line for television appearances in this country.

FOUR DATES FOR FRANKIE VAUGHAN

DATES have now been fixed for the rapidly arranged concert tour that Frankie Vaughan will play here before returning to the States next month.

They are all twice nightly shows—at Coventry Gaumont on April 26; the Trocadero, Elephant and Castle (27); Colston Hall, Bristol (29); and Sheffield Civic Hall (30).

The King Brothers will be the supporting act on the first two bills, and Marion Ryan will be featured with him at Bristol.

It is possible that the Frank Weir Orchestra, who backed Frankie at his recent Leicester concert with the Kaye Sisters, will again team up with him for these four shows.

Vaughan is due to return to the States on May 3 for his return engagement on Patti Page's "Big Record" TV show.

New Group

A NEW jazz combination makes its debut at the end of this month. Called simply The Group, it is being led by tenor sax-clarinetist Duncan Lamont, newly returned from America with the Vic Lewis Orchestra.

Principal feature of The Group's unusual format, is that it does not include piano or drums.

Remainder of the personnel is Roy Willox (alto, clarinet and flute), Ray Dempsey (guitar) and Spike Heatley (bass).

HOLIDAY ENDS FOR RUBY

RUBY MURRAY arrived back in Britain this week, after a three-week Continental holiday with her husband, Bernard Burgess, of the Jones Boys.

Ruby returns to television tomorrow (Saturday), when she appears in ATV's "Jack Jackson Show," and opens in variety at Leeds Empire next Monday (April 12).

Early next month she commences rehearsals for her summer show at the Wellington Pier Pavilion, Great Yarmouth.

Gone home again

Al Hibbler, the American stage and recording artist, flew back to the States on Monday of this week, after playing a three-week variety tour here.

Band at Dominion

The Hermanos Deniz Band will be featured between showings of "South Pacific" at London's Dominion cinema. Augmented to 12 pieces, it begins a long engagement there on Monday.

MAY OPENING FOR JAZZ PIC

"ST. LOUIS BLUES," the Paramount screen biography of U.S. composer W. C. Handy, which stars Nat King Cole in the title role, will have its London premiere at the Gaumont, Haymarket, on May 22.

The movie also stars Eartha Kitt, Pearl Bailey, Ella Fitzgerald, Cab Calloway and Mahalia Jackson, in addition to instrumentalists Barney Bigard, Red Callendar and Lee Young.

TV SHOW SWITCH

The Ray Ellington Quartet's Granada-TV shows, originally booked for a limited run of three programmes, are to continue—but only for Northern viewers.

Starting on April 30, the show moves to Wednesday evenings, while the show currently in this spot transfers to Fridays. This is "Holiday Ranch," which will thereafter be seen by London and Welsh viewers, as well as Northerners.

TOMMY STEELE'S COSTLY RUSH TO DENMARK

TOMMY STEELE arrived in Copenhagen on Monday for the first concert of his Scandinavian tour only 50 minutes before going on stage. He had to be escorted by Danish police from the airport because he missed his scheduled plane from London.

Travelling from home, his car, driven by manager Larry Parnes, was involved in a collision. Though the scheduled plane was delayed in taking off, he did not arrive in time to take his seat.

Another plane was specially chartered, at a cost of nearly £300 and a delay in take-off of two hours.

Severe head-winds were met during the Channel crossing, and the aircraft had to make an additional stop for re-fuelling at Rotterdam.

Role for Nat

Bandleader Nat Temple is to play the part of a Palais de Danse manager in a Light Programme music and comedy series "Good Evening Each," starting April 29. Beryl Reid and Ken Platt are the stars.

FAMILY AFFAIR

Mum, dad, and two sisters are travelling down from their Edinburgh home to join Jackie Dennis for his appearance in "6.5 Special" tomorrow (Saturday).

Kayes join tour

One of Britain's leading girl singing trios, The Kaye Sisters will join "6.5" comedians Mike and Bernie Winters when they start their first starring variety tour at Chiswick Empire on May 5.

Following tour dates are at Leeds Empire (12), Sunderland Empire (19) and Finsbury Park Empire (26).

ALMA COGAN IS MORECAMBE'S STAR

Bernard Delfont's summer plans

SEVERAL leading British female singers are among new names announced for the summer shows impresario Bernard Delfont is presenting at seaside resorts this year.

Alma Cogan will star at Morecambe Winter Garden in the first season show ever presented there. Semprini will also be a featured attraction.

Negotiations for Alma to tour in Harold Fielding's presentations this summer were not completed, and she has been signed by Delfont instead.

Yana joins Frankie Vaughan in his show at Brighton Hippodrome and Anne Shelton will be Tommy Trinder's co-star at Southsea Kings.

Karen Greer and the new Mudlarks vocal group will be in "Show Time" at the Alexandra Gardens, Weymouth, while Mjdlands TV personality David Galbraith and the Peter Crawford Trio are featured in the Benny Hill Show at the Floral Hall, Scarborough.

As reported in the NME last year, Ruby Murray and the Jones Boys will spend the summer at Wellington Pier, Great Yarmouth, and Joan Regan, Edmund Hockridge, and the King Brothers star at the North Pier, Blackpool.

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Don Gibson

Oh Lonesome me



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Ted Heath 'swings' up to No. 3

by Don Wedge



It was a notable "first." After a dozen or so years as Britain's top band, it seems surprising that there are many firsts still left—in England at least.

Yet only the week before there was another one. The concert with June Christy was the first time Ted had appeared at the Royal Festival Hall.

At the moment, too, Ted is swinging higher than he's ever been in the Charts—at No. 3 no less—with "Swingin' Shepherd Blues."

A remarkable state of events, but then Ted doesn't bend over backwards to keep up with the pop world, preferring to glide to his self-set style.

Now his version of "Tequila" is also featuring in the best-selling charts. After 12 years at the top, Heath fans are buying more records than ever before.

"I'm not blasé. I feel very proud," Ted told me. "But I still get a laugh out of the situation. You hear so much about rock and skiffle these days and yet we come through with an instrumental hit."

Heath has to include both numbers wherever he plays. His fans expect it. Yet after the Christy concert there was comment that "Swingin' Shepherd Blues" did not get very much applause. "It never gets very much anywhere," Ted retorted. "It has a quiet ending which doesn't lead to a big response. But 'Tequila' is very different.

"Last week, we played a dance date at Leicester. The audience didn't want to hear anything else. We were forced to play it straight through three times.

"That has never happened to us before anywhere!" So there is still time for plenty more firsts.



Life-lines of ALMA COGAN

Date and place of birth: May 19, 1932; London. First-ever job: Went straight into show business, at the age of 15, after leaving convent school.

Recording company: HMV. First record title: "To Be Worthy Of You." Date of first record: May, 1952.

First hit record: "Bell Bottom Blues." Further record successes: "I Can't Tell A Waltz From A Tango," "Never Do A Tango With An Eskimo," "Dreamboat," "Willy Can," "In The Middle Of The House," "The Birds And The Bees," "You, Me And Us," "Sugartime," "The Story Of My Life."

Next record issue: "The Stairway Of Love." Recording MD: Frank Cordell. Instruments played: Piano.

Favourite orchestras: Ted Heath, Stan Kenton, George Melachrino.

Favourite singers: Sammy Davis, Carmen MacRae, Frank Sinatra, Ella Fitzgerald, Ronnie Hilton, Doris Day. Recorded duets: With Ronnie Hilton and Frankie Vaughan.

First theatre engagement: Grand Theatre, Brighton. First broadcast: "Gently Bentley," August, 1952. First television: "Garrison Theatre," February, 1954.

Biggest achievements: Co-starring for 7 months in London Palladium "Rockin' the Town" revue, 1956; and playing a month's cabaret in New York, Christmas, 1957.

Biggest thrills: Her two Royal Variety Shows — at Blackpool Opera House (1955) and London Palladium (November, 1957) and meeting The Queen and The Duke of Edinburgh.

Favourite composer: Cole Porter. Favourite personal recording: "You, Me And Us."

Hobbies: Oil and water-colour painting, and dress designing. Average length of her working day: 15/16 hours.

Favourite theatre to play: London Palladium. Her advice to newcomers: Just accept work anywhere and everywhere. The experience is invaluable.

Colour of hair: Black. Colour of eyes: Brown. Height: 5ft. 6in.

IN a dingy rehearsal room in Leicester Square on Saturday afternoon, I watched the Heath band rehearsing with Sarah Vaughan. The sheer efficiency of it was staggering!

When I arrived, most of the band was away for tea. In a few minutes, they returned. Sarah said she next wanted to try "How High The Moon." She gave the tempo to Ted. He counted the band in. The number was played straight through.

At the end, Sarah tipped her head thoughtfully and said: "That's fine. Now let's try 'Over The Rainbow'." The number, which the Heathmen had seen for the first time when they sat down to play, had been read off from the arrangement correctly!

So it went on throughout the afternoon before the opening concerts of Sarah's tour. Even though we have come to expect the Heath band to sit down and play a strange arrangement correctly the first time, it still seemed incredible that it could be done with no fluffs at all.

It wasn't even an ordinary day for the band. It had started in a BBC studio at 9 a.m. when preparations started for its weekly broadcast at noon. A little more than an hour later, the Vaughan rehearsal began.

In the evening were the first two concerts at the Odeon, Leicester Square, a giant plush cinema which has housed many gala premieres and two or three Royal Film Performances.

FROM YOU . . . TO US

ANGELA PICKERING, of Epsom, Surrey, writes:

As a Johnnie Ray fan, I have often wondered exactly why I find him so appealing. He has been described, among other things, as: dynamic, pathetic, phenomenal, freakish, charming, sincere and hysterical. His voice as: raucous, fantastic, declamatory, inimitable, uninhibited and hypnotic.

These descriptions are so confusing and conflicting that I decided to look up their real meanings in a dictionary.

I did so, and discovered that Johnnie is: explosive, touching, strange and exciting, abnormal, fascinating, pure and violently emotional. And that his voice is: harsh, wild and imaginative, noisy, surpassingly excellent, unrestrained and controlling the mind.

I suppose that's why, regardless of understanding "technical" considerations, I am and always will be a Johnnie Ray fan.

JOHN ADDISON writes from Newcastle-on-Tyne:

At last the NME has discovered the talent of Tony Bennett, who has been neglected for far too long here. I hope Maurice Kinn's article helps to bolster Tony's reputation in Britain.

I have been a firm fan of his for almost four years, having 18 of his single releases and various EPs and LPs. His versatility is equalled by no other recording star, and the power and feeling he puts into a ballad must be heard to be believed. Although many record fans will have a copy of Tony's big 1955 hit, "Stranger In Paradise," almost all of his other records have passed unnoticed.

Miss M. P. SWIFT writes from Leeds:

Is there a shortage of lyric-writers nowadays? I am sick and tired of hearing old songs rehashed time and time again.

Hooray for Elvis Presley and Tommy Steele—at least they do sing something new, whatever the critics say about them.

"Jailhouse Rock" and "Nairobi" may not be to everyone's liking, but at least they are not just rehashings of old numbers relying on their success 20 years ago to hit the charts again.

"Who's Sorry Now?"—well, I ask you!

SYLVIA HATTIN, of London, S.E.14, writes:

How about letting us have some news of Lee Lawrence? He has, apart from other activities, appeared on two top TV shows—Ed Sullivan's and "The Big Record"—but he never seems to get a mention.

You printed enough about him when he was going, but appear to have written him off since he left!

DAVID HIGHAM writes from Preston, Lancs:

Last week a reader wrote that she had never heard of Perry Como until she saw him on TV. Perhaps she would have, if she tuned into the radio more often instead of looking at the "stupid box."

My favourite singers are Ricky Nelson, Chuck Berry and Buddy Knox. But I wonder how many of you TV-gazers are familiar with these names.

JOHN EMMS writes from Redditch, Wores:

If people are called squares for liking ballad singers, I must be the biggest square of all.

I wonder how many readers have missed three of our finest ballad singers, who have been out of the limelight far too long.

I mean David Hughes, who hasn't made a record for over a year; Lee Lawrence, who left the country after turning out some of his finest records,

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

GILLIAN RHODES, of Nottingham, writes:

I couldn't agree more about giving some of our British artists a chance. I've taken the trouble to see some of our singers and, believe me, they have a lot more talent than many Americans.

In the States, anyone out of the blue has only to stand in front of a microphone and, before you know where you are, they are top recording artists.

In this country it's different. Most singers have to work hard for a place along with the top artists.

"TALENT LOVER" writes from Ripon, Yorks:

I have followed the correspondence on Wee Willie Harris with interest. My view is that he has a much better voice than many of the popular singers we hear nowadays.

I think he should be judged on his talents as a singer, and not merely be dismissed as a spectacle or an object of ridicule because of his pink hair.

I suggest that the people who laugh at him should spend a little time listening to his records.

PETER WEIGH, of Wirral, Cheshire, writes:

I think the BBC deserve a big bouquet for teaming Rosemary Squires with Jeremy Lubbock in a Light Programme series. These are two of the brightest stars to appear on the horizon of British show business for some time.

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JOEL MCCREA VIRGINIA MAYO THE TALL STRANGER CINEMASCOPE Color by M.G.M. NOW ON GENERAL RELEASE

Pat Boone talks about his

PAT BOONE enjoyed his quick trip to Britain, remarking on his return that "alongside the British, American fans are examples of polite restraint!" He wasn't at all upset at the furore of his admirers, saying instead, "It's great of them to come."

He also appreciated the Easter gifts for his children from a British fan—"four chocolate bunnies, specially decorated and wrapped, and four hand-decorated eggcups."

The Boones even ran into British fans in Paris while in Montmartre. They finally broke free when several gendarmes made a path for them to a cab. It was Shirley Boone's first trip abroad. Pat has been taking acting lessons in New York at the renowned Neighbourhood Workshop of Sandy Meisner.

Jimmy Rodgers' first MGM film after they took up his option will be "Snob Hill," co-starring Debbie Reynolds and produced by Joseph Pasternak. Filming will take place this summer. Jeannie Carson (now filming in Scotland) guests on the filmed Frank Sinatra TV show May 2. Part of the routine involves Frank teaching Jeannie "how to speak good American" (like "whyntcha, gettacuppa and dontchawanna") Jeannie's solo numbers are "The Boy Next Door" and "Them There Eyes".

Ella Fitzgerald appears May 9. When she filmed the programme she was very pleased when Frank's first question was: "Which ballad do you want to do?" Ella is usually restricted to only rhythm numbers on her TV appearances. Doris Day stars with Jack Lemmon and Ernie Kovacs in "The Wreck of the Old 97".

Columbia has released the last recordings made by the Dorsey Brothers' band. Tommy had made them himself, and then sold them to Columbia. It's a two-album package. Buddy Rich is also featured along with Louis Bellson and Charlie Shavers. There are several original scores by former Basie writer, Ernie Wilkins.

Said Bob Bernstein of "Billboard" about Mantovani's Carnegie Hall appearance: "From the moment he entered to theme music by his 'tumbling strings,' Mantovani was the focus of every eye. His athletic batoning, his explanatory remarks and his dignified bows furthered the impression that here was a leader to reckon with."

fervent British fans!

to
NAT AMERICAN AIRMAIL HENTOFF

The Everley Brothers revealed to "Look" magazine that neither had ever had a formal music lesson. Is it true, was the next question, that rock 'n' roll is essentially monotonous?



Dave Brubeck (seen above, left, with Ronnie Scott) talks about Polish and Turkish audiences on this page.

"Well," was Don's innocent answer, "there are just eight notes—that's all anyone has to work with."

Johnny Mathis told an interviewer that Doris Day had been responsible for getting him into his first film, "Lizzie." She'd heard him, been impressed by his range and ability and told her husband Marty Melcher about it and he got him into the picture. Wrote reporter Sidney Fields: "as a kid, back in San Francisco, Mathis liked going from church to church, Catholic, Protestant, Jewish, singing with equal fervour 'Ave Maria,' 'Rock Of Ages,' or the 'Kol Nidre.'"

Mathis' comment on this phase of his background was: "I enjoyed the different people as well as the different music. It was a sort of education I'm glad I didn't miss."

Oscar Hammerstein's definition of a good lyric to a pop song, as printed by Mercury Robbins: "... it should relate to some universal experience, rather than to a little private corner of the world. Fundamentals such as love, jealousy, hope, sorrow, faith, and so on qualify best for popular acceptance. Try to get your title and attention-getting first line from the thought or emotion. They may both be the same and you may want to repeat them at appropriate points in the refrain."

Philadelphia's Dick Clark, the country's hottest TV disc-jockey, listed the five singers with most appeal for his audiences: Pat Boone, Jerry Lee Lewis, Johnny Mathis, Ricky Nelson and Elvis Presley.

In the "New York Times," John Lewis of the Modern Jazz Quartet was being questioned about his recent European trip. He was unimpressed with the fact that striped trousers and black jackets of the MJQ attracted so much Press attention in England. He felt the Germans on the other hand, had been much more interested in the music than in externals like dress: "In Germany,

they listen intently and with curiosity. It's the most musical country I've been to—musical in the sense that everybody seems to have had an opportunity to come in contact with music, not just as a casual listener but on a planned basis."

First report about the Brubeck Polish tour is in from California newspaper reporter Russ Wilson, who interviewed Mrs. Brubeck: "From the first to the last, the concerts were sellouts. Brubeck discovered that his name was familiar not only to Polish jazz fans, of whom there were a surprising number, but also to such as symphony men, studio musicians, and music students."

"It was something else again in Turkey. The audiences there were the noisiest the musicians had encountered. Because Turkish music is strong rhythmically rather than harmonically, many listeners became excited when the beat was strong. To them drummer Morello was the living end."

The George Lewis band has been on a tour of the New England states



SENSATIONAL SARAH!

SARAH VAUGHAN, the gorgeous gal with the golden larynx, has changed little since we last saw her. A little plumper, perhaps, and looking more captivating than before. Her voice is the same, too. It's still one of the most beautiful, most flexible, and commanding in the world today!

At London's vast Leicester Square Odeon, where Sarah opened her British tour on Saturday evening, an enthusiastic and wholly receptive audience was privileged to enjoy the full measure of her many and varied talents.

The essence of personal creativity is one of "Sassy's" greatest attributes. She sings "instrumentally" and effects subtle variations on existing melody lines that always add to the original beauty of the composition.

The much-publicised "bending" of notes, another whim of the "Divine Sarah" which is a major contributory factor towards her distinctive style, is perhaps less pronounced now than ever before, although her phrasing is still highly individual and not in the least bit "straight."

Rarely does Sarah's singing reflect any degree of effort, strain or tension, and it is perhaps this relaxed, natural and even flow that gives her performance such an intimate, appealing quality.

While lavishing such deserved praise, however, I must voice one complaint, directed at Sarah's sometimes questionable diction. Although for the most part faultless, it noticeably deteriorated on a couple of occasions and somewhat marred an otherwise immaculate performance.

Accompanied by the Ted Heath Band, Sarah sang most of the songs we expected her to sing during a lengthy, well-balanced act.

I enjoyed her ballad-type numbers best—things like the classic "Body And Soul," the delightfully charming "Poor Butterfly," and "Tenderly." Of the "beat" songs, the bouncy, buoyant "Outside, Lookin' In," the seldom-heard "They All Laughed," and the spirited "Sometimes I'm Happy" probably came over best.

The Ted Heath orchestra, playing the first half of the concert, presented a slightly abbreviated version of the programme they performed on the June Christy bill at the Royal Festival Hall the previous week-end—minus their hit parade disc "Swingin' Shepherd Blues"!

KEITH GOODWIN.

A READER'S TUNE TALLY... 'Forgotten Dreams' First

By JOHN BRIERLEY

who kept this tally while serving in the RAF.

DURING the past year nearly 100 tunes have entered the NME charts of best selling sheet music in Great Britain.

The top twenty of these tunes are shown in the chart below. The chart has been compiled on a points system, each song gaining a certain number of points, according to its position each week in the NME charts.

Twenty points are awarded to the top song each week, nineteen to number two, and so on.

Special congratulations go to "Forgotten Dreams," which has gained so many points, especially as it was a non-vocal number. Perhaps if it had have been strictly vocal it might have meant the dreams were forgotten quicker!

(It is interesting to note here that composer Leroy Anderson forbade a lyricised version to be recorded—EDITOR.)

To enter my best-selling list a song must have been in the NME

charts for ten weeks at least, and even then be placed in the top five each week.

Quite a feat in itself, but to reach top position a song has to appear in the NME charts seven months or more. I wonder how long "Forgotten Dreams" will be unbeaten?

Pos'n.	Song	Pts.
1.	FORGOTTEN DREAMS	626
2.	AROUND THE WORLD	437
3.	TAMMY	407
4.	LOVE LETTERS IN THE SAND	349
5.	DIANA	347
6.	MR. WONDERFUL	313
7.	ISLAND IN THE SUN	301
8.	WHEN I FALL IN LOVE	269
9.	WE WILL MAKE LOVE	260
10.	PUTTIN' ON THE STYLE	257
11.	MY SPECIAL ANGEL	241
12.	WITH ALL MY HEART	224
13.	BUTTERFLY	224
14.	APRIL LOVE	215
15.	THE STORY OF MY LIFE	205
16.	YOUNG LOVE	200
17.	TRUE LOVE	196
18.	ALONE	195
19.	HEART	191
20.	WHITE SPORT COAT	190

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Connie Francis wins fame from a song twice her age!

PERT and provocative Connie Francis has never been one to sit back and let a good chance slip by. She has proved herself scholastically and now she's set to become one of the big stars of tomorrow.

Frantically busy today, she's clutching at a success that has caught her perhaps a little sooner than she had anticipated.

For Connie, at 19 the youngest female hit parader for quite a long time, is almost certain to add a Gold Disc to her sideboard collection of trophies. She's in the top sellers in both Britain and America with "Who's Sorry Now?"

She has been trying in show business for 15 years. The long wait for fame has suddenly ended; stardom is around the corner. "Who's Sorry

by
**MALCOLM
JOHNS**

Now?" is a song nearly twice as old as Connie, but she's made it as fresh as this morning's milk.

In Britain she was previously best known as the ghosted voice of Freda Holloway, the leading actress in "Disc Jockey Jamboree." Earlier, she had been a unseen voice in "Rock, Rock, Rock," a film featuring Alan Freed.

In America, she has a much wider reputation. Max J. Roseberg, producer of both films, was very surprised she was unknown here.

Well he might have been, because in America she has figured in many leading roles.

Her real name is Connie Franconero and she was born in 1939, in Newark, New Jersey, just across the river-border from New York City.

When she made her first attempt at being an entertainer, she was just four! It was in a radio show featuring amateurs.

TV shows

A little later she was to get a lot of television experience with Arthur Godfrey. He put her on his daily morning and weekly evening programmes, noted for spotting future stars. Connie was still in her early teens.

She combined this activity with a very comprehensive school schedule.

She collected a sackful of honours and trophies to match. They ranged from debating to an inquisitive study of psychology. She even won a typing championship!

Still at school, but out of the class-

room, Connie found time to be assistant editor of the students' own paper, and write and produce a musical comedy.

Though show business was not far from her mind all the time, she never neglected her studies. She provided positive proof of this when gaining a scholarship to New York University.

During vacations, and occasionally in term-time, too, Connie shot off to the TV studios.

Her appearances were not only in minor shows. Comedian Milton Berle, Dean Martin and Jerry Lewis (then still teamed), and Eddie Fisher thought enough of this singing student to invite her to guest in their shows.

She has a natural flair for hard work. A day that would tire a veteran leaves her fresh and ready to prepare for something else. She has learnt to play an accordion and to write songs good enough to be published.

Between her so important studies, Connie's career has gradually and

surely developed. Selected stage dates have taken her to some most important locations—the Steel Pier in Atlantic City (the Blackpool of Eastern America) and to Grosinger's, the mountain resort in the Catskill's, among them.

With a hit record, everything has taken a tremendous leap forward, for Connie. The number that brought her so rapidly to the top is a surprising and notable one.

A joke

Surprising because oldies rarely get a second lease of life. Notable because "Who's Sorry Now?" was never intended to be published at all. The plain truth of it is that it was written—in 1923—as a joke!

One of the composers has just told the story. He is Harry Ruby. The other writers were Ted Snyder and Bert Kalmar. The whole thing was a private joke—until a publisher heard it.

"If you fellows think this a joke, then you better go right ahead and write some more gags," he told them.

JERRY HAS SURPRISED SONGLAND

WHENEVER famous show business partnerships break up, the question is which one will survive? Who was the real brains of the double act?

In the case of Dean Martin and Jerry Lewis, both have made a success of their "single" lives, but whereas Dean has not tried to be a comedian (he was always the singing straight man, of course), Jerry Lewis has surprised everyone by becoming a serious, straight singer—and a successful one, too!

He shook the disc world with his soft crooning style in "Rock-A-Bye Your Baby," which caught the imagination of both American and British pop music fans, resulting in a place in the top twenty in America for some time, and also getting into the Sellers in this country.

An LP also sold well, featuring not the sharp, falsetto voice we know

made his first professional appearance.

This was at Swan Lake, in the Catskill Mountains, the vacation resort near New York City. Jerry sang "Brother, Can You Spare A Dime?" His age? Five!

Since then, Jerry has been a performer. Is it any wonder that he can turn his hand to anything in the way of entertaining? He's been brought up the hard way. He's no one-record star. He learned to be a star before he even made a record.

And one can't help wondering what a surprise it must have been to his former partner, Dean Martin, when he found Jerry had become his rival—in the pop music stakes!



Ruby and Kalmar were writing a Broadway show called "Helen of Troy, New York" at the time. They didn't want to bother plugging "Who's Sorry Now?" The musical was a flop. But the song was a big hit. Now 35 years later it's an even bigger one.

Regrets?

Who's sorry now? Well it could be Miss Francis. A studious type, she let her university chances slide a little to cope with her hit parade success. Not wanting to ignore education completely, in February she enrolled as a part-timer at Rutgers' University in her home State.

She reads such subjects as philosophy, psychology and logic. Her life is torn between the two paths of study and stardom.

This hit parade success must increase the chances of her devoting more energy to the latter. Her background shows that she should be ready for all the opportunities coming her way.

**A STAR
JERRY LEE LEWIS
SPEAKS**

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Jerry Lewis dances with Doris Day. Both will be seen in London next week, Jerry in person and Doris in her latest film, "Teacher's Pet."

Jerry to have in his film comedies, but a relaxed, rich, well-rounded tone of a hit singer.

Songs included were "Come Rain Come Shine," "Sometimes I'm Happy," "Birth of the Blues" and "I've Got The World On A String."

The last named song sums up Jerry's life these days, for he has not only made two very funny films—"The Sad Sack" and "The Delicate Delinquent"—but has become a top American cabaret act since launching out on his own.

His cabaret break came when Judy Garland became ill at Las Vegas and Jerry deputised for her, going on without much rehearsal and almost ad libbing for a glorious entertaining hour, which marked him as a top "single" act.

It is this act that the crew-cut, 30-year-old entertainer is bringing to the London Palladium on Monday next, when he makes his second visit there, the first being in 1953, with Dean Martin. In it, Jerry will goof around in his Goonish way, as well as sing quietly and softly. He'll prove a most dynamic, versatile entertainer, judging by reports coming here before him from America.

Of course, Jerry Lewis is a trouper from the cradle. His folks are both show folk—the Danny Lewises—and with them Jerry

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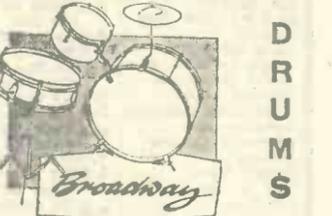
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TAIL-PIECES BY THE ALLEY CAT

Como — '6.5' top list

"THE Perry Como Show" and "6.5 Special" share the honours for musical productions drawing largest audiences to BBC-TV.

Normally, the BBC keeps its viewing statistics a close secret. But I can reveal official figures covering series programmes in the last two months of the winter quarter indicate that Como draws up to nine million viewers for his show.

BBC figures normally cover people over 16 years. Because it obviously draws so many young people, "6.5's" average of 10 million a week is based on 12 years and upwards.

"Off The Record" was a close runner-up with an average of eight million. "George Mitchell's Glee Club" (7 1/2 m.), Victor Silvester's "Dancing Club" (7 m.), followed with Cyril Stapleton's "Show Band Parade" series drawing a consistent over 6 million.

Regularly top of the BBC programmes is "This Is Your Life."

Because Bob Merrill's waxing of his own composition "Nairobi" was

not a success in America, Tommy Steele's effort is now issued by London Records there... While in Australia Shirley Bassey is taking dancing lessons—to broaden the scope of her stage act when she returns here in June... Recorded with the Michel Legrand orchestra in Paris last autumn, "Foreign Affair," Frankie Laine's new album, has sold more than 20,000 in first week...

During the next few weeks, Frankie Vaughan is to wax a new LP for Philips; his next single release here will include two of the sides he cut for Mitch Miller in New York recently... At the conclusion of Dean Martin's opening night in cabaret at Hollywood's Coconut Grove last week, Eddie Fisher called out from his table: "Nobody told me he's parted from Jerry Lewis!"... Eddie Standing, of Campbell, Connelly, is now convalescing at home after his recent illness...

MUSCLES OF STEELE



Tommy Steele had plenty of time to toast his torso in the sun on his South African jaunt. Here is the first picture of what Tommy would look like if he were a boxer. Not bad, eh, girls!

Tommy in S.A.

TOMMY STEELE is still talking about his first long overseas venture—the South African tour from which he returned on Friday. He spent the week-end telling his family about it all—as well as glying them presents—before setting off for Scandinavia on Monday. It began with a hair-raising welcome in Cape Town. Girl fans pulled his blond locks as souvenirs. His hotel was surrounded by more fans.

He went to another—only to have the manager ask him not to stay as he feared disruption of normal service to customers when the fans found out. In the end, Tommy had to stay in a suburban hotel, using his real name and disguising his voice to sound Swedish!

His big moment, though, was when the Mayor and Mayoress of Durban held a party in his honour. "It more than made up for the old-fogies in Pretoria who banned my show before they had even seen it," Tommy said. The Durban mayor saw his show. "The mayoress and I clapped and stamped all the way through. I wish we could see you again," they told him afterwards.

Wormwood Scrubs this week were Eric Winston and his orchestra... For his current Las Vegas engagement, Frank Sinatra wears a black dress shirt and a pink bow tie; he enters Frankie Laine's annual golf tournament there this week-end... Willis Conover, famous "Voice of America" disc-jockey, devoted a whole hour recently to Johnny Dankworth and Cleo Laine recordings... NME Managing Director Maurice Kinn writes from Hollywood that Eddie Fisher revealed in conversation that three of his biggest disc hits were British titles—Billy Reid's "I'm Walking Behind You," Tolchard Evans' "Lady Of Spain" and "Oh My Papa" (by Geoffrey Parsons and John Turner)... Opera singer Adele Leigh has been signed for the summer revue at the London Palladium—starring Harry Secombe... The Ames Brothers vocal group was augmented last week, when Mrs. Vic Ames give birth to an eight-pound son...

Anglo-Italian singer Toni Dall is now resident in cabaret at San Francisco... Although not on speaking terms, Bob Crosby is currently starring at one Las Vegas hotel, while his daughter Kathie Crosby appears at another venue—a hundred yards away... Do the organisers believe those stories about tight-fisted Scotsmen, as top price for the Scottish Royal Variety Performance is only £25... The sum of one dollar (7s.) will be paid to Sammy Davis, jr., for a week's engagement in New York this month; remainder of his salary is donated to fund for advancement of coloured people... Because they couldn't get a copy of Marvin Rainwater's record "Whole Lotta Woman," Johnny Duncan's Blue Grass Boys stopped at a roadside cafe listening to it on the juke-box on the way back from Sheffield; they had to learn the arrangement for last Sunday's Palladium TV show... "To Be Loved" Jackie Wilson hit-maker is nursing a fractured ankle in Chicago... First job for Tommy Steele when he got back to London from South Africa was to see his film "The Duke Wore Jeans" with songwriter Luke

Bart... In view of Elvis Presley's recent call-up, it is probable that U.S. country- and western singer Ferlin Husky will secure the screen role—portraying life story of the late Hank Williams... Squeals of recognition from the audience helped the "What's My Line?" panel to break records in discovering guest celebrity Frankie Vaughan last Sunday... Charlie Gracie admits his present variety tour hastened his marriage to childhood sweetheart Joan Domato; he didn't want to leave her behind... Joe Henderson's latest composition, "I Need You," will be waxed by Marion Ryan (Nixa) and Yana (HMV)... Marion Ryan's seven-year-old boy twins were subject of a "Weekend" article; Marion was married when in her teens... With "You Are My Destiny" Paul Anka created a new record, with his first three releases entering NME top ten sellers; but The Crickets equalled this accomplishment—not forgetting the "Peggy Sue" success (by their leader Buddy Holly) during the same period... Eric Delaney returned from a one-nighter tour last week to find his sitting room under water; a 60-gallon fish tank had sprung a leak... After working for years as a housemaid and truck driver, the parents of Johnny Mathis have been given a life pension by their singing star son...

A GREAT BALLAD FROM THE 'HIT-MISS' OF AMERICA KATHY LINDEN sings on American-Felsted IF I COULD HOLD YOU IN MY ARMS

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duced Sarah Vaughan as "the lady whose name is synonymous with hit records" on the Palladium TV show... Appearing with Louis Prima (her husband) for a season at Las Vegas, Capitol singer Keely Smith was rushed to a Hollywood nursing home—for an emergency operation... Recovering from her recent operation, Pearl Carr is now enjoying Majorca sunshine with husband Teddy Johnson... While he visits Europe on holiday this summer Steve Allen's weekly CBS Sunday night TV show will be introduced by his own discoveries—Steve Lawrence with his vocal stylist wife, Eydie Gorme... Dick Shawn at the London Palladium says that Elvis Presley must have done more for teenagers of the world than Jack the Ripper ever did...

Got A Hole In It," the original Hank Williams' version has been reissued by MGM... A best seller for Winifred Atwell during 1954 in Britain, "The Story Of Three Loves" is released in America by the Mantovani orchestra—and tipped for the hit parade... Controlling more stars than any other a & r manager, Mitch Miller's main concern at present is to secure a hit parade entry... Almost four months after Patti Page's original waxing of "I'll Remember Today," Capitol have now surprisingly issued Ruby Murray's version in America... Prolific hit composer Al Hoffman visits London next month—after an absence of 23 years; Jimmie Rodgers' "Oh-Oh, I'm Falling In Love Again" is his latest success... Three vocalists (including Scottish-born Annie Ross) present an LP for ABC-Paramount titled "Sing A Song Of Count Basie"...

It was a starry night at London's Astor Club last Friday, when the guest celebrities included Liberace, Tommy Steele, Marvin Rainwater, Dorothy Squires and her film-star husband Roger Moore... Reported that Frank Sinatra will co-produce a film titled "Oceans 11"—with Peter Lawford—in Europe this year... Married in Toronto this week was Roberta, daughter of bandleader Harry Roy by his former wife, Princess Pearl of Sarawak... Although Ricky Nelson has a big American seller with "My Bucket's

filled with water," he is still in the States, where he is appearing at the Astor Club... Scheduled for Broadway this autumn, "Guys And Gishas" may star Guy Mitchell as the male lead... While journalists waited to meet Marvin Rainwater at Television House, last Thursday, news arrived that the star had been involved in a car crash; then a reporter remarked: "I wouldn't worry, he's with publicist Les Perrin!"... The only private employing a colonel in the U.S. Army is Elvis Presley; his employee is, of course, his personal manager, Colonel Tom Parker!

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Cowboy-actor Robert Horton made his singing debut on Rosemary Clooney's U.S.-TV show last week; he described himself as a cross between Billy Daniels and Pat Boone—the legendary Daniel Boone!... Latest David Whitfield recording (of Tolchard Evans' new ballad, "Afraid") has also been covered by Parlophone's Joan Small... Singer Margaret Whiting was married at Beverly Hills last Saturday to Richard Moore; well known pianist bandleader Lou Busch (who also waxes for Capitol as Joe "Fingers" Carr) is a former husband of hers... Entertaining the prisoners at

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GLOBE-TROTTER

This picture typifies Frankie as he is today — an air-travelling international star, with his bag over his shoulder, at London Airport, arriving from yet another successful trip to America, where he is gaining a big reputation.



★ PERSONALITY OF THE YEAR ★ SCREEN, DISC, STAGE & TV STAR ★

His 'heart' won him this heart

By THE EDITOR

"YOU'VE got to have heart..." That's how the song goes. Frank Vaughan has proved he has plenty. His dynamic performance bubbles over with good-natured affection.

His marriage is one of the most successful and happy in show business. And busy though he is he finds time to be a leader in the Boys' Club world.

Frankie's big, big heart has led to another one—the golden heart presented to him by the Variety Club of Great Britain. Their "Personality of the Year" award is one of the highest that can be received by any performer in Britain.

Frankie richly deserves the honour. Everything he has done in the past twelve months has been exceptionally praiseworthy.

His records have been consistently good sellers. His debut as a serious dramatic actor has received the warmest of critical approval.

He has packed a West End theatre as the headliner of a variety bill, the acclaim being all the more worthy as this theatre was not associated with variety.

On television, his triumphs are equally as great in America as in Britain.



Frankie holds the Golden Heart he was presented by the Variety Club of Great Britain to commemorate his winning their highest award. The heart is inscribed "VARIETY CLUB OF GREAT BRITAIN — FRANKIE VAUGHAN, SHOW BUSINESS PERSONALITY OF THE YEAR, 1957."

"It is my proudest possession," said Frankie afterwards.

The toast is... Frankie Vaughan!

Frankie's 'thank you'

I AM very flattered to learn that the "New Musical Express" is devoting a supplement especially to me. And I welcome the opportunity, which they have offered me, to send my sincere greetings and heartfelt thanks to my fans and all NME readers everywhere.

When I was feted by my business associates at the Variety Club luncheon recently, and presented with a special award, it meant a very great deal to me—more than I can possibly express in words. Especially as it was in consideration, not merely of my singing, but every aspect of show business which I have undertaken.

Although I feel particularly honoured to have been deemed worthy of such an award, I am fully conscious of the fact that there are many people who must share in this recognition. And, above all,

those who have played the most important part in any success I may have achieved are—the fans.

Every artist needs his fans, and I certainly could not have wished for a better bunch.

They have stayed with me throughout my rise; they have given me encouragement all the way, and I really believe that it would have been impossible to succeed without them.

I am thrilled, too, because they have willingly accepted my wife and children. Yes, it is you, my friends, who have made my life as happy as it is today. And rest assured that I shall never forget it.

I am also pleased to have this chance of making it perfectly clear that I have absolutely no intention of settling in America. I think it's wonderful in the States, I enjoy it there, and I shall certainly be going there to work from time to time.

But it's even more wonderful in Britain, and I wouldn't dream of leaving here permanently.

Just over a week ago, on Easter Sunday, I had the greatest thrill of my career, when I appeared at the De Montfort Hall, Leicester. As a sort of "welcome back" gesture, the audience simply wouldn't stop applauding me. And I suddenly felt stage-struck.

As a result of this, I insisted upon undertaking a tour of the provinces just as quickly as possible, before I return to the States once again.

I felt that, as a result of the genuine appreciation displayed by the Leicester audience, I owed it to the fans who can't normally get to London, to come and visit them without delay.

So I look forward to seeing as many of you as possible in the very near future.

Meanwhile, may I again express my gratitude to everyone who has assisted me in my singing and acting careers? In the process I have made many invaluable friends—and I treasure those friendships very much.

In conclusion, I can't think of anything to say which does not seem totally inadequate.

But to all of you—ladies and gentlemen, boys and girls—I want you to know that I have never been more sincere in all my life than I am at this moment. And let me say, to each and every one of you, a very humble "thank you."



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THE VAUGHAN STORY

The secrets of his success:

He likes people and enjoys life



Frankie Vaughan in his dressing room at the Palace Theatre in January of this year, after he had received a thunderous ovation following his sensational variety act as a top of the bill in the West End.

FRANKIE VAUGHAN is in a category of his own. It is my honest belief and firm contention that Frankie is the nicest guy in show business. His pleasant disposition, his sincerity and genuine good-nature are moulded into his character, after years of hard graft and painstaking struggle.

Frankie has come up the hard way. Born of humble stock—and proud of it—he has had to fight every inch of the way to the top. Having got there, he is not backward in acknowledging those who have assisted him in the process. Because he has known the heartaches of the business.

Only those who have climbed slowly up the ladder of success—rung by rung—can share the emotions and experiences of those less fortunate.

I cannot imagine that Frankie Vaughan has a single enemy. More than anything else in life, he likes people. And he goes out of his way deliberately to cultivate them. "Happy-Go-Lucky" is the name of Frankie's recent LP for Philips, though in the States it has been rechristened "Man Alive."

Whichever title you choose to accept, it reflects the true essence of Frankie Vaughan. Here is a man who really enjoys living—and this spontaneous *bonhomie*, this infectious and bubbling effervescence, is fully evident in his personality, his singing, his entire approach to the business of entertaining others.

The amazing thing is that Frankie ever entered show business in the

first place! He was born thirty years ago in one of the toughest parts of one of Britain's toughest cities—Liverpool. His father (an upholsterer) couldn't earn sufficient to balance the family budget, so Frankie's mother went out to work, too.

The family's name is Abelson, an old and respected Jewish name, and they came to Britain from Russia two generations ago.

Although he was singing regularly in the synagogue choir, there was no indication of his future vocal success while he was still at school. He had a marked talent for drawing, and the obvious course seemed to be to develop his artistic tendencies.

Bombed out

But by the time Frankie finally left school, the family was no longer resident in Liverpool. They were bombed out, and Frankie was evacuated to Westmorland. Subsequently, they were all reunited in Lancaster. It was there that Frankie joined local youth associations, taking an interest in boxing, football and other activities.

His enthusiasm for the boys' club movement was thus kindled.



a biographical appreciation by
DEREK JOHNSON

It became the dearest and most fervent interest in his life—and has remained so to this day.

After passing an art examination, he did his National Service in the Royal Army Medical Corps, spending most of his service on a corvette, based at Malta.

On being demobbed, Frankie decided that there was more money in commercial art than teaching. The Abelson household needed financial support—and there was another influence rapidly making itself felt.

The family had moved to Leeds and his sister, Myra, had struck up a firm friendship with a girl named Stella Shock. Frankie and Stella were introduced to each other, and it was love at first sight. In 1952 she became Mrs. Frankie Vaughan.

Their marriage has become recognised as one of the happiest and most successful in all show business.

They have two delightful children, David and Susan, and the happiness and security which Frankie has found in his married life have been an even greater source of contentment to him than all the plaudits he has justly received in his profession.

But, going back to those days six years ago, when Frankie was studying commercial art, he started singing with a local band to supplement his income. He began making a name for himself locally when he won the Yorkshire Crooning Contest held at the Leeds Locarno.

Frankie and Stella moved to London to further his career as an artist. But business was negligible, and his hopes were shattered.

Gamble

Realising that he was making little impression in this sphere, he decided to gamble on his singing. He went to see Billy Marsh, a famous London agent, of the Delfont Organisation. After some difficulty in making his presence felt, Frankie got Billy to listen. The agent liked what he heard—and booked Frankie into the Kingston Empire.

This was Frankie's big break. He was introduced on stage by Jimmy Wheeler, and was an instantaneous success.

The national press acclaimed Frankie as "a new star." More variety dates followed, and it looked as though the future was exceptionally bright.

But things seldom happen quite as easily as that, as Frankie soon discovered!

He undertook a lengthy provincial tour with a revue and by the time he returned to town he discovered that his initial impact had been forgotten. Frankie and Stella found their finances in a precarious state.

He got jobs with Nat Temple's band, but otherwise progress was slow. So Frankie decided upon a second gamble. He realised that what any singer needs most of all today is a recording contract. Two years earlier, he had made a couple of records for Decca, which had meant precisely nothing. But now he started doing the rounds of the disc companies again, playing a private recording he had cut to the a and r managers.

One by one they turned him down, until he arrived at the office of Wally Ridley at HMV. This astute recording manager realised Frankie's potential, and promptly signed him up.

Within a matter of weeks, the first Frankie Vaughan record was on the

market—and, ironically enough, the title was "No Help Wanted!"

But from then on, there was no help wanted. Frankie was away!

He made ten further discs for this label. None of them became really top sellers, but they all made a profit, which made him a desirable property so far as the label was concerned, and won him fans.

During this period, you may remember such titles as "Cloud Lucky Seven," "From The Vine Came The Grape," "Cinnamon Sinner" and "Happy Days And Lonely Nights" (the last is still an

Anyway, his name was quickly evident in the disc tables once again — "Man On Fire"/"Wandering Eyes" climbed to sixth place, despite fierce competition; he and the Kaye Sisters lifted "Gotta Have Somethin' In The Bank, Frank" into eighth spot; and after an exciting fight with Jimmie Rodgers on "Kisses Sweeter Than Wine," his version attained position No. 8.

More recently the record dealers have again been kept busy, coping with demands for the disc he made when in the States the time before last — "Can't Get Along Without You Now"/"We Are Not Alone."

If I appear to be stressing Frankie's recording activities, it is because I regard this aspect of his career as more vital than any other. Discs play an essential part in shaping the destiny of singers. Frankie's first sight of the stardom which lay ahead was when HMV took an interest in him.

Thereafter he was capable of topping the bill in variety and was booked regularly for radio and tele-



A flashback to the summer of 1956 in Blackpool, where Frankie and his family enjoyed being together so much.

integral part of his act, and was featured to good effect recently by Frankie on America's Ed Sullivan TV Show) when he was recently in the States.

It was when Frankie moved to the Philips label, however, that he cemented his success as a recording artist and shot to the top of the disc world.

His very first title under this banner, "Give Me The Moonlight," which he has adopted as his theme, was a hit. This was followed by a string of forceful, punch-packing numbers, like "Something's Gotta Give" and "Seventeen."

In the last two years, Frankie has had seven different recordings in the Charts—and has had near misses with several others.

Early 1956 found him riding high with "My Boy Flat Top," then came a brief succession of near misses, including "Lucky 13" and "Rock Candy Baby."

In sellers

By the end of 1956, Frankie was back in the sellers—and with a vengeance. "The Green Door," his first really outstanding smash hit, became the nation's second best-selling disc. And before the fans had recovered their breath, along came "The Garden Of Eden," which soared right up to the coveted top slot!

The next Frankie Vaughan issues were of his numbers from his first film, "These Dangerous Years." Rather surprisingly, in view of the movie's great box-office success, these songs did not appear in the Charts—but that was of little consequence compared with Frankie's triumph as a dramatic actor.

it was in this one year that he was transformed from a popular singer into an international star. Beginning with two hits discs, he went into his first film starring rôle—an inspiration on the part of Anna Neagle and Herbert Wilcox—and the acclaim he received from the press for his part in "These Dangerous Years" was proof positive that he was a dramatic actor of no small merit.

The year also saw the beginning of the chain of events which will keep him hopping to and fro across the Atlantic for some years to come. He is firmly established as a leading entertainer in the States, via films and TV.

He has made his second film, "Wonderful Things"—which will soon be opening in London—and he signed to star in his own West End season at the Palace Theatre.

The show, which was running during the months of January and February this year, played to packed houses, and drew rave notices from all the critics.

Frankie Vaughan is undoubtedly the best ambassador to America that British show business could possibly find. Not only does he possess unparalleled good will and charm, plus his leadership in boys' clubs, but his talent and ability are on a par with the world's outstanding artists.

It is fitting and appropriate that he should be chosen by the Variety Club of Great Britain as "Show Business Personality of 1957."

What of the future? The months ahead are already crammed to capacity. Back to the States later this month for more television and personal appearances, returning to Britain in May to start work on his third major film, yet another visit to the States, and then a summer season at Brighton.

Frankie has reached the top of the tree in two distinct fields—as a singer-entertainer and as a dramatic actor. The future will ensure a maintenance of these two facets of his ability—just as he refuses to abandon Britain for full-time residence in the States, so will he not forsake his singing to concentrate on acting.

He is determined to stay at the top in both spheres. It'll be hard work, but he loves it. And it goes without saying that he will have the support of millions in these islands.



Frankie was helped by Boys' Clubs when he was a lad and he hasn't forgotten. Here he is auditioning a hopeful for a big Boys' Club show, which he organised.

TELEGRAM

LONDON W.1. 18th April 58.

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Alan Holmes and all at

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PAUL CAVE

77 CHANCERY LANE, LONDON, W.C.2

TRIBUTES TO FRANKIE VAUGHAN BY THOSE NEAR TO HIM

Fame hasn't changed my Frank's love of home

It doesn't seem so very long ago that Frank and I were struggling along in a small Soho flat trying desperately to make both ends meet. The situation has altered considerably now, and we appreciate it all the more, of course, because we have known what it is to be hard up.

But this doesn't mean that our home life has changed to any vast extent. Frank finds no great enjoyment in painting the town or visiting the night clubs. He prefers the privacy and relaxation of his own home.

He doesn't ask for, or look for, much. That's the way it's always been and, knowing Frank's dislike of ostentation, I'm sure that's how he will always want it.

Now that Frank is so much in the public eye, and his work takes him so far afield, we have naturally had to re-adjust ourselves to these new developments. Often he is away for lengthy periods and although I travel with him whenever possible, it is sometimes out of the question. If he is engaged on a variety tour, I don't go everywhere with him, but simply visit him occasionally in selected towns.

Of course, it is thrilling to have the chance of going abroad once in a while, and a trip to America is always an intriguing prospect.

But I share Frank's views that we certainly don't want to settle out there. Britain will always be our home. In fact, I always think that one of the nicest things about going abroad is the pleasure of coming home again!

When Frank has the opportunity of spending a little time quietly at home—which hasn't happened very much lately—we are more or less confined to the house. We couldn't possibly go for a walk, or shopping, or dancing, without Frank being recognised and surrounded.

Occasionally we do manage to slip into the local cinema without anyone seeing us... but only occasionally!

says
STELLA VAUGHAN
his wife

Some people may wonder if fans cause an unnecessary intrusion into an artist's married life.

Well, if Frank's fans are anything to go by, there is no danger of that happening. Frank has the most loyal gathering of fans you could ever wish to meet. They are fully prepared to accept me; frequently they write to me, or send the children Christmas and birthday presents.

Frank is always full of praise for the support he receives from the fans and, having met many of them, I know what great people they are.

Our home has become very much of an "open house" these days. Frank has so many friends that seldom an hour passes without someone dropping in.

Invariably there are visitors for meals but, despite that, I manage to cope with all the cooking myself.

I think by this time I know pretty well what appeals to Frank's palate, and I thoroughly enjoy concocting dishes which he will like. I know, for instance, that I can't go wrong with chicken, which he would willingly eat all the time, without variation!

Although Frank has now become an international star, this will not affect our outlook in the slightest. You see, to him the most important thing in life is a sense of domestic security. We've come through some very hard times together, and we intend sticking side by side, whatever the future may

hold in store for him. We have two delightful children, whom Frank idolises, and all things considered, we are an extremely happy family.

We are understandably all very proud of Frank, and are perfectly willing to adapt our lives to fit in with his work. But, as I explained, a great deal of adaptation is not really necessary. Because Frank is very much a family man who, basically, likes the simple things in life.

That is why, whatever fame he may achieve publicly, nothing will ever change his character or personality.

That is what makes him such a wonderful man. And why his fans love him nearly as much as I do!



Frankie Vaughan and Jackie Lane in a gay scene, shot at Gibraltar, for his forthcoming "Wonderful Things" film.

He listens to advice — and takes it!

THERE is one factor which dominates Frankie Vaughan's entire outlook—he really takes notice of the people who are looking after his interests.

Mind you, he is always prepared to put forward his own point of view—which is only right and proper. But at the same time, he is anxious to listen to—and accept—advice, suggestions and criticisms.

And this is particularly applicable in the recording studio. Frankie is always extremely easy to work with; he is never bad-tempered, being of such a naturally pleasant disposition, though I have noticed that at times he is liable to become a little depressed at his own efforts.

But I suspect this is because he is constantly striving for greater things all the time.

Frankie and I have never had a disagreement over the choice of titles for recording. When he is due for a session, he tries through all the suitable material. Then, between us, we whittle the possibles down to the last two.

I well recall that we spotted "The Green Door" only one day before we recorded it. The song came in from the States one Tuesday morning. We liked it on first hearing and immediately cancelled another song which we had planned to record the next day, cutting "The Green Door" instead.

We both thought it was hit potential, as we did in the case of "Garden Of Eden."

Frankie and I both think alike on this subject, and only once have we been completely wrong, when we both expected big things from a song called "Let's Go Steady"—and it didn't mean anything.

Frankie gets through his recording sessions in surprisingly few "takes." And if sometimes he insists on doing a number again it is because he is always striving for extra perfection.

He is extremely happy working with musical director Wally Stott, who always succeeds in coming up with precisely what is wanted and

JOHNNY FRANZ

Philips a & r chief



Frankie and Johnny Franz, off to America together.

who has no greater fan than Frankie. As for his recording future, I expect he will be making discs both in London and New York—dependent entirely upon where he happens to be when new titles are required.

I am very proud to regard Frankie Vaughan as a close personal friend. I have known him since the days when I travelled as a pianist to Belgium for an international music festival. Frankie was also participating, and we spent four days together, during which we became firm friends.

Sometime later, I became a & r man at Philips, and Frankie was anxious to come with me because of our friendship. Needless to say, I was delighted.

I honestly give it as my opinion that he is the most loyal person I have ever met, in all my experience... loyal to his friends, loyal to his business associates. And he is one person who never forgets a favour, however small it may be.

Everyone at Philips congratulates him on his recent outstanding successes, which we feel are well-deserved and fully justified.

By ANNA NEAGLE . . .

'He has great strength of character'

WHEN I first saw Frankie Vaughan I realised at once that here was a fine performer who could put over a number with vitality and professional skill.

But it was when I met him, that I became really impressed. He has great strength of character, a tremendous desire to learn all he

can and give all he can to entertaining the public.

Talking with him and hearing about his early background—knowing his belief in youth and especially in the Boy's Club movement gave me the idea for his first picture "These Dangerous Years."

THE SCRIPT

I invited Jack Trevor Story to write a screen play, and after talks with Frankie, and visits with him to his old haunts in Liverpool, Jack created the character of Dave Wyman.

Then I persuaded my husband Herbert Wilcox to direct the film. Frankie had never acted before, so by playing a character with which he was familiar, in surroundings he knew and understood, and with the benefit of Herbert's vast experience and understanding of artists, I felt he would be able to give a real performance.

SENSITIVE

Herbert found Frankie a sensitive artist who responded to his direction in a most rewarding manner—each day developing in stature and understanding of film technique.

In his new picture "Wonderful Things" he acts with the ease of an established star of wide experience.

His success has not altered him. Frankie has a burning desire to be a credit to anyone who has shown faith in him.

He has a great love of home and family, has dignity, is modest, has tremendous natural charm and is completely unspoiled. In short—a fine artist and a grand person.



Frankie with his great champion of the film world—Anna Neagle (right). Miss Neagle saw in Frankie a strong, dramatic actor, and he proved her judgment right in "Dangerous Years." Carole Lesley (left) was in the film with him.

SINCERE CONGRATULATIONS

TO

FRANKIE VAUGHAN

FROM

LONDON'S MUSIC CENTRE

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Sincere Congratulations
Frank, on a tremendous
year

RAYMOND LONG

CONGRATULATIONS

FRANKIE VAUGHAN

on your
tremendous success
and

EVERY BEST WISH
FOR THE FUTURE!

Gay Buccheri

(Hairdresser)

13 MACCLESFIELD ST., W.1

LONDON, N.W.

18th April, 1958.

Dear Friends,

My most sincere thanks to all of you who have made this past year such a wonderful one for me, and I should like to take this opportunity to thank those people who are very closely associated with me but who do not normally get any of the limelight and whose help I could not possibly do without.

First my chum and manager, Paul Cave, my personal secretary, Miss Edna Davis, musical director and pianist—and chief bottle washer, Raymond Long, my agent, Billy Marsh and Mr. Bernard Delfont whom he represents. I must not forget, too, my film producer, Miss Anna Neagle, and her dear husband and my director, Herbert Wilcox—also my recording manager and musical adviser, Johnny Franz of Philips Records—accompanied by Wally Stott and the Beryl Stott Singers.

My Fan Club secretary, Alan Marriott must not be forgotten, also the Club's Vice-President and England Footballer, Ronnie Allen, and all those club secretaries throughout the world, but most of all to you the readers and very dear fans of mine, thank you for all your encouragement. My thanks, too, Mr. Maurice Kinn, Mr. Andy Gray and the staff of "New Musical Express" for this great honour you do me.

Most sincerely,

Frankie Vaughan

He knows how easy it is to slip, says his manager, PAUL CAVE



FRANKIE VAUGHAN'S greatest asset is that he knows from hard experience how easy is the slip from top to bottom—from popularity to obscurity.

Eight years ago I saw Frank bound on to the stage of the Hulme Hippodrome, Manchester (not his first date, of course). He was happy, confident, on top of the world. This was one of his first paid weeks in the entertainment business.

His salary? £100 a week—a fortune to a youngster who a few weeks before had been a college student. Acclaimed as an overnight sensation, he was top of the bill; he had been signed up to make gramophone records; he had been booked for BBC broadcasts.

The future looked great! A few months later he was out of work, being written off as a "has

been"! He was all washed up according to many of the same people who a short time before were enthusiastically patting him on the back and hailing him as a great discovery.

The simple answer was that Frank's style of singing was ahead of the times—and he was too inexperienced to adapt his tear-away style to suit the current trend.

Several thin months—some very thin ones—followed.

Frankie Vaughan will never forget those months—and I believe they are the simple explanation of why today, with success following success, he is still the most genuine man I have ever met.

I have seen Frankie Vaughan send an audience into an uproar of enthusiasm, capturing their imaginations with his showmanship and afterwards showered with congratulations by admirers.

Then when the dressing room has emptied he has asked me with all sincerity "How did I do? Was it all right?"

And a few moments later—"I think I'll rehearse in the morning," explaining that he was not quite satisfied with the way he had performed a certain number.

Frankie Vaughan works hard at his profession. He enjoys every minute of it. But he still works hard to improve his technique, his singing, and his showmanship.

A few years ago I remember Frank spending morning after morning with Bert Waller (his accompanist at that time), practising walking on and off the stage.

It is that attention to detail and his determination to do better than his best at every performance, plus his tremendous enjoyment of his work, that has made Frankie Vaughan "The Show Business Personality Of The Year."

Frankie's available records H.M.V.

- My Son, My Son/ Cinnamon Sinner .. B.10766
- Danger Signs / Happy Days And Lonely Nights .. B.10783
- Too Many Heartaches/ Unsuspecting Heart .. B.10845

PHILIPS

- Give Me The Moonlight/ Tweedlee-Dee .. PB423
- Green Door / Pity The Poor, Poor Man .. PB640
- Garden Of Eden/Priscilla Isn't This A Lovely Evening / These Dangerous Years .. PB674
- Cold, Cold Shower / What's Behind That Strange Door? .. PB681
- Man On Fire / Wanderin' Eyes .. PB729
- Gotta Have Something In The Bank, Frank (with Kaye Sisters)/Single .. PB751
- Kisses Sweeter Than Wine/Rock-a-Chicka .. PB775
- We're Not Alone/Can't Get Along Without You .. PB793 & 45-PB793

Also four EPs and two LPs—"Happy Go Lucky" and "Frankie Vaughan Showcase"—as well as contributing one song to Nos. 5, 6 and 9 of "The Big Four" series of EPs.

Heartiest Congratulations Frankie on your wonderful year of success

CYRIL SIMONS

and all at

LEEDS MUSIC

Sincere Congratulations

FRANKIE

YOU'RE THE GREATEST

Every success and happiness continue to be yours

Sheila-Shan-Carol

(THE KAYE SISTERS)

P.S. How about Len?

After

THESE DANGEROUS YEARS

comes

WONDERFUL THINGS

ANOTHER GREAT ENTERTAINMENT PICTURE FROM ASSOCIATED BRITISH STARRING FRANKIE VAUGHAN OF COURSE

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SUNDAY, APRIL 27th TROCADERO • ELEPHANT & CASTLE

TWO PERFORMANCES: 6 p.m. & 8.30 p.m.
10/6, 8/6, 6/6, 4/6

TUESDAY, APRIL 29th COLSTON HALL • BRISTOL

TWO PERFORMANCES: 6.30 p.m. & 8.45 p.m.
10/6, 8/6, 7/6, 6/6, 5/-

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Congratulations to Frankie —
A great artist and a great trouper

Anna Neale
Hubert Hills

What they say about Frankie

SIR BASIL HENRIQUES, of the National Association of Boys' Clubs:
Frankie is one of the most generous and kind-hearted supporters we have. He doesn't mind how much he puts himself out, and he is always willing to go to extreme lengths for the boys' clubs. We owe him a debt of the deepest gratitude.

BERNARD DELFONT, the famous impresario, after Frankie's opening at the Palace, London, in January:
He's the most exciting showman I've ever presented.

ALMA COGAN, his friend of many years:
The great thing about Frankie is that he is not only a wonderful performer, but an ordinary guy as well. He's been the same charming friend ever since I've known him.

WALLY STOTT, Frankie's recording MD:
He is probably the easiest person to work with that I have ever known. At the same time, he is also the most critical—particularly of himself. But his criticisms are always well-founded and constructive. It is really a pleasure to be associated with him.

BILLY MARSH, of the Bernard Delfont Organisation:
It's thrilling to think that Frankie's entrance into show business was through me. He came into the office for an audition, and I kept him waiting rather a long time. Ultimately, I took him across to Max Rivers studios and he did an Al Jolson medley for me. I immediately booked him into variety, and I've been his agent ever since. I may say that I have the highest possible regard for him. I consider him a truly great performer—that's why he's got to where he is today.

ED SULLIVAN, after Frankie had appeared on his top American TV show, "Toast Of The Town":
He was sensational! I want him back again real soon.

MITCH MILLER, the famous American MD, who recorded with Frankie in the States:
This boy has everything it takes to get right to the top of the tree—and not in small doses, either. He's likely to have the greatest impact of any British export since Scotch whisky!

THE KAYE SISTERS:
We think Frankie Vaughan is a wonderful 'Banker.' We love him—in triplicate!

Congratulations and Best Wishes to **FRANKIE VAUGHAN** from all the members of his fan club

SPENSER-MORRIS, PHOTOGRAPHER

FRANK
SINCERE CONGRATULATIONS ON YOUR SUCCESS!
MAY 1366

It's nice to have a hit with a pal!
Many thanks **FRANKIE** for **WANDERIN' EYES**
and Congratulations on your deserved success
SIDNEY BRON MUSIC CO., 133a Charing Cross Road, London, W.C.2

Warmest Congratulations **FRANKIE** from **REG CONNELLY**



NATIONAL ASSOCIATION OF BOYS' CLUBS
Congratulations and good wishes to **FRANKIE VAUGHAN** from his many friends in the BOYS' CLUB MOVEMENT

COLSTON HALL • BRISTOL
TUESDAY, APRIL 29th — 6.30 & 8.45 p.m.
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ARTHUR KIMBRELL, in association with CHARLES H. LOCKIER, presents **FRANKIE VAUGHAN**
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