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10... LONNIE DONEGAN



8... JOHNNY MATHIS



9... FRANKIE VAUGHAN



6... CONWAY TWITTY

THIS WEEK'S TOP TEN



4... PAUL ANKA



1... CRAIG DOUGLAS



6... CONNIE FRANCIS



3... JERRY KELLER



5... RUSS CONWAY

ON "FAMILY FAVOURITES" THE LISTENERS CHOOSE THE 'HIT' VERSION OF

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Lonnie is a fan of The Weavers

"THE ultimate in folk song entertainment." That's how Lonnie Donegan describes The Weavers, the world-famous American folk singing team who make their London concert debut tomorrow (Saturday) at the Royal Festival Hall.

Another compliment of equal magnitude was directed at The Weavers in a cable from U.S. composer-conductor Leonard Bernstein on the eve of their current world tour. Bernstein, who penned the "West Side Story" score, wrote: "You are a national treasure!"

The Weavers have done more towards the popularisation of folk songs than any other similar group, and they are without equal anywhere in the world. Originally formed in the late forties, the group is already something of a legend in the folk song idiom.

Many pop hits

However, The Weavers' international popularity hasn't been confined solely to the small but enthusiastic band of blues and folk music devotees. In the early fifties, they made a colossal impact on pop music fans to the tune of a succession of nationwide hits.

"Goodnight, Irene" and "On Top Of Old Smokey" number among their million sellers; "Kisses Sweeter Than Wine," "Tzena, Tzena, Tzena," "So Long, It's Been Good To Know You," "Wimoweh" and "Lonesome Traveller" are some of their many smash hits.

A few years ago, the group switched from American Decca (Brunswick here) to Vanguard, and a delighted public readily welcomed their first two albums—"The Weavers At



THE WEAVERS

Carnegie Hall" and "The Weavers On Tour" on the Pye-Vanguard label.

Earlier this year, Top Rank became Vanguard's British outlet and a third album was released under the title "The Weavers At Home." Simultaneously, two titles from it—"Wild Goose Grasses" and "Johnson Boys"—were coupled as a single.

Today (Friday), to coincide with the opening of The Weavers' first nationwide British tour at Birmingham, Top Rank issue two new EPs—"Travelling On With The Weavers" (Volumes 1 and 2).

The Weavers collect folk songs from all parts of the world, and they recently returned with a new selection from Israel, where they were engaged on an extensive concert series prior to European dates. Britain is the last leg of their tour before returning to America.

The British stage dates are the direct result of the quartet's success on Granada TV's "Chelsea At Nine" in June. During that month, they also broadcast in the BBC-TV's "Saturday Club," while just three days ago, they were the star guests on Granada's "Song Parade."

New recruit

The Weavers have experienced only one change since their formation. Ronnie Gilbert, the only girl in the group, burly bass singer Lee Hays (composer of many Weavers' recordings) and singer-guitarist Fred Hellerman are all founder-members.

Newest recruit is singer Erik Darling, a brilliant banjo stylist who replaced the phenomenal Pete Seeger (now a solo performer) in 1958. Darling is featured on the outfit's Top Rank LP.

Co-featured with The Weavers on this ambitious folk, blues and country-and-western package—the first show of its kind ever to tour Britain—are blues specialists Brownie McGhee (a fine singer-guitarist) and Sonny Terry, who coaxes the most unbelievable sounds from his harmonica.

American hillbilly singer Ramblin' Jack Elliott will present his special brand of country-and-western singing on the first two dates of the series, before Johnny Duncan and his Blue Grass Boys take over for the remaining engagements.

VISUAL JANE VOCAL TOO

JANE RUSSELL is better known visually than vocally in Britain. Her success on the screen undoubtedly outweighs that on records. On Sunday, Jane stars in ATV's "Sunday Night at the London Palladium" and her main contribution to the show will be vocal.

In the past Jane has sung both on and off the screen. She was heard on the sound-track albums of both "Gentlemen Prefer Blondes" and "Gentlemen Marry Brunettes."

In October, MGM have an EP titled "Jane Russell" scheduled for release, on which she sings "Fine And Dandy," "When A Woman Loves A Man," "Can't We Talk It Over" and "Love Is Here To Stay," backed by Billy May and his Orchestra.

Jane is not just another actress who turned to singing as an additional gimmick. After attending Joaquin Miller Grammar School in Burbank, California, as a schoolgirl, she graduated from Van Nuys High School, with specially high marks for art and music.

In those early 1940 days, she was set on making dress designing her career. During her search for a suitable design study centre she called in at Max Reinhardt's Theatrical Workshop to see a friend. This



first brush with the living theatre fired an ambition to become an actress.

After a year's intensive study, Hollywood producer Howard Hughes signed this unknown girl to star in "The Outlaw." The outcome was sensational. So much so, that the film was not released until 1945.

Since then Jane has starred in numerous films, including "The Las Vegas Story," "The Paleface," "Son Of Paleface," "Fox Fire" and her latest, "The Fuzzy Pink Nightgown."

A few years ago, too, she appeared in variety in London at the Princes Theatre.

Four Girls

Recordings Jane made with Connie Haines, Beryl Davis and Della Russell (with Rhonda Fleming later replacing Della)—released as The Four Girls—have brought her additional note as a recording artist, and in America they have been responsible for more interest in recorded spirituals and hymns.

Jane is married to one-time American football star, Bob Waterfield. Her brothers and mother live near them in the San Fernando Valley and throughout her successful show business career she has maintained a close relationship with them.

Her intimate friends are not associated with show business. Many of them are schoolmates who now have families of their own. She prefers informal gatherings of friends at home to nightclubbing.

Jane has three adopted children—Tracy (8), Thomas (9) and Buck (3). Experiences she encountered while seeking children for adoption led her to found WAIF-I.S.S., an organisation whose primary function is to get orphans out of institutions and into private homes. Her show business commitments never keep her so busy that she is unable to make this organisation an almost full-time job.

SHIRLEY BASSEY'S top ten



COME RAIN OR COME SHINE, by Judy Garland: She puts so much feeling into it. You get the idea she's either going to make it or burst. It comes right from the heart.

I COULD HAVE DANCED ALL NIGHT, by Frank Sinatra: He starts off very quietly, then really goes to town on the song. In the end you feel he couldn't care less whether he danced or not!

OLD MAN RIVER, by Sammy Davis, jr.: There have been so many versions by coloured singers that follow Paul Robeson's treatment of it as a song of the old slavery days. But Sammy Davis offers a modern version, almost makes fun of it, in fact.

WILD IS THE WIND, by Johnny Mathis: I saw this film in Australia and was fascinated by the voice singing the title song over the credits. It was my introduction to Johnny Mathis. I was interested to see the face that belonged to this voice—which I was able to do when I saw him in the Perry Como TV show. Nice!

APRIL IN PARIS, by Ella Fitzgerald with the Count Basie Band:

I just love that ending: "Just one more time!"

MY FUNNY VALENTINE, by Dakota Staton: It's the little laugh when she's singing that really gets me.

YOU NEED HANDS, by Max Bygraves: I think the words of this song are so true—perhaps because I use my hands a lot myself when I am singing.

WONDERFUL YOU, by Ronnie Carroll: This is an unusual song for Ronnie and he makes a wonderful job of it.

SINCE YOU WENT AWAY, by Paul Weston: I loved the film and remember being very moved by the music. Now, whenever I hear the music, it reminds me of the film and how much I enjoyed it.

AS I LOVE YOU, by Me: Because whenever I hear the song it reminds me of the tremendous thrill I felt when I had two records together at the top of the hit parade.

Newport Jazz comes to Britain

NOT since the inauguration of the Anglo-U.S. band exchanges in 1956 has such a star-packed jazz package been presented in this country as the "Newport Jazz Festival" show, which begins a 16-day concert tour at London's Royal Festival Hall tomorrow (Saturday).

The package—featuring the Dave Brubeck Quartet, Dizzy Gillespie Quintet, Buck Clayton All-Stars and blues singer Jimmy Rushing—seems overbaked with talent. Without a doubt, British concert-goers have never before been offered such great value for money.

What makes the Newport tour even more impressive is the fact that all the bands are established favourites here. Indeed, I can foresee some bickering among fans about who should be allocated the longest playing time.

The Brubeck Quartet, one of the most controversial yet extremely successful small combos in contemporary jazz history, proved their box-office appeal during their initial tour here early last year.

They broke several jazz attendance records during a nationwide itinerary.

Brubeck's personnel remains unchanged from the last trip. From the piano chair, he leads pollwinning alto saxist Paul Desmond, bassist Gene Wright and the remarkable Joe Morello, the drummer who is apt to steal the show. To coincide with the tour, Philips this week released an "in concert" LP waxed during Brubeck's performance at the 1958 Newport Festival.

Gillespie, Dizzy by name but brilliant by nature, is one of the pioneers of modern jazz, and his superlative, distinctive trumpet style has been the inspiration for a whole new generation of horn soloists.

We last saw him here with the "Jazz At The Philharmonic" troupe in 1958.

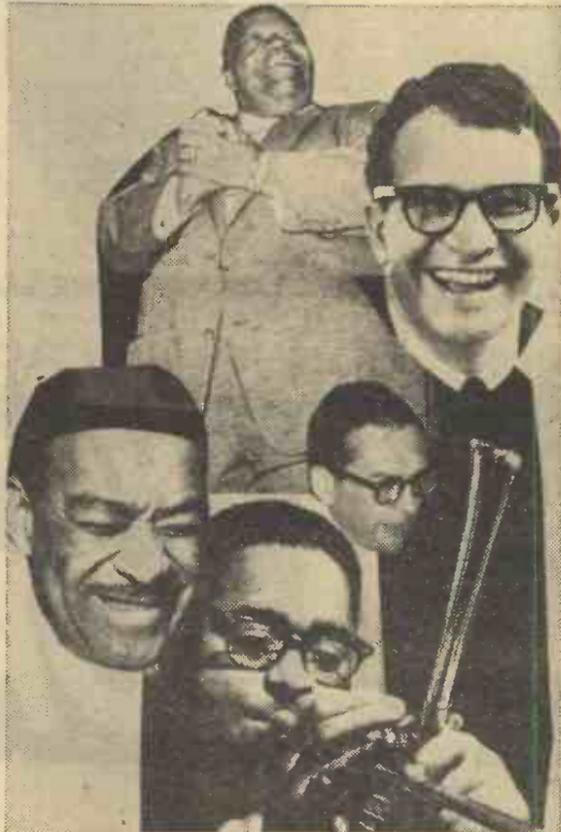
The imaginative, sometimes fiery, sometimes subtle Gillespie trumpet has been featured in a small group setting since the unwelcome folding of his fine big band a few years ago. Aside of pianist Junior Mace, Dizzy's supporting sidemen—alto saxist-flautist Leo Wright, bassist Art Davis and drummer Les Humphrey—are still virtually unknown here.

Even better

Buck Clayton, who sprang to international fame as the featured trumpet soloist with the Count Basie Band in the 'thirties, was at the head of a comparatively recent series of best-selling "jam session" albums on Philips that re-established him as a major force in the jazz world. Few people will argue the point that he is playing better now than ever before.

His current band, which epitomises the mainstream style, is featured on the new Philips album "Songs For Swingers", and spotlights such ex-Basie stalwarts as trombonist Dickie Wells, trumpeter Emmett Berry, altoist Earl Warren, bassist Gene Ramey and tenor man Buddy Tate. Only non-Basie alumni in the Clayton line-up are pianist Al Williams and drummer Herbie Lovelle.

Finally, there's the effervescent "Mr. Five-by-Five"—rotund, personable Jimmy Rushing. Hailed universally as one of the greatest



From top (l. to r.): JIMMY RUSHING, DAVE BRUBECK, BUCK CLAYTON, DIZZY GILLESPIE and compere WILLIS CONOVER.

blues singers ever, Jimmy has twice toured Britain in recent years with the Humphrey Lyttelton Band and his return is more than welcome.

Compering the "Newport Jazz Festival" show will be "Mr. Voice Of America"—American Forces Network personality Willis Conover. Never lost for words, Willis will have plenty to talk about on this show!

KEITH GOODWIN

MARTY'S FILM DEBUT

MARTY WILDE makes his screen debut among a distinguished international cast in "Jet Storm" which opened in London at the Plaza yesterday (Thursday). Marty is one of the passengers aboard a transatlantic airliner which has a bomb aboard, about to explode at any minute.

Alongside such experienced players as Richard Attenborough, Stanley Baker, David Kossoff, Mai Zetterling and Dame Sybil Thorndike, Marty has the advantage of playing a character very like himself.

He plays Billy Forrester, a rock 'n' roller off on his honeymoon to Honolulu with his wife (Jackie Lane).

Besides competently handling his acting role, Marty sings the title tune, "Jetstream", which he also composed. Unfortunately after he had recorded it they changed the title of the film to "Jet Storm".

TONY KENISTON

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Tommy Steele talks about his TV shows

SNATCHING a few minutes from a hectic round of script conferences and rehearsals, Tommy Steele told me about the "Saturday Spectacular" he stars in this weekend—the first of three major shows he is doing for ATV in the next few months.

Said Tommy: "We're trying to put on a show that doesn't have the usual faces doing the usual things. Everybody is doing something that they haven't done before these days, to appeal to the widest possible public."

"We've been successful in getting the right people for the first show—Pete Murray, David Jacobs, Paul Carpenter, the Ted Heath Band, Michael Wilding and Mandy Miller."

"If I was to tell you everything we're doing, it might take the edge off a bit. But I can say that among the things I'll be doing are a song-and-dance with the Heath band, some rock 'n' roll with The Steelmen, and a skit on another TV show."

Talking about the series as a whole, Tommy revealed there would be a big band in each show and they'd also be featuring the behind-the-scenes arrangers.

"We want to explain to the public that a band doesn't go on ad lib," said Tommy, "but has to have people to write the dots first."

"There'll also be a record spot, in which I'll be reviving some of my past numbers. And I expect I'll be doing my new record, 'You Were Mine'."

There will also be a spot in the show featuring songs by famous artists who have died. The first show will include the life story of country-and-western star Hank Williams.

Later shows will feature numbers associated with Jack Buchanan—with whom Tommy once worked in a previous "Saturday Spectacular"—and Buddy Holly. The singing star explained his

Every time Sinatra has a hit, his ardent fans get so angry!

ardent fans get so angry!

Says **DEREK JOHNSON**



"WHY does an artist of Frank Sinatra's calibre waste his time upon such trivial and unworthy material?" That was the problem which faced not a few NME readers, when Frank's recording of "High Hopes" first appeared on the market—and they didn't hesitate to say so in letters they wrote to us!

But despite this violent outburst from the ardent Sinatra fans, we don't have to look very far for the answer to their question. The proof of the pudding is in the eating, and it seems that the vast majority of record-buyers have found the flavour of the "High Hopes" recipe very much to their palate.

A glance at this week's best-sellers list will show that Frank's recording is sitting pretty in 17th position—and that's not bad going for a song considered by many to be unsuited to his style.

Few will deny that most of the songs which appear in the Top Thirty frame are comparatively simple in construction. They acquire no great powers of absorption on the part of the listener, and their very simplicity ensures their rapid demise.

Exception

There are exceptions, of course—including Frank's own smash hit with the hauntingly attractive "All The Way."

Frank Sinatra is without doubt the supreme specialist in standard material. That is why he has been dubbed "King of the LPs," and why his album sales are larger than most singers manage with their single releases.

The truth of the matter is, of course, that first and foremost Frank is recognised and accepted as one of the world's greatest purveyors of the "standard" type of material. This includes not only tried and trusted evergreens that have already stood the test of time, but also the more melodic and lyrical of the new ballads which could well develop into standards over the course of years.

The fact remains that material of this nature seldom achieves hit parade status.

That's because its appeal is to be found in its lasting consistency, rather than in the direct, easily-memorised, nine-days-wonder impact of the average pop song.

long absence from TV screens: "I don't think it's wise to do too much television. I like to spend a lot of time preparing for each show and make sure I've got the right people round me."

"These shows are the result of many conferences spread over six months or more. I've been working closely with the writers and the producers for many weeks now."

Is this part of Tommy's long-term plan to become an all-round entertainer?

"That's right!" he agreed cheerily. "I'll be introducing, talking, dancing, playing, singing and everything."

"A comedian? Well, that's all according to whether they laugh at the gags. Blimey, I hope they do!"

CHARLES GOVEY

FRANK SINATRA, with some of the children heard on the disc, recording "High Hopes" in Hollywood.

It's a safe bet that Frank himself is quite unperturbed about his frequent lengthy absences from the top table. After all, he makes no secret of the fact that his real interest lies in the recording of albums, and it's in this facet of the industry that he is concentrating nearly all his efforts.

But every once in a while, Frank comes up with a new single release, obviously designed to appeal to the pop market. This shows astute thinking on his part—for, among his tremendous LP activity, it is surely well worth while taking time out to maintain prestige with the youngsters.

"High Hopes" will never be handed down to posterity in the repertoire of standards.

It just isn't that type of song. But it's got all the necessary ingredients for a pop song of the moment—it's cheerful, catchy, whistleable and easy-on-the-ear. The additional attraction of Frank's distinctive vocal tones lends sparkle and lustre to an undistinguished tune, and in the process ensures its sales appeal.

By the way, the fact that the youngsters are still rallying around Frank is shown by this record hav-

ing so far outsold the Dave King version—in spite of Dave's enormous Stateside TV success. In fairness, however, we should remember that Frank had a great advantage in that he featured it in his recent film, "A Hole In The Head" (which, of course, is another reason for him wanting to record a song which many consider unworthy of his ability).

It's significant that Frank's last hit parade success was scored with another song in the same category, "French Foreign Legion." This number nowhere approached the quality of some of the really beautiful ballads Frank has waxed—yet it achieved chart status.

Too good

The implication is obvious. Many of Frank's single releases have been too good for the hit parade and, from the sales point of view, he would have done better to save them for albums. Simplicity is the password into the best-sellers, and Frank's success with "High Hopes" and "French Foreign Legion" is concrete evidence of this.

Between these two titles, Frank's waxing of "To Love And Be Loved" was released—but being a ballad, and a particularly lush one, it didn't attract as many buyers as the other faster-paced offerings. It's

interesting to note, too, that Frank scored another moderate success this year with a pop-type, up-tempo item, called "Mr. Success."

Meanwhile, of course, Frank goes from strength to strength in album sales. Earlier this year, he was responsible for a once-in-a-blue-moon LP appearance in the best-sellers, when his "Come Dance With Me" made a fleeting entry. Now his latest album, "Look To Your Heart" has just been released here by Capitol, who are expecting equally great things from this new issue.

Fontana are still maintaining a steady output of earlier Sinatra recordings, cut in the days when he was tied to American Columbia.

A few weeks ago they issued an LP of Frank singing a batch of well-loved show tunes, under the title of "The Broadway Kick," and this month has seen the advent of an EP called "Dream."

The most relevant point about the current success of "High Hopes" is that, although there is a sort of dividing line between LP material and pop songs, it is by no means an iron curtain so far as Frank Sinatra is concerned.

He has shown that he is alive to present-day trends in pop music, over and above his mastery of standards. This all-round versatility surely rates him as one of the greatest singers of our time.

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KEITH FORDYCE covers an all-star bunch of POPS

MARTY WILDE MAKES SONG WORTHWHILE

TO coincide with his tremendous success on TV's "Boy Meets Girls," Marty Wilde has a new disc out on Philips. Title is "Sea Of Love" and as a song it's not all that great. But it's made into something worthwhile by Marty's own excellent performance and a striking accompaniment that blends harp, "sweet" chorus and a steady beat.

There should be no delay about this one becoming a big seller. "Teenage Tears" sounds a typically "Wilde" title, but far from wallowing in misery the song has a most appealing light and casual sound about it. Gone are the dramatics of "Endless Sleep", instead the approach is easy and relaxed. Tune is attractive and the lyric, without being anything great, nevertheless is an accurate portrayal of a very real state of mind. Strong approval of both sides.

FATS DOMINO

One fast, one slow — that's the mixture on the latest Fats Domino platter from the London label. "I Want To Walk You Home" is taken at walking pace as Fats contemplates with pleasure the prospect of making a first date with a girl who has got everything — as far as he's concerned. A ditty that could be dull if it weren't for the colourful personality of Mr. Domino.

The fast side has the puzzling title of "I'm Gonna Be A Wheel Some Day". In fact Fats is expressing his ambition to be "somebody", an ambition that will be realised when he becomes a car-owner — hence the word "wheel".

A bright and racy number with a merry tooting sax in place of the familiar piano.

COASTERS

Having established themselves as the prime jokers of the pop-rock business, The Coasters come up on London with another gimmicky item.

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this time titled "Poison Ivy". This is the description given to a girl with whose affections it is not advisable to meddle. Words are quite clever, and the idea is amusing but the musical presentation is not as entertaining as on their previous hits

There's bags of beat to satisfy the rock fans. "I'm A Hog For You" is a candid enough admission, and the number is a steady rocker with a chuckle or two to be had from the words.

TED HEATH

The title music from the forthcoming film, "Jazzboat", in which the Heath band appears, provides one side of the latest Decca release by Ted Heath and His Music.

A loud, hard-swinging number with moments of jazz. It's a full-blooded presentation that leaves one admiring the band more than the composer. "Mah Jong" is unusual, very entertaining and most cleverly arranged.

Somehow the "tinny" sounds of the Orient effectively come through the all-out big band presentation and there's a section in the middle where the outfit swings like crazy man. "Mah Jong" as a game is a mystery to me, but as a Heath recording it's a winner for my turntable.

KING BROTHERS

The lively King Brothers get to grips with the Mitchell Torok number, "Caribbean". With the aid of the Rita Williams Singers and the Tony Osborne orchestra, the boys catch the right sunny, rhythmical mood and sell the song with loads of zip, on Parlophone.

I can't imagine that this particular song is ready for another run in the hit parade yet, but it could happen. "Makin' Love", on the other hand, does have a definite hit sound about it. It's a medium rocker with an amusing lyric of the lad who plays truant from school to spend the time with his current beloved. Very good.

with new discs from —



MARTY WILDE



BOBBY DARIN



SHIRLEY BASSEY



TED HEATH



JOE HENDERSON



TOMMY STEELE

TOMMY'S BALLAD WITH A BEAT

A "SEMI-BALLAD" with a steady beat is the best description I can give to "You Were Mine," recorded on Decca by Tommy Steele. There's loads of appeal in the strong, fascinating melody.

It makes a change, too, for Tommy to tackle a meaty song that he can really get his teeth into. I predict a big success for "You Were Mine," probably Tommy's biggest for over a year. "Young Ideas" has a bright beat, is bouncy and finds Tommy in his cheekiest frame of mind.

JERRY LEE LEWIS

"Let's Talk About Us" is a good opening gambit for the type who wants to get down to serious topics. On the London label, Jerry Lee Lewis makes this plea to the girl whose conversation seems to range over all sorts of less important subjects.

Not quite so wild as some of Jerry's offerings, but pretty lively, all the same.

"The Ballad Of Billy Joe" takes over where "Tom Dooley" and "The Hanging Tree" left off.

EDDIE FISHER

For his first recording in England, Eddie Fisher picked on an oldie, the highly sentimental "Last Mile Home". If you like the song you'll like this recording — Eddie sings excellently.

The coupling, "I'd Sail A Thousand Seas" is a sea-shanty type song of a sailor's love.

It's rousing, tuneful, and first-class entertainment. On RCA.

TONY NEWLEY OFFERS DREAMY ROCK!

ANOTHER likely winner on the Decca label is "Someone To Love," waxed by Anthony Newley. Johnny Gregory's orchestra and chorus create a suitable mixture of rock beat with drifting and dreaming as a background to Tony's thoughts about his ideal girl.

The arrangement, presentation, and sounding are all first-class and the song is full of charm.

Round on the other side Mr. Newley offers a strong Latin-rock called "It's All Over." Again Johnny Gregory earns special praise for the contribution from the orchestra and chorus.

BILLY WILLIAMS

That troubador of the Coral label, Billy Williams, gets together with Barbara McNair for a couple of duets. One is a revival of that delightful two-way conversation of frustration and drowsiness, "Go To Sleep".

Billy and Babs put over the song in a convincingly easy way, and give it a delicious ending. Dick Jacobs provides the backing for this and for "Telephone Conversation", a punchy duet with a fast beat.

KING SISTERS

"Lovin' Up A Storm" is an intriguing proposition, and with four glamorous blondes making the offer, I suggest you say "yes" to the Capitol recording by The King Sisters. A racy up-tempo presentation with a crisp accompaniment from Jack Marshall's Music.

"What Would I Do Without You"

BOBBY DARIN BRILLIANT

"MACK The Knife" is not a new song — in fact it has almost achieved the respectable status of a folk song, which makes it all the more surprising that objections have been raised in some parts of the U.S.A. to the new Bobby Darin waxing of this song on London.

And make no mistake, this is a brilliant performance from Bobby. He displays artistry and technique similar to Sinatra and on the same level, sounding like a youthful Frankie. There is a great swingin' accompaniment and the disc can't be faulted.

On the flip-over Bobby gets away from the X-certificate stuff and goes into the slow and plaintive "Was There A Call For Me?" Both sides are tracks from Darin's recently released long-player.

has an attractive melody to match the sentiment expressed in the words. The vocal arrangement is mellow and musical and there's a slow, subdued beat in the background

DOUBLE BASSEY

THE simultaneous appearance of two discs by Shirley Bassey, on different labels, gives us the unusual opportunity of comparing the technique of two different recording managers.

On Philips, Shirley sings two standards, "My Funny Valentine" and "How About You," and has the backing of the Wally Stott orchestra.

For both numbers the brass leads the accompaniment, and in "How About You" matches the swinging approach of Shirley's vocal.

"Valentine" gets a subtle interpretation from Miss Bassey, varying from the wistful to the impassioned. A good example of Shirley the top-class artist

For her debut on the Columbia label, Shirley has been given an English version of a French song, a ballad-with-a-beat, "If You Love Me."

Oddly enough, this is a very commercial number, just when Shirley had claimed that she was no longer concerned about waxing commercial songs! Her performance, too, seems to be playing to the gallery, and instead of hearing the brilliant Bassey, we get an odd blend of Eartha Kitt and Dorothy Squires, with a touch of Anne Shelton (all good artists themselves, but the mixture isn't so good).

The disappointment of the top side is partly compensated for by "Count On Me," a slow ballad with a strong lyric.

Builds up from a steady opening to a big climax. Shirley sings well, and in a style true to herself.

LPs by Allen Evans

JOHNNY MATHIS (Johnny Mathis, with Ray Conniff orchestra, sings It's Not For Me To Say, Warm and Tender, No Love, Chances Are, The Twelfth Of Never, When Sunny Gets Blue, and Wonderful, Wonderful; and with Ray Ellis orchestra, he sings Teacher Teacher, When I Am With You, Come To Me, Wild Is The Wind, I Look At You).

Under the title "Johnny's Greatest Hits", Fontana give you a dozen top numbers, sung with greatest skill and appeal by Johnny Mathis. Recorded over two years — 1957-58 — with two orchestras, the high quality is constant throughout.

Whether it is a beaty number like Teacher Teacher, or a slow love ballad such as Warm and Tender, Mathis is perfectly at home. This fine selection should find favour with a wide public.

THE CROOKED MILE Original cast LP of Britain's best stage musical for a long

time. I saw the piece before hearing the record, so I knew how the songs fitted in, but sleeve notes will help other less fortunate.

Elisabeth Welch has two good sentimental numbers — If I Ever Fall In Love Again and I'll Wait; while chirpy Millicent Martin gives terrific zip to Other People's Sins, an amusing satire.

John Larsen (Going Up, and Down To Earth); Jack Macgowran (Free, and Spare A Penny) and Alan Thomas (Luigi) also add to a faithful reproduction of the Peter Wildeblood-Peter Greenwell tunes. An HMV success.

CHAQUITO More rousing Latin-American rhythm from the "Rey dell Cha-Cha-Cha," Chaquito. Plenty of beat to tunes such as Francine, La Farfalla, and Let's Dance On Fontana.

JOHN FRASER

"Bye Bye Baby Goodbye"

7N 15212 (45 and 78)

PETULA CLARK

"ADONIS"

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DICKIE VALENTINE

"One More Sunrise" (Morgen)

7N 15221 (45 and 78)

DOUBLE BASSEY

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"Sal's Got A Sugar Lip"

"CHESAPEAKE BAY"

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GILLIE
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Copperknob
H.M.V. 45-POP647 (45 & 78)

PHIL PHILLIPS
with the Twilights
Sea of Love
Mercury 45-AMT1059

LLOYD PRICE
I'm gonna get married
L.M.V. 45-POP650 (45 & 78)

SHANE RIMMER
The Three Bells
(THE JIMMY BROWN SONG)
Columbia 45-OB4343

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NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, September 16, 1959)

Last This Week	This Week	Title	Label
1	1	ONLY SIXTEEN	Craig Douglas (Top Rank)
2	2	LIVING DOLL	Cliff Richard (Columbia)
3	3	HERE COMES SUMMER	Jerry Keller (London)
4	4	LONELY BOY	Paul Anka (Columbia)
5	5	CHINA TEA	Russ Conway (Columbia)
6	6	LIPSTICK ON YOUR COLLAR	Connie Francis (MGM)
9	6	MONA LISA	Conway Twitty (MGM)
6	8	SOMEONE	Johnny Mathis (Fontana)
10	9	HEART OF A MAN	Frankie Vaughan (Phillips)
8	10	BATTLE OF NEW ORLEANS	Lonnie Donegan (Pye)
12	11	40 MILES OF BAD ROAD	Duane Eddy (London)
11	12	DREAM LOVER	Bobby Darin (London)
15	13	'TIL I KISSED YOU	Everly Brothers (London)
13	14	SAL'S GOT A SUGAR LIP	Lonnie Donegan (Pye)
14	15	JUST A LITTLE TOO MUCH	Ricky Nelson (London)
17	15	I KNOW	Perry Como (RCA)
19	17	HIGH HOPES	Frank Sinatra (Capitol)
29	18	BROKEN-HEARTED MELODY	Sarah Vaughan (Mercury)
—	19	THREE BELLS	The Browns (RCA)
18	20	ROULETTE	Russ Conway (Columbia)
20	20	PLENTY GOOD LOVIN'	Connie Francis (MGM)
21	22	PEGGY SUE GOT MARRIED	Buddy Holly (Coral)
—	23	MIDNIGHT FLIER	Nat "King" Cole (Capitol)
22	24	SWEETER THAN YOU	Ricky Nelson (London)
30	25	I'M GONNA GET MARRIED	Lloyd Price (HMV)
—	26	TWIXT TWELVE AND TWENTY	Pat Boone (London)
16	27	BIG HUNK O' LOVE	Elvis Presley (RCA)
24	28	A TEENAGER IN LOVE	Marty Wilde (Phillips)
25	28	TALLAHASSEE LASSIE	Freddy Cannon (Top Rank)
—	28	WALKIN' TALL	Frankie Vaughan (Phillips)

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, September 15, 1959)

Last This Week	This Week	Title	Label
1	1	ONLY SIXTEEN	(Admore & Beechwood)
2	2	LIVING DOLL	(Peter Maurice)
3	3	CHINA TEA	(Mills)
5	4	HEART OF A MAN	(David Toff)
4	5	ROULETTE	(Mills)
7	6	LIPSTICK ON YOUR COLLAR	(Joy)
14	7	HERE COMES SUMMER	(Mills)
6	8	SIDE SADDLE	(Mills)
9	9	BATTLE OF NEW ORLEANS	(Acuff-Rose)
10	10	LONELY BOY	(Bron)
8	11	GOODBYE, JIMMY, GOODBYE	(Bron)
13	12	THE WONDER OF YOU	(Leeds)
12	13	A TEENAGER IN LOVE	(West One)
16	14	I KNOW	(Feldman)
15	15	MAY YOU ALWAYS	(Essex)
19	16	SOMEONE	(Johnny Mathis)
11	17	DREAM LOVER	(Aldon)
20	18	TRUDIE	(Henderson)
17	19	TWIXT TWELVE AND TWENTY	(Spoon)
21	20	WINDOWS OF PARIS	(Mason)
18	21	TRAMPOLINA	(Harvard)
24	22	HIGH HOPES	(Barton)
22	23	PERSONALITY	(Leeds)
23	24	WATERLOO	(Southern)
—	25	MONA LISA	(Famous Chappell)
27	26	40 MILES OF BAD ROAD	(Burlington)
—	27	WHY SHOULD I BE LONELY?	(Southern)
23	28	GIGI	(Chappell)
—	29	CHICK	(Henderson)
—	30	SOMETIME, SOMEWHERE	(Filmusic)
—	30	TALLAHASSEE LASSIE	(F. D. & H.)

BEST SELLING POP RECORDS IN U.S.

(Tuesday, September 15, 1959)

Last This Week	This Week	Title	Label
1	1	THE THREE BELLS	The Browns
2	2	SLEEP WALK	Santo and Johnny
4	3	I'M GONNA GET MARRIED	Lloyd Price
3	4	SEA OF LOVE	Phil Phillips
6	5	'TIL I KISSED YOU	Everly Brothers
5	6	RED RIVER ROCK	Johnny and the Hurricanes
7	7	BROKEN-HEARTED MELODY	Sarah Vaughan
10	8	I WANT TO WALK YOU HOME	Fats Domino
—	9	MACK THE KNIFE	Bobby Darin
11	10	BABY TALK	Jan and Dean
8	11	LAVENDER BLUE	Bobby Rydell
14	12	KISSIN' TIME	Sammy Turner
9	13	WHAT'D I SAY?	Ray Charles
12	14	THERE GOES MY BABY	The Drifters
—	15	POISON IVY	The Coasters
18	16	THANK YOU PRETTY BABY	Brook Benton
20	17	I'M GONNA BE A WHEEL	Fats Domino
17	18	WHAT A DIFFERENCE A DAY MAKES	Dinah Washington
15	19	IT WAS I	Skip and Flip
13	20	BIG HUNK O' LOVE	Elvis Presley

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

I CAN'T HELP IT

Little Tony and his brothers

F 11164

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'Here Comes...' Keller early October?

JERRY KELLER, current hit parade recorder of "Here Comes Summer," is expected in Britain during the first two weeks of October.

This exciting news was revealed by his manager, Marty Mills, to New York correspondent Nat Hentoff this week. Final dates have yet to be arranged.

As announced last week, Keller will star in ABC-TV's "Boy Meets Girls." Two appearances are under discussion, and while in Britain, the singer will also play several concert dates.

Don Lang is firmly booked for the "Boy Meets Girls" programme on October 3.

RUSS CONWAY TO HEAD MAJOR BBC-TV SERIES

BRITAIN'S talented hit parade pianist and prolific composer, Russ Conway, has agreed to the most exciting offer of his show business career. Early in the New Year he will star in his own spectacular television series.

Plans are now being made for Russ to headline a lavish star-studded thirty-minute weekly presentation on BBC-TV. This is the first of BBC-TV's ambitious plans for Russ under a long-term agreement which will run until 1961.

Besides presenting guest artists throughout the projected thirteen-week series, Russ will be supported by a large orchestra and a resident girl singer.

The actual week-night on which this exciting new show will be screened has not yet been decided. When this factor has been resolved more details will be revealed.

Due to the indecision over the day of the week the show will be screened, Russ is waiting before finalising any plans for variety or concert appearances in 1960.

Russ had his first television series on Granada-TV last year. But this was only a fifteen-minute solo spot. He has since made regular appearances in Billy Cotton's BBC-TV shows.

Immediately following the last Billy Cotton show this year—on Boxing Day—Russ flies off to Madeira for three weeks' vacation. Conway's successful "Side Saddle" disc, which left the best selling charts last week, is believed to have created a record—having remained in the NME's Top Thirty for 30 consecutive weeks.

PRICE ENTERS TIN PAN ALLEY

AMERICAN hit singing-star Lloyd Price is launching his U.S. music publishing company in Britain. It will be known as Lloyd-Logan Ltd.

Apart from the singer and his manager—co-writer Harold Logan, the directors of the new company are Robert Mellin and Len Edwards, of Meitum Music, who will operate the firm from their London offices.

Lloyd-Logan's first British publications are Price's current hit "I'm Gonna Get Married" and the reverse title, "Three Little Pigs." Both songs were co-authored by Price and Logan.

Radio's big autumn—winter Pop plans

POP music plays a prominent part in the BBC's new autumn and winter schedules for sound radio. Johnny Dankworth, Bob Miller, Jack Payne, Jack Jackson and Gary Miller are among the artists showcased in new series which start in the next few weeks.

"The Pop Shop," opened by Bob Miller and The Millermen, becomes a weekly lunch-time series from Wednesday, September 30. The Raindrops vocal team are included.

Audience participation plays a large part in "The Seventeen to Twenty Club," to be aired on Saturdays at 7.30 p.m., commencing October 3, with The Johnny Dankworth Seven resident.

Replacing "The Late Show" on Wednesday evenings is "Ternent Time," commencing September 30 at 10.40. Among the regulars on this show are Gary Miller, Johnny Wiltshire and The Trebletones, and Billy Ternent's orchestra.

Jo Shelton is the featured singer with the George Melachrino Orchestra, in a new 11-week series of 60-minute Sunday afternoon broadcasts, commencing October 11.

Jack Jackson returns to the BBC with a weekly disc programme on Monday, October 12—it will be aired in the Light Programme's 10-10.30 slot.

Tomorrow (Saturday) sees the

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CELEBRATE HIS FIRST DISC BIRTHDAY WITH Super CLIFF RICHARD Supplement next week!

THRILLING EXTRA FOUR-PAGE TRIBUTE

CLIFF RICHARD, the most electrifying and dynamic vocal personality to emerge in recent years, celebrates his first anniversary on Thursday as a Top Twenty disc star. Accordingly, the NME honours him with an extra four-page supplement in next Friday's issue—devoted exclusively to this teenage idol and packed with excitement.

Cliff Richard's own personally written article highlights the contents, also his views—on marriage, other singers and future plans. Columbia manager Norrie Paramor conveys his experience of Richard the record star, while an advance preview of his next disc release is featured.

Profusely illustrated with selected pictures of milestones in his meteoric rise to a first-year climax, extra items present his answers to several frank questions; a complete survey of Cliff's great record successes from the outset of his disc career—and photos from his forthcoming starring film "Expresso Bongo" appear.

Not only his fans, but all readers interested in pop singers will enjoy a special innovation—What other stars and personalities think about Cliff Richard. Obviously next Friday's issue is a "must" for everybody, particularly with a star-packed parade of other great features for your pleasure as well.

Be sure of your copy by placing an order now with your usual newsagent or bookstall. And don't forget to tell your friends, too—this memorable tribute will be packed with excitement and revelations!

FRANKIE VAUGHAN IS TALK OF LAS VEGAS

By Dane Marlowe

HOLLYWOOD.—Britain has sent a golden export to Las Vegas in Frankie Vaughan. He is the talk of the town following his opening at the fabulous Dunes Hotel there last Thursday. Frank has already equalled the success of his New York season in June.

Within moments of his arrival on stage, he won a firm hold on a star-studded audience which included Sammy Davis and Zsa Zsa Gabor, who subsequently watched him on four successive nights!

Vaughan's songs ranged from those of the '20s to the near-rock of today. In his 30-minute act he included "That's My Doll," "It All Depends On You" and "Stairway To Paradise."

Feminine hearts were a-flutter throughout, and after the show the audience audibly compared him with Victor Mature, Al Jolson and Tony Martin.

He seems to be completely steeped in our show business tradition and it cannot be long before he is accepted as a great matinee idol.

ELECTION PLAYS HAVOC WITH TV PROGRAMMES

THE General Election, with its mounting barrage of Party Political broadcasts, is playing havoc with scheduled television programmes. Many established music and variety shows are being altered, others cancelled.

One of the first victims is Joan Regan—the first show in her new BBC-TV series, set for October 1, has been postponed.

A major casualty is AR-TV's "Cool For Cats" which, from next week (25th) onwards, is reduced to 20 minutes at 10.30 p.m. During this period, no guests will be featured.

To counter-balance the amount of discussion programmes during the fortnight before the Election, BBC-TV are presenting Carole Carr and The Malcolm Mitchell Trio in short 15-minute spots between 7.15 and 7.30 p.m.

BBC-TV are also planning a big musical presentation to precede the Election results on Polling Day, while ATV have scheduled "Startime" but this will be a reduced 40-minute edition.

STAR NAMES ★ STAR NEWS

★ Bing Crosby and Ronnie Carroll provide the outstanding news of the week. Bing's wife, actress Kathy Grant, presented him with a daughter, who will be called Mary Frances. He already has four sons. Carroll, one of Britain's most eligible bachelors, became engaged to musical comedy star Millicent Martin on Saturday.

★ Jimmy Young has signed for his third starring role in pantomime—he opens on December 24 at the Theatre Royal, Norwich, in "Cinderella," playing the role of Prince Charming.

★ Danny Pughes stars in Fraser Neal's "Robinson Crusoe" at Edinburgh Palladium, opening December 12. Next month he starts a season in Germany.

★ Joyce Shock guests tonight (Friday) in AR-TV's "Cool For Cats."

★ Nicki Papas, Greek singer, has been signed by Norman Newell for Parlophone label.

SINATRA SHOW TO WELCOME ELVIS HOME

FRANK SINATRA's principal guest on his forthcoming U.S. TV "Spectacular" next May will be — Elvis Presley! And the two world favourites will sing duets during the show!

Elvis will receive 125,000 dollars for his guest appearance—more than the fee host Sinatra will get, cables Nat Hentoff. The show promises to be one of the most expensive ever.

The "Spectacular" date will be Presley's first post-Army television appearance, and the show will be presented in the form of a "Welcome Home, Elvis" party.

EMI return by Adam Faith

SINGER Adam Faith, whose last record release was on the Top Rank label, is returning to the EMI group. Adam has previously recorded titles on the HMV label, but it is expected that future releases will be on Columbia.

Next week Faith is scheduled to attend his first recording session under the new deal at EMI's London studios. John Barry will act as MD on the session.

Mercury singing star Patti Page makes her screen debut as a dramatic actress in United Artists' forthcoming film "Elmer Gantry."

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Thursday, September 24

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EXCITING GUESTS IN NEW COMO SERIES

A GALAXY of leading U.S. song stars will be seen in Britain when the highly-rated "Perry Como Show" returns to BBC-TV screens for a third series on Wednesday, October 28.

The new Como series starts in the U.S. on September 30, when The Everly Brothers and Peggy King are the principal guests. It will be the first of Perry's new series to be shown here, too.

Other star bookings for the autumn include Dorothy Collins, Phil Harris, Nat "King" Cole, Rosemary Clooney, Connie Francis and Tommy Sands.

A forty-minute edited version of "The Perry Como Show" will be shown here by BBC-TV every Wednesday at 8 p.m.

American guest stars are not necessarily always seen here, as it will be remembered that in the past they have reserved the right to veto the showing of their performances in Britain.

More dates for Marty

A RARE chance for Marty Wilde, who now stars each week in "Boy Meets Girls," to appear in a Saturday night concert occurs next week when he heads the bill at Worcester Gaumont on September 26. The ABC-TV show will be a tele-recording on that date.

He appears at Worcester with Larry Parnes' "Big Beat Show" package, and at Lewisham Gaumont (20) and Bournemouth Gaumont (October 1).

Marty also plays additional one-nighters with Wee Willie Harris at Mansfield Granada on Thursday, Doncaster Gaumont (27) and Harrow Granada (30). His date at Reading Palace on Wednesday has been cancelled.

"The Big Beat Show"—including Terry Dene, Vince Eager and Billy Fury—has new dates, without Marty, at Chester Gaumont (October 3) and Trowbridge Gaumont (4).

FIVE-A-SIDE GAME

Members of the Show Biz football team, captained by Jimmy Henney, play the first of a series of ABC-TV relayed "five-a-side" matches at Coventry on Sunday afternoon.

JANE AND ROY ATV DATES SET

TWO major ATV presentations, already tentatively announced in the NME—the Jane Russell "Saturday Spectacular" and the Roy Castle series—have now been finalised.

On Saturday, September 26, Jane telerecords a 60-minute production for later transmission in the "Spectacular" spot. Joining her in the show are Cyril Stapleton and his Show Band.

Roy Castle's weekly series, also featuring Joyce and Lionel Blair, plus Jack Parnell and his Orchestra, will take over from "The Arthur Haynes Show" on Monday evenings at the end of October.

Dickie Valentine presents his new Pye release—"One More Sunrise"—in "Music Shop" this Sunday. Joining him on the bill are Lonnie Donegan, Carmella Corren and Betty James.

Starring in "Disc Break" on Tuesday next are Lonnie Donegan, Dick Francis, Dick Jordan and Mick Mulligan's Band.

Craig Douglas for Blackpool

CRAIG DOUGLAS plays a week's variety at Blackpool from October 19.

On Wednesday, Craig recorded another single for release on Top Rank in mid-October.

Craig's manager, Bunny Lewis, has also signed ex-Columbia artist Michael Desmond to a new contract with Top Rank. Mike's record debut on the new label is expected at the end of the month.

Finsbury Park stars

Three musical acts are scheduled to headline at Finsbury Park Empire next month. Eddie Calvert stars week commencing October 19, and is preceded by Billy Cotton and his Band and Dr. Crock and his Crackpots respectively on October 5 and 12.

FROM THE AMERICAN



No. 1

THE THREE BELL

THE BROWNS

RCA-1140

No. 4

LAVENDER BLU

SAMMY TURNE

LONDON HLX 8918

RECORDS MAGAZINE
 There's a new colour portrait of Duane Eddy on the cover of pictures and features to interest all record enthusiasts; details releases; your monthly guide to the best of the new records: 6

ADLINE

HORROR ROLE FOR LOTIS CONFIRMED

DENNIS LOTIS is now definitely to star in a horror picture, plans of which were revealed in the NME a fortnight ago.

He was contracted to do a tour of one-night stands, but Gary Miller will take over, leaving Dennis free to begin filming at Shepperton on October 12.

"City of the Dead" is the film's title; the story is about witchcraft. Richard Lyon, who recently made his disc debut on Fontana, is featured.

Before the film Dennis' TV appearances include BBC-TV's important "Set To Music" show for the Eurovision network on Tuesday, "Call Me Sam" on Wednesday and ABC-TV's "Jubilee Show" on Sept. 30.



On page 3, TOMMY STEELE tells you that he's got the right people with him in his "Saturday Spectacular" to be seen tomorrow. Here are some of them. Left to right are PAUL CARPENTER, dancer PAMELA BECKMAN, PETE MURRAY and Tommy himself.

Cliff loses Drifters, but gains Shadows!

CLIFF RICHARD has "lost" The Drifters! The name of his group, which was adopted long before Cliff became a recording artist, has been changed to The Shadows because of the clash in America with an established group called The Drifters.

The name only has been changed. The personnel of the quartet remains unchanged, but from this week onwards the new billing will be used.

The Drifters have backed Cliff on all his major hits and their name has appeared on the record label. They have also recorded in their own right.

When one of the Drifters' singles was released in America on the Capitol label, an objection was lodged by the American group of the same name, and the disc was recalled.

Their name also had to be deleted from Cliff's U.S. ABC-Paramount release of "Living Doll."

Cliff, whose first Continental dates are now definite, breaks more new ground in another extensive concert tour next month.

The tour opens in London, at Streatham Astoria, on October 19, and continues at Portsmouth Guildhall (20), Barnstaple Queens Hall (21), Reading Palace (22), and Ronford Odeon (23).

Following this tour, Cliff flies to Vienna on October 25. Details have now been settled by EMF for an international promotion tour by Britain's young rock 'n' roll star. He will appear during the following six days at Milan, Copenhagen, Cologne, Brussels, Antwerp and Paris.

Cliff's one-nighter at Lewisham Gaumont, scheduled for October 25, the day he flies to Austria, has been postponed until November 1. On October 18 Cliff appears at Worcester Gaumont, and not Brighton Sports Stadium as stated last week.

This week Cliff has tele-recorded a 15-minute interview with commentator Daniel Farson for use in a forthcoming AR-TV series, "Celebrity."

"Living Doll" is rising in the U.S. charts. This week the number jumped 19 places to 74 in the "Cash Box" listings.

In the 1959 NME International Poll—

VOTE FOR YOUR FAVOURITE POP MUSIC STARS

Stars' manager on the 'Jury'

LATEST addition to the panel of L BBC-TV's "Juke Box Jury" presentation is independent recording manager and agent, Bunny Lewis, who handles best-selling disc-star Craig Douglas and The Mudlarks vocal group, besides managing the show's resident chairman, David Jacobs.

Lewis, who is contracted by Top Rank to record Craig Douglas, is also a composer — having written with Norrie Paramor some of the additional songs for the "Expresso Bongo" film.

He appears on the "Jury" panel on November 14. It will be the first time a man experienced in a and r work has appeared in the series.

Diana Dors and Dickie Dawson, who guest on September 26, have been retained for a second week (October 3).

Joining them on their first appearance are actress Eunice Gayson and Tony Vlassopulo, son of a Greek shipping magnate. The October 3 panel is completed by Petula Clark and orchestra leader-pianist Tony Osborne.

Gary Miller's return has been switched from September 26 to October 10, when American actress Venetia Stevenson also re-appears. Other bookings for this date include debutante Gloria Kindersley and Milton Subotsky, an American film producer.

Visiting American musical director, Carmen Dragon, acts as adjudicator on the show tomorrow (Saturday).

'SATURDAY CLUB' BIRTHDAY PLAN

BBC Light Programme's week-end pop music presentation, "Saturday Club", marks its first birthday on October 3 with an all-star line-up including Vince Eager, Terry Dene, The Five Dallas Boys, The John Barry Seven, The Betty Smith Quintet and The Ronnie Price Quintet.

Top Rank's guitarist star, Bert Weedon, has been booked for a return appearance on September 26—a fortnight after his debut on the show.

Also on the bill are The Four Playboys, Dickie Pride, Clinton Ford, The Kentones, Shirley Western—and, from the Manchester studios, The Merseyside Jazz Band.

Ory tour venues

THIRTEEN major concert dates have been announced for veteran New Orleans trombonist Kid Ory's Creole Jazz Band, which makes its British debut at Cambridge Regal on Friday, October 16. The band appears in London the following day at the Gaumont State, Kilburn.

Other venues include Portsmouth Guildhall (October 18), Birmingham Town Hall (19), Newcastle City Hall (20), Sheffield City Hall (21), Leicester De Montfort Hall (22), Brighton Dome (23), Manchester Free Trade Hall (24), Liverpool Empire (25), Glasgow St. Andrew's Hall (26), Bradford St. George's Hall (27) and Bristol Colston Hall (30).

The Ory band, featuring star trumpeter Henry "Red" Allen, will present a 75-minute programme. On all except the Glasgow date (where the Clyde Valley Stompers will appear), the Terry Lightfoot Band will head the supporting bill.

DONEGAN GETS NEW U.S. OUTLET

AN exciting new contract for the regular release of discs in America has been negotiated on behalf of Lonnie Donegan.

The new tie-up is with Atlantic Records, one of America's leading independent labels, with a star list including Bobby Darin, The Coasters, The Drifters, Ray Charles, and LaVern Baker.

The contract, which takes effect this week, provides for a minimum of two Donegan LPs to be released each year, besides regular singles. Encouraged by his outstanding disc success in Britain, the deal was negotiated on behalf of Lonnie and Pye Records by the star's American agent, Manny Greenfield.

Donegan was previously with Dot in the U.S.

Midnight stars

MAX BYGRAVES, Julie Andrews, Tommy Steele and Danny Kaye are among the stars appearing in a spectacular Midnight Matinee at the London Palladium on Monday, October 26.

Excerpts from the three West End musical shows, "Swinging Down the Lane," "Fine Fettle" and "West Side Story," will be included in this star-studded late-night charity event—in aid of the National Playing Fields Association and the J.N.F.

GOOD ON 208

POP music personality Jack Good returns to Radio Luxembourg on Wednesday. He will spin EMI group records in his "Good Turns" show at 7.30 each week.

Jack, a freelance a and r man for the rival Decca group and producer of ABC-TV's "Boy Meets Girls" show, made his debut as a d-j on 208 last year for Gala Records.

NEW TV CHIEF

George Brightwell, the former head of Combined Services Entertainment at the War Office who joined ABC-TV in January, has been appointed head of light entertainment.

LENA HORNE PLANS AN ALBUM HERE

LENA HORNE, one of the world's greatest vocal entertainers, plans to record an album for RCA during her current visit to Britain. The project envisages an LP comprising many standard songs closely associated with Lena since 1940—including "Can't Help Loving Dat Man," "The Man I Love," "Why Was I Born?", "Beale Street Blues," "Don't Get Around Much Any More" and "I Got It Bad."

Her husband, conductor-arranger Leguie Hayton, will act as musical adviser; jazz groups will provide the backing.

Lena, who arrived in Britain on Monday for Savoy Hotel cabaret and ATV's "Sunday Night At The London Palladium" on October 4, denies national newspaper reports suggesting she will give up singing in two years' time.

Lena told the NME: "I was misunderstood; any talk of retirement is wrong. I said when my son Teddy leaves university in two years, I will take things a lot easier, no longer having the expense of his schooling."

"I won't work quite so hard as I do now, or so often—in short, I will select my engagements. But that doesn't mean I'm giving up singing."

David Whitfield variety dates

DETAILS have now been revealed of David Whitfield's extensive variety tour in October and November.

Opening at Leeds Empire on October 19, he then plays weeks at Edinburgh Empire (26), Manchester Palace (November 9), Finsbury Park Empire (16), and Hanley Theatre Royal (23).

Plans are now being finalised for David to tour Australia next February. Contracts should be signed this week-end.

EVE, CHICO ARE NIXON GUESTS

TWO star guests in the first of David Nixon's new Sunday evening BBC-TV "Spectacular" series are Parlophone's Eve Boswell, and Chico Marx, the piano-playing member of the famous comedy team. Transmission is set for Sunday, October 4.

The postponed Julie Andrews' BBC-TV series has now been scheduled to commence on Thursday, November 12. It will be screened fortnightly for four shows, climaxing on Christmas Eve with a specially written musical production.

Betty Miller is one of the principal guests in the fortnightly "Trinder Box" on Saturday, October 10.

Alma Cogan offered long-term contract

ATV have offered Alma Cogan an exclusive long-term contract—which is being considered by her—but meanwhile a headlining appearance in their "Star-time" series has been booked for Thursday, October 8.

Later the same month, Alma presents another "Saturday Spectacular" show for ATV, preceded by her joining the "Juke Box Jury" panel (BBC-

TV) on October 17.

Starting on December 7, Alma Cogan undertakes her first ATV series—every Monday night—with a strong likelihood of The Dallas Boys joining her as a resident attraction.

For BBC radio, "Alma's Almanac" is the title of weekly

programmes commencing Thursday, September 24, when the HMV vocal personality introduces discs of her own choice.

Next week Alma pays a quick return visit for a variety engagement at Bournemouth Winter Gardens. Also firm offers of summer season engagements at Blackpool, Great Yarmouth and Scarborough have been received for next year.

TOP TEN



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No. 7
ELVIS PRESLEY
A BIG HUNK O' LOVE
RCA-1136

No. 8
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INSTRUMENTALIST

LARGE BAND OR ORCHESTRA

SMALL GROUP (Band, or Instrumental-vocal unit)

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(IN BLOCK LETTERS)

CUT HERE

SONGS UNITE GANGS

A BRITISH musical with plenty of good choral singing is "The Crooked Mile," at the Cambridge Theatre, London. The male choir splits into two rival Soho gangs for action, but unites for singing.

The girls' choir depicts a bunch of ladies-of-the-street, who create their own union and go on strike, leading to a considerable amount of wise-cracking, led by Millicent Martin.

This delectable young miss runs away with the personality honours and is a joy to look at and listen to.

Harry Belafonte will love this musical because a fine coloured star, Elisabeth Welch, plays the part of any girl—coloured or white—for almost the complete action of the piece, something for which he is crusading.

Only near the end are we told that she's supposed to be coloured—and this bit of dialogue is unnecessary.

Witty, smooth lyrics by Peter Wildeblood, tuneful music by Peter Greenwell, and really rousing choral singing make this musical better-than-most. But don't expect to see a world-beater. Just go for some entertainment and you'll be well satisfied.

Who's Where

(Week commencing September 21)

DICKIE VALENTINE,
FRASER HAYES FOUR
Brighton Hippodrome

TONI DALLI, BILLIE ANTHONY
Glasgow Empire

MAX BYGRAVES, PETERS SISTERS
London Palladium

DEEP RIVER BOYS
Newcastle Empire

DAVID WHITFIELD,
SHEILA BUNTON
Hull Regal

CRAIG DOUGLAS, BILL FORBES
Chester Royalty

GARY MILLER, AUDREY JEANS
Weymouth Alexandra Gardens

SHIRLEY BASSEY
London Prince of Wales

SHANI WALLIS
London Palace

TV STARS XI
Alexandra Stadium, Perry Barr,
Birmingham, 3.0 p.m., Sunday,
September 20.

Barking Football Ground, 6.45 p.m.
Thursday, September 24.

SHOWBIZ XI
Butts Stadium, Coventry, 3.0 p.m.,
Sunday, September 20.

Aldershot F.C. Ground, Aldershot,
7.0 p.m., Wednesday, September 23.

KEITH GOODWIN

interviews the truly fabulous

FABULOUS is probably the most overworked and misused adjective bandied around the popular music world. Only when it's applied to such a supremely talented artist as the incomparable Lena Horne does its usage become thoroughly justified.

One of the true "giants" of show business, glamorous Lena is recognised all over the world as one of the most polished and brilliant stage performers America has ever produced. Indeed, she's already become something of a legend in her own time!

Basically, Lena is a cabaret performer, but fortunately she hasn't confined her appearances solely to this field of entertainment.

"I always like cabaret," she told me in London this week, "because I feel I can relax and enjoy myself. I usually do a 45-minute spot. And it's all singing—no talking," she emphasised.

"Why not?" I queried.
"Well, I feel it's tough for a woman to be funny unaccidentally,"

she countered, adding: "Anyway, I don't think I speak as well as I sing."

However, she adapted her act perfectly to the needs of variety during a music hall tour here in 1954, and her performance lost none of its warmth, charm and sophistication.

On records, too, her artistry suffers little, and her unique style of presentation remains unimpaired. Finally, there's television—and here, it's true to say that Lena has mastered the medium perfectly and is equally at ease in front of "dead" cameras and live audiences.

It's via TV that most of us will see Lena early next month, when she headlines ATV's star-packed "Sunday Night At The London Palladium" on October 4. A lot of luckier Horne fans, however, will be able to see her in cabaret at London's plush Savoy Hotel, where she begins a four-week season on Monday.

Lena is one of the few top American singing stars whose popularity is not dependent in any way on disc successes. In actual fact, she's never had a major hit in this country. Confronted with this situation by an interviewer back in 1954, Lena replied: "I'm just not made for hit records. And anyway, I'm not at all worried!"

Big songs

On the other hand, don't get the idea that Lena's records fall flat on their face. Most of them sell consistently well over a long period of time. Among the many standard songs we always tend to associate with her are "Stormy Weather," "Deed I Do," "The Lady Is A Tramp," "Love Me Or Leave Me" and "Love."

Explaining her choice of material, Lena said: "I like to sing mostly standard songs. I don't necessarily look for sultry or sophisticated material. You see, I look upon myself as an interpreter of whatever mood I feel from a song."

Oddly enough, Lena narrowly missed entering the hit lists as recently as June, with a tantalising, amusing song about the "New Fangled Tango." The disc was knocking on the door of the charts for several weeks.

"New Fangled Tango" is one of many outstanding selections in the fine "Lena Horne At The Waldorf Astoria" RCA album—and this leads us to add that it's in the LP field that Lena chalks up her biggest disc sales.

Two other top selling RCA LPs by her are "Stormy Weather" and "Give The Lady What She Wants."

On Camden, she shares an LP with Dinah Shore, while last month, the low-priced Gala label released another album by her, supported by the Phil Moore Orchestra. On most of her records, of course, Lena's accompaniment is directed by her husband, composer-arranger Lennie Hayton.

A staunch perfectionist, Lena is her own severest critic. Dissatisfied by her performance on an RCA "Porgy And Bess" album, co-featuring Harry Belafonte, she took legal action in the States earlier this year to have the record withdrawn. However, her bid failed, and the disc was issued here just a few weeks ago and is selling extremely well.

New album

To coincide with her visit here this month, RCA are releasing another new album titled "A Friend Of Yours," a collection of some of the most memorable songs penned by the great Burke and Van Heusen team.

Brooklyn-born Lena, ex-featured singer with the Noble Sissle and Charlie Barnet Band, can thank a series of starring stage and movie appearances for the healthy push which started her on her way to the top of the success ladder.

After 13 weeks as the star of NBC radio's "Strictly From Dixie" series, Lena made her Broadway debut in Lew Leslie's "Blackbirds" revue in 1940.

Cabaret dates in New York later kept her in the limelight, and it was during a night club season in California that Hollywood film producers decided she had the makings of a screen star.

Lena's movie appearances have been many and varied, including dual acting-singing roles in "Panama Hattie," "Stormy Weather," "Cabin In The Sky," "I Dood It," "Thousands Cheer," "Broadway Rhythm," "Swing Fever," "Two Girls And A Sailor," "Ziegfeld Follies," "Till The Clouds Roll By," "Words And Music" and most recently, "Meet Me In Las Vegas."

LENA HORNE



there again during her third visit in 1952.

Fans in the provinces packed theatres during her variety tour in 1954 and she came to Britain again in October, 1955, for cabaret at the Savoy Hotel and a Sunday evening ATV London Palladium date.

In effect, this was Lena's last working visit to this country. True, she returned early in 1956 to work on a series of telefilms for an American producer. But things didn't work out, the films weren't made, and alluring Miss Horne spent three weeks in London doing precisely nothing!

What has she been doing in the U.S. since then? First and foremost, she spent much of her time on Broadway as the star of "Jamaica," a musical production which opened on October 31, 1957.

Long run

"'Jamaica' ran for a year and a half, and I must say I enjoyed myself," she told me. "The show had humour and colour, and there were some good songs which you'll hear when RCA release the original cast album we recorded," she went on.

"A film version?" Lena echoed. "Believe me, I'm not trying to be funny, but I read about that in the papers. I guess there was talk of it at one time. But nothing happened as far as I'm concerned."

When "Jamaica" eventually closed Lena returned to cabaret and starred at many leading American night spots. Just a short time ago, she concluded a season at Las Vegas, and following her current seventh visit to Britain, she is contracted for several more niteric engagements in the U.S.

Additionally, there's an important series of TV appearances on the "Perry Como Show," which will be fitted in whenever her other commitments allow. And a new film is under discussion.

"It's a good story," Lena told me, "and it will feature a lot of music, especially jazz. The whole idea is being gone into right now, and I've heard already that trumpeter Miles Davis will be featured."

Has Lena ever thought of retiring? "Well, I'm 42," she admitted quite openly, "and my son and daughter are grown up now. I guess I might take things easy when they've finished their education. But that doesn't mean I'll stop singing," she concluded.

I know my sigh of relief will be shared by thousands of Lena Horne fans all over the world!

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'Mona Lisa' revives London memories of Conway Twitty



WHEN Conway Twitty came to Britain in May, just a few hours after his arrival he said he was more excited about the prospect of meeting his fans here than they were about seeing him. By the time Twitty left, everyone had been satisfied. We had seen him and he had seen us.

Now the memory of those hectic days this personable young American was in London has been revived by having another Twitty hit in the best selling charts. This week his latest entry, "Mona Lisa," has climbed to 6th position.

Twitty made a big impression on everyone he met and on the thousands who saw his performances on ABC-TV's "Oh Boy!" My personal recollection of him is of a boyish-faced young man surrounded by people at a Press reception. He answered every question that was put to him. Everyone he spoke to he called "Sir" or "Ma'am."

Between questions he sipped an iced tomato juice. He did not try to be evasive. Every question he answered as frankly as he was able.

Don Seat, his gay manager, endorsed Twitty's sincerity. In fact, he went so far as to say that handling him was a personal pleasure as well as a business asset. Twitty was not temperamental and did not mind how much inconvenience he was put to in order to further his career.

Proof of this point is that prior to flying to Britain Twitty had to make a two-day car journey from a concert in Canada to reach New York in time to catch the plane.

Again on arrival in London nothing was too much trouble for him. Although he had just flown the Atlantic and hadn't slept for many hours, he gave an exclusive interview to NME's chief feature writer, Derek Johnson, so that his British fans could read about him in that same week's issue, which was about to go to Press when he arrived.

Conway was most impressed by the rehearsals for "Oh Boy!" In America, the rehearsals in his experience had never been so intensive and thorough. The whole of the "Oh Boy!" cast he found were very friendly and helpful to him.

"You couldn't wish to meet a nicer bunch of folks," he said. "I was very much a stranger, but they went out of their way to make me feel at home and were very patient with my shortcomings."

"Jack Good impressed me most. He knew what he wanted and didn't rest till he got it."

Rehearsals took up most of Twitty's time. In fact, most of his memories of that visit to London are confined to what he saw from the car that took him from the Savoy Hotel to the television studios for rehearsals and brought him back again.

By the river

One afternoon, Conway Twitty his manager Don Seat, and Jim Kent of EMI Records (who was looking after them in London) went by car to Hampton Court on the River Thames where Twitty took a stroll along the tow-path.

This made him home-sick for the Mississippi, on which river he lives. When he has a moment or two to relax, he enjoys nothing more than to sit on a river bank and throw stones into the water, watching the ripples.

The only other break from the routine was a trip to Germany in the hope of meeting Elvis Presley. But unfortunately Presley was on manoeuvres that week.

Another person Twitty had hoped to meet, and didn't, was Britain's own rock sensation, Cliff Richard. Twitty listened to some of Cliff's discs while here and saw a number of "Oh Boy!" telefilms in which Cliff appeared.

So impressed was he with Cliff's singing that when he flew back to America Richard's LP was in his luggage. Another item he took home as a souvenir of his television appearance here was the "Oh Boy!" album.

Some stars only have show business ambitions. Twitty is one who thinks of other things too. Before leaving Britain he told Jim Kent that he hoped one day to return to London and open a vast American-styled restaurant.

The idea he has in mind is really revolutionary, and what prompted him to remark on it was his dislike of the service he received in one of the London restaurants he visited.

Apparently one evening, very tired, after extensive rehearsals all day, he went to a restaurant and ordered a meal. There happened to be an item in one of the dishes to which he was particularly partial and asked for a double portion. This couldn't be done, apparently.

Only a little thing, but it set Conway talking about this big idea of his.

"Back home we have big drive-in restaurants," he said. "And three

floor places where there's a soda bar on the ground floor. You eat on the first and can dance on the second. The whole place is set in a big park and you can take the car right in and, if you like, you can eat your meal out in the car."

Of course, in America a lot more people have cars, he was told, so it might not be so practicable over here.

But Twitty was not deterred. He had already ear-marked a site in London for such a project—Battersea Park. He was quite disappointed when told that he certainly couldn't buy that!

So laughingly Conway geared his big-scale idea down a bit and decided on a small restaurant run on

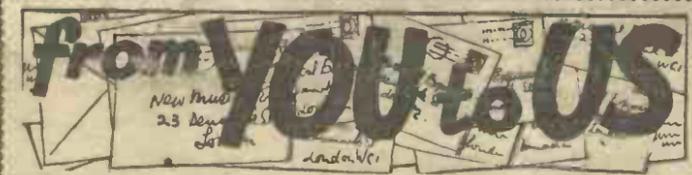
American ideas in miniature with maybe a small garden out back for bubble-cars!

Twitty's smile rarely left his face while he was in Britain. Life was a great adventure to him and much of this young singer's appeal is his boundless enthusiasm.

At 24 he has proved himself quite a prolific composer, writing the words and music to no less than 250 songs. His disc of "It's Only Make Believe" topped the charts on both sides of the Atlantic.

Now Twitty is heading that way again with "Mona Lisa"—no wonder they are both smiling!

TONY KENISTON



MELVYN WADDINGHAM, of Southend-on-Sea, Essex, writes:

I was horrified to read in a recent article that Terry Dene is switching his attention to "standards." Surely he must realise that the majority of numbers which fall under this heading demand a greater skill from a singer than any rock 'n' roll song.

Having heard his rendering of "Birth Of The Blues" and "Pennies From Heaven" when he appeared locally, I am convinced that Mr. Dene should leave this type of music to Ella Fitzgerald, Frank Sinatra, and our own Alma Cogan, to name but three of the artists who can really sing.

ALAN J. MANN writes from Norwich, Norfolk:

Congratulations, Coral Records, on a wonderful achievement! By skilful work, the engineers have made Buddy Holly's "Peggy Sue Got Married" one of his greatest-ever discs.

Let's hope there are some more tapes hidden away somewhere!

MRS. P. J. PERKINS, of Gosport, Hants, writes:

Thank you for the recent article on Ronnie Carroll. It makes a pleasant change to see this versatile artist getting some of the praise he deserves.

Mr. Carroll has given endless pleasure to my family, which includes my parents, with his pleasant personality on TV appearances and his fine singing.

Although, as your article states, Ronnie is an infrequent visitor to the charts, his fans are to a large extent people who do not buy records. By that, I mean the older generation who enjoy listening to a ballad sung in a musical voice—not a nasal twang, so typical of the rock 'n' rollers.

LES NORTH and DAVE WARLOW, of the 2nd Royal Tank Regt., BFPO 57, write:

Being stationed in the Libyan Desert, we rely on your excellent weekly to keep us in touch with the goings-on in the music world.

The only record programme we can pick up is from the American Forces' transmitter in Tripoli. Paul Anka's "Lonely Boy" takes on a new meaning for us!

There are several British Regiments in Libya, so we'd very much appreciate a British programme, but meanwhile, thanks NME for keeping us informed.

MARGARET CLARKE and JOAN RIGNEY, of Rock Ferry, Cheshire, write:

We would like to say that we were thoroughly disgusted with James Wynn's comment on Billy Fury in last week's edition of the NME.

Billy's performances are marvellous, and he sends out a message which reaches the hearts of all his fans.

There is certainly nothing in his act to warrant the phrase "downright disgusting." Let's hear some good reports about him.

B.M.H., of Hull, Yorks, writes:

I would like to say how I agree with A Stephens' letter in last week's NME. It is high time Guy Mitchell came back here. I am sure he is not forgotten by his real fans, but he is sadly neglected where publicity is concerned.

Could somebody please tell me what has happened to his programme on Radio Luxembourg? It is billed as being on Wednesday nights at 9.30, but the last two weeks some other show has come on instead, without any explanation.

(Editorial note: Due to revised programme planning Guy's show is not on at the moment but it will return to the air on October 4, and from then will be broadcast on Tuesdays at 8.30 p.m.)

H. W. SIMMONS of New Eltham, London, S.E.9, writes:

It seems that Cliff Richard has little faith in his own recordings, for in an interview in the NME dated May 22, he was asked by a 16-year-old schoolboy fan whether he would approve of the numbers from his film "Serious Charge" being released as singles. He replied: "No, I don't think they would sell in large quantities."

Yet "Living Doll"—which Cliff sings in "Serious Charge"—has proved to be his most successful record to date.

(Editorial note: Cliff did say in the same interview that he thought the songs from the film were the best he had done to date.)

NAT HENTOFF'S AMERICAN AIRMAIL

Connie's secret is 'sound'

CONNIE FRANCIS' success secret, as told to Earl Wilson: "Some singers you can hardly understand, but it's not that they're mumbling. What the people buy now is the youthful, Negro, Southern sound."

"Take me. I bought all the Fats Domino albums. I listened and I became a Southerner. You sing the words real clear and somebody'll say, 'It won't move. It's too good. Do it over, not so clear this time.'"

Newest major jazz sensation is altoist Ornet Coleman. He has two new albums due—on Contemporary and Atlantic.

Dorothy Dandridge is a good bet to play the life of Billie Holiday on screen. Phil Waxman, who recently completed "The Gene Krupa Story," will produce.

Under orders

Troubles of stardom: 20th Century Fox ordered Fabian not to go steady.

Dean Martin has been signed for two more major Columbia pictures. His salary keeps going up.

Nat Cole is so popular in Brazil that President Kubitschek has invited him to be guest of honour at the dedication of the new Brazilian capital, Brasilia, in March, says Hedda Hopper.

Tab Hunter is Steve Allen's first guest on the latter's new fall series.

Director

Sammy Jarvis may do his first directorial job for comedian Timmie Rogers' musical, "Too Poor To Die."

The band Kid Ory brings to Britain will include trumpeter Red Allen, bassist Squire Gersh, clarinetist Bob McCracken, drummer Alton Redd and pianist Cedric Haywood. Gersh and McCracken were once with Louis Armstrong.

Both the American State Department and Russian cultural officials are anxious for Harry Belafonte to visit the Soviet Union. He may go next summer. Not generally known, incidentally, is that he made his appearance at the Brussels World Fair at his own expense.

Pat Boone's initial show, October 1, will have Nat Cole as star guest, besides Fabian.

Another challenge is in store for the Crosby Brothers when they open at Hollywood's Moulin Rouge late September. They're adding ten new numbers for the occasion.

Both of the new "talking" magazines—magazines with records inside them—have received much publicity, but neither seems to be especially prospering. Their names are "Echo" and "Living Music" and they're modelled after a very successful French prototype. Neither has had much to do with pop music.

Dick Haymes is working again in New York—singing at a club called The Living Room.

Bob Hope invited Bing Crosby to appear—along with the Crosby sons—on Hope's first NBC programme. It's unlikely that Bing will accept.

Jimmie Rodgers due for Australian tour soon.

Among the new pupils at Gene Krupa's drum school are Sal Mineo, Pat Suzuki, Paul Newman and Andy Griffith.

Sam Goldwyn's "Porgy and Bess" has to take \$16,000,000 before there's a profit.

When fire broke out on the set at 20th Century-Fox, Pat Boone pitched in with the firemen and helped put it out.

Eartha Kitt is reported to be doing well in Hollywood real estate.

Eartha Kitt played the Apollo Theatre in Harlem wearing a dress made of 14-carat spun gold.

For Christmas

Frank Sinatra is recording a secret Christmas album.

The film biography of W. C. Handy, "St. Louis Blues" with Nat Cole and Eartha Kitt, turned out to be a box office failure, even though it wasn't made on high budget.

Bing Crosby wanted badly to make the film version of Meredith Willson's "Music Man," but Willson apparently thinks he can get even more money. He's turned it over to open bidding. The national touring company of the show has meanwhile grossed over three-and-a-half million dollars in its first year on the road.

Sidney Skolsky quotes Frank Sinatra as saying: "One is hip or one is a square: that's all there is to it."

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JOHNNY CASH BRINGS A LOAD OF TALENT TO BRITAIN

THE British TV debut of Johnny Cash (the first U.S. star in Jack Good's new "Boy Meets Girls" series) is tomorrow (Saturday). While in Britain, Johnny also telefilms another show for screening on October 10.

Perhaps the name Johnny Cash does not mean so very much at present to many British music fans, but he is certainly the best-known of the current country-and-western artists in America.

He has a string of Stateside hits to his credit, including "I'll Walk The Line," "Don't Take Your Guns To Town," "Ballad Of A Teenage Queen" and currently "Five Feet High And Rising," this latter title having just been released here on Philips.

What's more, in the country-and-western section of a poll conducted among disc-jockeys by the U.S. magazine "Cash Box," Johnny was voted the most programmed male vocalist, and his "Ballad Of A Teenage Queen" received most spins during the year, while "Guess Things Happen That Way" reached top place in the "Cash Box" country-and-western juke box table.

As far back as 1956, he was receiving attention and in that year was voted the most promising male singer.

Like many of his contemporaries, Johnny's talent also extends to composing. He writes most of the songs he records himself, as well as supplying material for records by Rusty Draper, Hoagy Carmichael, Lawrence Welk and fellow c-and-w stars Jimmy Wakely and Ernest Tubb.

Born 26 years ago on a cotton farm in Kingsland, Arkansas, Johnny grew up in an environment of authentic country music. His two brothers and three sisters were also musical and some of the happiest childhood memories are of long winter evenings when the whole family gathered round the piano to sing.

In such surroundings, it is not surprising that Johnny was not the only member of the Cash family to display a degree of talent. His elder brother Roy was the first to make headway. He was hired to play with a hillbilly band on a local radio station.

There and then young Johnny decided to follow on with a similar musical career, but his ambitions had to take a back seat while he did service in the U.S. Air Force.

He did his training at Brooks Field, where he began seeing a lot of a San Antonio girl named Vivian Liberto.

Shortly afterwards he was posted



to Germany, where he spent the next three years. During his stay there Johnny found his talents were greatly in demand. Consequently he sang in many musical productions on the base, besides appearing in small German clubs.

On completion of his military career, he returned to America and married Vivian, the girl he had fallen in love with before he left!

At that stage, Johnny's plans for a career were uncertain and he enrolled in a radio and television school, hoping to become an announcer.

But if his hopes were high, finances were low! He had to take a job selling electrical appliances by day in Memphis, Tennessee, saving his singing for the hours after work.

A local boy named Elvis Presley was causing quite a stir at that time

with his records for the Sun label.

Hopefully Johnny went for an audition with that firm and unlike many of the young hopefuls who go in for auditions, he was successful!

Today, Johnny is the top country music artist. He holds the unique distinction that each of his discs so far has reached the top ten in the country-and-western charts.

Johnny is also showing great promise as an actor. He was recently tested for the part of Hank Williams in the prospective film biography of the late singer-composer.

He lives in a small, unpretentious cottage quite near Memphis, with his wife and two daughters. When on tour, Johnny finds relaxation by seeking out a quiet stream to fish.

Besides starting with the same record label as Elvis, Johnny Cash has another tie with the rock 'n' roll king. His manager, Bob Neal, used to represent Presley.

Now, Johnny has switched labels to the current major American Columbia firm. Thus his discs are currently released here through Philips, instead of London who issued his Sun records. His last issue on the London label was "I Forgot To Remember To Forget You" three weeks ago.

There is little doubt that after his TV appearances here, Johnny Cash is going to find himself a big favourite this side of the Atlantic, too. Tomorrow you can judge him for yourself, and it's my guess that very soon the name Johnny Cash will be figuring in the British hit parade!

DAVID SAMPSON



The best of luck to the CHRIS BARBER BAND on their second U.S. tour

SOMEWHERE in New York today (Friday), the Chris Barber Band will be relaxing in a club listening to American jazzmen. On Monday, they start out on a hectic, 39-day coast-to-coast concert itinerary—their second U.S. tour within eight months!

Barber's Stateside success is already assured, since his sensational tour in February this year won for the band a widespread fan following. Highspot of the trip, of course, was the meteoric climb into America's top ten of "Petite Fleur".

Sales rapidly passed the million mark, and Chris was eventually presented with a coveted Gold Disc, commemorating his success, on a major TV show.

"Petite Fleur" really established Chris as a major force on the U.S. disc market, and since then, no less than five Barber albums have been released there. Two are on the Laurie label (who handled "Fleur"), two more are on Atlantic and there's yet another on Colpix.

The band almost had a second major hit on its hands with "Old Rugged Cross", which like "Fleur", heavily featured clarinetist Monty Sunshine. However, soon after Laurie released this disc earlier

this year, it was hastily withdrawn because of religious objections. To coincide with the band's second tour, Laurie plan to release "Lonesome", a trombone-clarinet duet, and "Hot Time In The Old Town Tonight", featuring blues singer Otilie Patterson (seen above with the band). Both titles, as well as the "Chris Barber Bandbox" LP also set for release soon by Laurie, are available here on Columbia's Landsdowne Jazz series.

Barber broke new ground in March when his band became the first British group ever to televise live in America. One of its appearances was on the celebrated coast-to-coast Ed Sullivan Show. A return date on this programme is mooted this month, in addition to important Canadian TV appearances.

Like the first, Barber's second U.S. tour is presented by Britain's National Jazz Federation through their New York office. Opening date is set for Huntingdon, West Virginia, on September 21; after come dates in Canada, appearances in California and Texas and performances in such famous "jazz cities" as New Orleans, Kansas City and Chicago. A special farewell concert will be presented in New York on October 30.

DEREK JOHNSON invites you to meet THE BROWNS

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Newcomers to the Charts



cornerstone of many record collections for over a decade.

Technically and artistically, I am compelled to agree with the panel.

The melody has already had a most chequered career, and there will be few readers who were not familiar with it long before this new RCA version came on the market.

It first saw the light of day in 1945, when a Frenchman named Jean Villard wrote the original tune, which he called "Les Trois Cloches" (which, I am assured, means "The Three Bells").

This was effectively recorded by Edith Piaf and Les Compagnons de la Chanson, a disc which to this very day is still heavily requested.

Three years later, an English lyric was written by Bert Reisfeld, and the song was published as "The Three Bells" in both Britain and America.

But later in the same year, celebrated American lyricist Dick Manning came up with a totally different set of English words, and the song was then republished as "When The Angelus Was Ringing."

Then, to complicate matters still further, Les Compagnons de la Chanson visited Britain in 1951, and they brought with them their own English version of the tune, which they called "The Jimmy Brown Song."

Today, this young American trio has again taken the song off the shelf and for their waxing they've chosen the 1948 lyric by Bert Reisfeld.

In Europe

How did a c-and-w group like The Browns ever get around to recording this song?

I can only assume that the group first familiarised themselves with the song when they visited France a couple of years ago. At that time, they were members of the first c-and-w package show to tour France, Italy, Germany and other European countries.

Having recorded it, what made the American public latch on to it almost unanimously? Partly the fact that a really good song is always worth reviving and The Browns had judiciously decided that long enough had elapsed since the last time it was in vogue.

Another point is that the number is sufficiently off-beat for The Browns for it to be considered something of a novelty record.

Who are these youngsters who have rocketed to international disc stardom? It's coincidental, but appropriate, that the leader of the

group is none other than... Jimmy Brown! To be exact, his real name is Jim Edward Brown, while the other two members of the team are his sisters—Maxine and Bonnie.

Won contest

The group hail from a picturesque-sounding little town in Arkansas called Pine Bluff. They've been going strong in c-and-w circles for several years—ever since Jim and Maxine won an amateur radio contest in the town of Little Rock.

This led to a booking on the favourite country radio series, "Louisiana Hayride."

A lengthy concert tour followed, and on its completion, the youngest member of the present-day act (Bonnie) teamed up with her brother and sister to increase the team to a trio.

This was four years ago, and shortly afterwards The Browns switched from radio to television, when they became featured artists on the "Ozark Jubilee TV Show."

Jim and Maxine, by the way, have varied interests. Indeed, before she became a full-time singer, Maxine worked for the Arkansas State Police Department!

Now she spends most of her spare time writing songs and teaching young sister Nora to play piano and guitar.

Jim has had considerable experience in hunting and forestry—in fact, one of the subjects in which he gained graduation honours at college was forestry (another was music).

Bonnie, at 20 the baby of the group, went straight into the act after graduating.

Despite the widespread contention that The Browns have turned in a poor man's version of Les Compagnons' original, there's no doubt that it's they who have the last laugh. For "The Three Bells" are pealing out a victory salute to the success of a little-known family act from the backwoods of Arkansas.

BRUCE CHARLTON

It must have taken either extreme audacity or tremendous self-confidence for The Browns to record "The Three Bells," a tune which has been rehashed in one form or another time and time again.

And having previously been restricted to the country-and-western idiom in the mid-west of America, The Browns themselves could hardly have hoped for more

than a strong local interest in their new effort.

Yet not only did they soon zoom into the elusive top position in the American best-sellers list, but this week they have made their initial entry in the British charts.

The disc was first heard in this country when it was played on BBC-TV's "Juke Box Jury" a fortnight ago—and the general consensus of opinion was that it was not nearly as good as the Compagnons de la Chanson version, which has been a

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Good makes good!

NEW "Boy Meets Girl" ABC-TV series scored producer Jack Good another bulls-eye; his brilliance was demonstrated by converting Marty Wilde into a well-groomed, versatile entertainer—besides discovering Italy's Little Tony, the most dynamic visual personality since Cliff Richard's debut under Good's direction... Elizabeth Taylor's belated wedding gift to Eddie Fisher—a cream convertible Rolls Royce... Betty Furness, a U.S.-TV model, is reportedly Frank Sinatra's priority feminine interest...

Capitol launch Johnny October in September... "Pillow Talk" is Rock Hudson's first disc—competing with film co-star Doris Day's version... Expected in

London—Vic Damone, attempting to reconcile with Pier Angeli again...

At Virginia Water (Surrey), Diana Dors has purchased a house—moving there with husband Dickie Dawson next month... Col. Tom Parker plans biggest-ever Hollywood party for Elvis Presley's homecoming... Next role for "Gene Krupa Story" screen star is probably Pte. Sal Mineo in American Army...

It seems David Jacobs is taking a great liking to Johnny Nash's discs... U.S. Columbia label singer Jerry Vale married dancer-actress

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GUILTY
HOW DEEP IS THE OCEAN
I'LL BE SEEING YOU
I'LL GET BY
I'LL NEVER SAY "NEVER AGAIN", AGAIN
I LOVE YOU
I'M COMING VIRGINIA
I'M LOOKING OVER A FOUR LEAF CLOVER
I'M SITTING ON TOP OF THE WORLD
IN A LITTLE SPANISH TOWN IT HAPPENED IN MONTEREY
I WONDER WHERE MY BABY IS TONIGHT
JUNE NIGHTS
LAUGH CLOWN LAUGH
LAVENDER BLUE
LET'S FALL IN LOVE
LINGER AWHILE
LOVE IS THE SWEETEST THING
LULLABY IN RHYTHM
LULLABY OF THE LEAVES
MARIE

ME AND MY SHADOW
MEMORIES
MISS ANNABELLE LEE
MOONLIGHT AND ROSES
MY MAMMY
MY MELANCHOLY BABY
OH JOHNNY
PINK ELEPHANTS
POOR BUTTERFLY
PUTTIN' ON THE RITZ
RAMONA
SAY IT ISN'T SO
SAY IT WITH MUSIC
SHINE ON HARVEST MOON
SLEEPY TIME GIRL
SOMEBODY STOLE MY GAL
SOME OF THESE DAYS
SONG IS ENDED
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THAT NAUGHTY WALTZ
TOOT TOOT TOOTIE
TOO YOUNG
WE JUST COULDN'T SAY GOODBYE
WHAT'LL I DO
WHEN THE RED RED ROBIN
WHEN YOU AND I WERE 17
WHO'S TAKING YOU HOME TONIGHT?
WINTER WONDERLAND
WONDERFUL ONE
YEARNING
YES, SIR, THAT'S MY BABY
YOU'RE DRIVING ME CRAZY
YOU FORGOT TO REMEMBER
YOU WERE MEANT FOR ME

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CRAIG DOUGLAS (l) with fellow recording artists the AVON SISTERS and BILL FORBES. After our Alley Cat's description of Craig's voice (below), no wonder he's top of the charts!

Rita Grable... Celebrating his 71st birthday—Maurice Chevalier next week

At Great Yarmouth Aquarium, Lonnie Donegan broke all box-office records... Mel Tormé gets co-star billing with Mamie Van Doren in "Girls' Town"—Which Introduces Paul Anka... Decca group releases today include Bobby Darin "Mack The Knife," Tommy Steele "You Were Mine," Anthony Newley "Someone To Love," LaVern Baker "If You Love Me" (competing with Shirley Bassey's first Columbia issue), and Little Tony "I Can't Help It."

Your Alley Cat would describe Craig Douglas' voice as a cross between Pat Boone and Dickie Valentine... Next month, BBC-TV viewers can watch Ivo Robic sing "Another Sunrise" on "Perry Como Show" tele-recording... Portrait of C. H. Thomas (EMI director) being painted by Hubert Hughes, ex-Philips general manager

New York reports of Connie Francis having secret dates with Hugh O'Brian seem like a publicity agent's imagination... Fred Astaire stars with Debbie Reynolds in "The Pleasure of His Company"—with Tab Hunter also headlining... Dick Jacobs' song "If I Give My Heart To You" (a Joan Regan 1954 hit, besides Doris Day) is "come-back" revival attempt by Kitty Kallen (Philips soon)

When Dorothy Dandridge resumes cabaret, husband Jack Denison's Hollywood club is her first date... Hubbell Robinson hopeful of filming the late Russ Columbo's life story; if he succeeds, Tony Curtis portrays Gold-Disc "Prisoner Of Love" singer Reg Owen could dedicate "Here Comes Summers" to Virginia Somers, his pianist-wife... On October 6, Eddie Fisher teams with Jimmy Durante for U.S.-TV "Spectacular"

Worth waiting for, "Harry Belafonte At Carnegie Hall" LP... Surprise—one of the best "Morgen" discs is by Adam Singers, directed by Cliff Adams (Pye-Int.)... Pluggers

Eddie Rogers hardly a suitable choice for Danlel Farson's Tin Pan Alley AR-TV focus; remaining time devoted to Larry Parnes' rocking circus, making programme title misrepresentation

Five-picture Debbie Reynolds' deal planned by production team, Perleberg-Seaton... Hollywood restaurant air-mailed Elizabeth Taylor and Eddie Fisher stuffed macaroni—to London!... Mary Kaye Trio teamed with U.S.-TV actor-singer Ed. Byrnes for disc single by Warner Brothers' label

Associated with Barbara Mullen, "I Know Where I'm Going" is strongly featured by Harry Belafonte

Now for sale (comprising sixty-eight acres), Bing Crosby's Santa Fe home and grounds... Manager Hal Stanley arranged switch to MCA for Kay Starr—from GAC agency

Hollywood death of Archie Gottler, "America I Love You" composer... Gracie Fields' top U.S. hit revived by Tommy Mara (Felsted)—"Now Is The Hour" Producer George Paul casts London-born composer "Little" Jack Little in MGM's "Time Machine"—besides Canadian Alan Young, recent TV favourite here

Dorothy Dandridge's singing voice dubbed by Adele Addison in "Porgy And Bess"—also Sidney Poitier musical numbers are performed by Robert McFerrin... Covered in lipstick by Portsmouth admirers, three Frankie Vaughan fans cleaned and polished his car... Jack Good had long talks with ABC-TV's Ron Rowson—concerning his future

Flipside of Craig Douglas "Only 16" highly recommended... Tommy Trinder's BBC-TV "Trinder Box" on Saturday included Alma Cogan presenting vocal impressions; the Ruby Murray take-off was outstanding, also Shirley Bassey and Judy Garland—but her impersonation of Doris Day sounded like Alma's own

MEET THE TOP STARS IN—September 'HIT PARADE'

MARTY WILDE writing about his home life with Mum and Dad, Elvis Presley's excitement at the prospect of returning to show business soon, Craig Douglas and his open-air hobbies and pastimes—these are some of the exciting personal articles that appear in the September HIT PARADE, out on sale next Monday

Other star contributors include "Gigi" recording star Billy Eckstine, who sums up his impressions of his recent variety tour, and Paul Anka who talks about his trip to Europe and his new Hollywood film.

There's also a personal message from Tommy Steele and a brand-new feature about his part-time football career.

In addition the September HIT PARADE is packed with pictures and stories of all your recording favourites. There's an impression of Cliff Richard on the set of his new "Expresso Bongo" movie, and the subjects of other full-length features include Johnny Mathis, Frankie Vaughan, The Everly Brothers, Kay Starr, Connie Francis, Freddy Cannon, Sam Cooke and David Seville.

Another intriguing feature is "The Stars And Their Secrets," which spotlights stories by Pat Boone, Winifred Atwell, Fabian, Dinah Shore, Tony Brent and Jerry Lewis.

Cliff's portrait

You'll recognise the September HIT PARADE by the fascinating new pin-up portrait of Cliff Richard on the front-cover. This is just one of many pictures, which also includes a new full-page glamour portrait of The Poni-Tails and a picture spread of some of the many famous stars who won Gold Discs this year.

In addition there are all the regular articles which makes HIT PARADE a must every month with all popular music and record fans.

There are reviews of the latest pop, jazz and LP discs, news from the American film and recording studios, pictures and reviews of the new film releases, readers' letters, fan club news, pop music quiz and addresses of the Hollywood stars.

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singing style... Hedda Hopper thinks Hollywood star Ed Byrnes is stealing Elvis Presley's thunder there

Stargazers' leader/choral director Cliff Adams has taken singer Mike Shaun under his management

Sister-in-law Joyce Shock sounds like a feminine-styled Frankie Vaughan... Reprinted tailpiece from NME June 19: "Although Gary Miller, Pete Murray, Alma Cogan and Mandy Miller all voted 'no hit' (BBC-TV 'Juke Box Jury') for Paul Anka's 'Lonely Boy,' this columnist strongly disagrees; also Freddy Cannon's Tallahassee Lassie could make them eat their words"—so the Alley Cat is purring!

London premiere of Marty Wilde's film "Jet Storm" not attended by Cliff Richard, as scheduled on Sunday; unexpectedly, Harry Belafonte was there—after surprise appearance on BBC-TV "Alan King Show" and "What's My Line" same evening... Peter Maurice Music firm recently advertised Tony Raymond record of "Broken-Hearted Melody,"

ignoring Sarah Vaughan's hit version "Walkin' Tall," Frankie Vaughan's latest chart entry, penned by Lionel Bart together with Michael Pratt

"Millionaires' Row" is location of Norrie Paramor's new home in Hampstead... Guy Mitchell tipped for success, covering Ray Price's c & w "Heartaches By The Number" Lorne Lesley's current Parlophone titles composed by Brook Benton and another singer, LaVern Baker, respectively

Awaiting Mario Lanza's illness recovery, U.S. lyricist Bob Russell (here writing songs for his next film), penned Vaughn Monroe's hit "Dance Ballerina Dance" (which Nat "King" Cole recently revived); with Duke Ellington he composed "Do Nothing Til You Hear From Me," also Tony Martin's "Circus"—besides titles named last week Providing Ronnie Carroll does not attempt vocal duets with Millie Martin they should be very happy... Can Russ. Conway dance with "Hula Eula"?

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