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See page twelve

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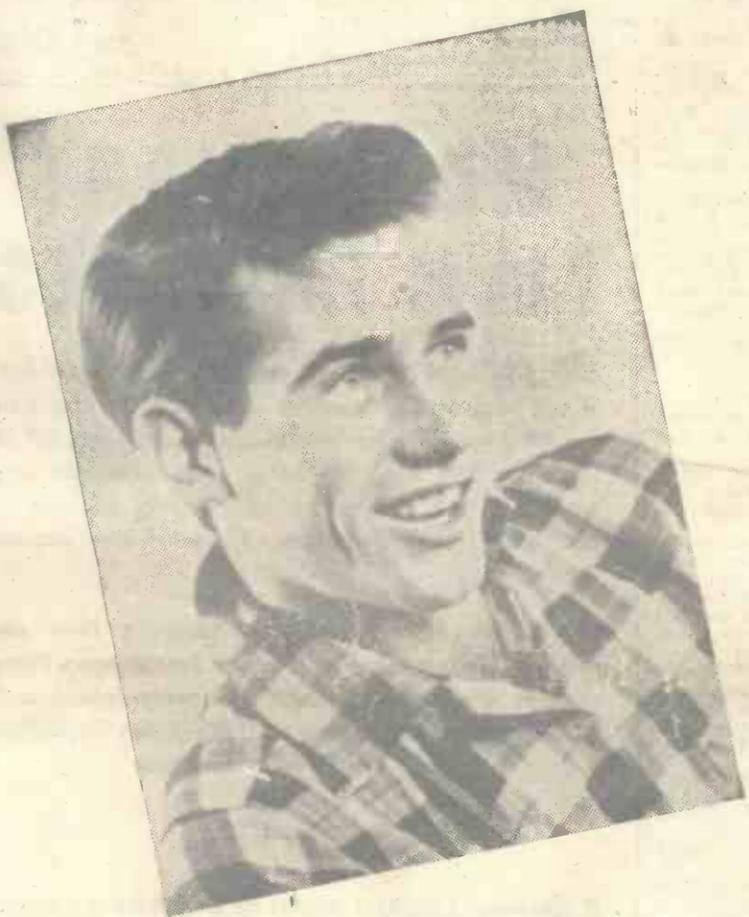
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● STANLEY DALE, 130 UXBRIDGE ROAD, LONDON, W.12

Mantovani wants to break the Texas sound barrier!

NEXT Tuesday Mantovani departs for America and Canada. It will be for his fifth annual transatlantic tour. He will conduct at sixty-four concerts before April 5 when he returns to this country and his venues are as far apart as Montreal and Miami, New York and California.

But Monty's still not satisfied. "I want to break the sound barrier," he told me this week.

I looked alarmed. We can't afford to have our top musical ambassador taking chances in those faster-than-sound planes.

He noticed my alarm and added quickly, "No not *that* sound barrier, The Texas one."

He then explained that while his music is accepted and welcomed in most states of America, Texas offers resistance.

"They like mountain music," he smiled. "I don't play it. You get it morning, noon and night from every radio station in Texas.

"It creates a sound barrier no orchestra from outside can fully break through—but I'm still trying."

As he spoke he was packing sheaves of flat-folded shirts into a trunk in his St. John's Wood (London) luxury flat.

He chuckled suddenly. "Funny thing. They didn't want me in the States originally. Now they ask me twice a year.

"Of course a personal appearance tour is a double-edged sword. It can kill you stone dead personally. We have seen it happen to American artists who have toured here.

"You like their records but in person they have no personality to go with their singing. Like meeting the author of a book.

"I guess I'm lucky—I find that when I go back to American towns that I have once played, the audiences are larger the second time round."



Mantovani (right) and David Whitfield pause for a cuppa during a recent Decca recording session and meet the winners of the "Daily Express" "Date-a-Star" contest, Robert Kenyon and Veronica Durrant. Monty is getting ready for another tour of America and Canada. He recalls on this page adventures on previous trips.

Monty agreed there were plenty of problems which must accompany him on his annual trips to the States and Canada.

Pointing to the shirts, he said grimly: "I'm trying to solve one of them there."

On some stretches of his tour he will be in as many as eleven different towns in eleven days giving him no time to have his linen laundered.

"That's why I'm taking stacks of it," he said. "American hotel service in the main is wonderful but even they can't cope if we arrive in

the evening and depart at crack of dawn next day."

He recalled, in Wichita, getting one hotel manager out of bed after midnight.

"I was desperate," said Monty. "Not a clean shirt left and not a free day in sight when I could have my others laundered. The manager was a good scout. I had clean shirts by the time we left at 7.30 a.m."

But there are difficulties for our musical ambassador even before leaving Britain. A huge wooden trunk contains the Mantovani music. It costs £120 to fly it over! On the last trip Wally Ashworth, Monty's orchestral manager and bass player, made sure it was aboard the aircraft at London Airport. In New York it was missing!

Crisis

Crisis loomed large! For various reasons, Mantovani had to recruit most of his 45 players in America and he had visions of these musicians turning up for rehearsals—at very high dollar rates of pay!—and having no musical parts to give them.

Transatlantic calls brought news that the trunk was safe—but at Shannon, in Ireland. It had been removed when it was discovered that the aircraft was over its permissible flying weight.

"Desperate measures were the only answer. Every member of the English party exerted pressure and the

trunk arrived at the rehearsal hall within minutes of the first session starting."

Charlie Botterill, Monty's drummer, probably has the biggest transportation problems of all. He has a ton of percussion to cart 20,000 miles. It costs about £300 to fly Charlie's kit out and back, and to insure it at American replacement rates. Even that is cheaper than hiring a full kit for ten weeks in the States.

The Mantovani caravan will include a station-wagon and two coaches. One of the coaches is nicknamed the Botterill Bandwagon. It's needed mostly for his gear. The other coach carries the other 44 members of the orchestra.

Setting up and dismantling is Charlie's chore. "He's got it to a fine art," said Monty. "He can have it all stowed for travelling within 40 minutes—but he has been known to break records and do it in 30 minutes when a party's in the offing."

Snag

Only once in three trips has there been a major snag. That's when the Botterill Bandwagon was mis-routed.

The auditorium did not possess stage curtains. The audience filed in—the orchestra took its place, but minus Charlie.

When he arrived with his ton of equipment, he created a new record for setting up his gear, to the delight and applause of the full house.

The station wagon will transport Monty and manager George Erick.

"I never fly between engagements if they are less than 300 miles apart," says Monty. "It's not worth the trouble of getting out to the airports, some of which are forty miles outside the city limits. Door to door by car is much better.

"Besides, the car we plan to get this trip will have reclining seats so that George and I will be able to stretch out and rest as we go."

A keen motoring enthusiast, Monty finds great fun in American car travel. He has long been an advocate of power-steering, claiming that it saved his life on one tour.

A tyre burst at 90 m.p.h. It could have meant tragedy, but the driver was able to hold the car steady by his power-steering apparatus.

Outside Three Rivers, Canada, on the last trip, the Mantovani convoy was flagged down by a pair of Mounties. Monty was asked to get

BAND CALL

(Commencing January 17)

CHRIS BARBER BAND
Friday: Royal Albert Hall, London; Sunday: Colchester; Monday: Humphrey Lyttelton Club, London; Wednesday: Southall.

TERRY LIGHTFOOT'S JAZZMEN
Saturday: New Ballroom, Guildford; Sunday: Liverpool; Tuesday: Bromley; Thursday: Humphrey Lyttelton Club, London.

ERIC SILK'S SOUTHERN JAZZBAND
Friday: Southern Jazzclub, Leytonstone; Wednesday: Harringay; Thursday: Town Hall, Battersea.

RONNIE ALDRICH AND THE SQUADRONAIRES
Friday: Civic Hall, Wolverhampton; Saturday: King's Hall, Herne Bay; Thursday: Samson & Hercules Ballroom, Norwich.

JOHNNY DANKWORTH ORCHESTRA
Friday: Locarno, Sale; Saturday: Baths Hall, Darlington; Sunday: De Montfort Hall, Leicester; Thursday: City Hall, Hull.

ERIC DELANEY ORCHESTRA
Friday: Palais de Danse, Stockton; Saturday: Unity Hall, Wakefield; Thursday: Castle Cinema, Merthyr Tydfil.

VIC LEWIS ORCHESTRA
Saturday: Drill Hall, Grantham; Sunday: Cecil Cinema, Hull; Thursday: Regent Ballroom, Brighton.

BASIL KIRCHIN BAND
Saturday: Corn Exchange, Wisbech.
HUMPHREY LYTTELTON BAND
Friday: Royal Albert Hall, London; Saturday and Wednesday: Humphrey Lyttelton Club, London.

RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

SUNDAY
6 Beaver Club; 6.15 You Lucky People; 6.45 Accordion Time; 7 Requests; 7.30 The Winifred Atwell Show; 8 Opportunity Knocks; 8.30 Take Your Pick; 9 This I Believe; 9.30 Cream of the Pops; 10 Record Rendezvous; 10.30 David Whitfield Show; 11 Top Twenty.

MONDAY
6 Requests; 8 Show Business; 9 Deep River Boys; 9.15 Song Hits of the Century; 9.45 Ronnie Hilton; 10 Jack Jackson; 10.30 Top Pops of Tomorrow; 11 Talking Points; 11.05 Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow.

TUESDAY
6 Requests; 8 Spike Harrigan; 8.30 Concert For You; 9 Alma Cogan Show; 9.15 Tunes to Remember; 9.45 Tomorrow's Top Ten; 10 The Capitol Show; 10.30 Fontana Fanfare; 10.45 Favourites Old and New; 11 Revival Time; 11.30 Oral Roberts.

WEDNESDAY
6 Requests; 8 Double Your Money;

8.30 Calvert Cavalcade; 9 Stargazers; 9.15 Cugat's Carnival; 9.45 Favourites Old and New; 10 Record Show; 11 Back To The Bible; 11.30 The Hour of Decision.

THURSDAY
6 Requests; 8 Sing and be Happy; 8.30 Lucky Number; 9 Song Parade; 9.15 Song Hits of the Century; 9.45 Voice of Romance; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour.

FRIDAY
6 Requests; 8 Shilling a Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dick Haymes Show; 9.45 Scottish Requests; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.

SATURDAY
6 Requests; 7 Rhythm on the Range; 7.30 Intrigue; 8 Jamboree; 10 Irish Requests; 10.30 Spin with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.

out of his car and was ushered to a monster police car further down the highway.

Sitting inside were the mayor and officials of Three Rivers. "We thought we'd give you a civic reception," said the mayor.

With sirens screaming, Mantovani was welcomed to Three Rivers. A police car ahead of him and another behind, with other cars strung out in procession, was impressive enough. But the Canadians had another sur-

prise in store. Every car owner blew his horn as the civic procession drove through the city.

A tour of the length and intensity of Monty's transatlantic jaunts imposes great physical strain.

What, apart from monetary considerations, are the attractions?

"The thing I enjoy most is playing in some of the wonderful concert halls at American colleges and universities. These are really magnificent acoustically and otherwise."

What is his biggest worry? "The preparation of a concert programme which has to carry me through many different States, and suit many different types of people. Once the tour has started there is little chance of making changes. Once on the road there is virtually no time for rehearsing new numbers if I find one or two not going well.

"I keep my fingers crossed and thank my lucky stars that there is such marked similarity in British and American appreciation of light music."

Jay Black

MANTOVANI FILM ENCORES

Have you heard this record yet? It's really wonderful. It has been in the American best-selling LP charts so far for 24 weeks! Records in this class do not sell in the States like this unless they offer something very special . . . this one does . . . in fact, it's one of Mantovani's own favourites. These are the titles on the disc:

- My foolish heart; Unchained melody; Over the rainbow; Summertime in Venice; Intermezzo; Three coins in the fountain; Love is a many splendoured thing; Laura; High noon; Hi-lili, hi-lo; September song; Theme from Limelight
- LK 4200

If you haven't heard it yet, do try it right away—you're bound to be captivated. This is a record in the best tradition of many other favourite Mantovani LPs such as

- AN ALBUM OF FAVOURITE TANGOS—LK 4061
- OPERATIC MELODIES—LK 4127
- AN ALBUM OF FAVOURITE WALTZES—LK 4051
- BALLET MELODIES—LK 4161
- SONG HITS FROM THEATRELAND—LK 4112
- MUSIC OF VICTOR HERBERT—LK 4060



The Decca Record Company Ltd., 1-3 Brixton Road, London, S.W.9

VOCAL DIRECTORY

THE ★★★★★
KEYNOTES

THE ★
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c/o SIDNEY GRACE
235, Regent Street, W.1. REG 5821

DAVID WHITFIELD
c/o LEW & IFSLIE GRADE
Tel.: REG 5821

BILLIE ANTHONY
FAN CLUB
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ILFORD, ESSEX

JOAN REGAN
Direction:
Keith Devon,
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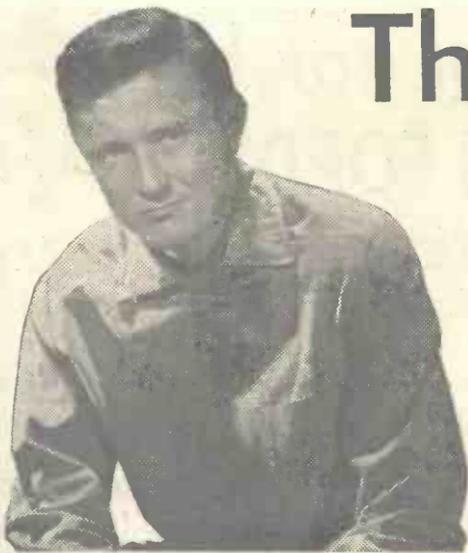
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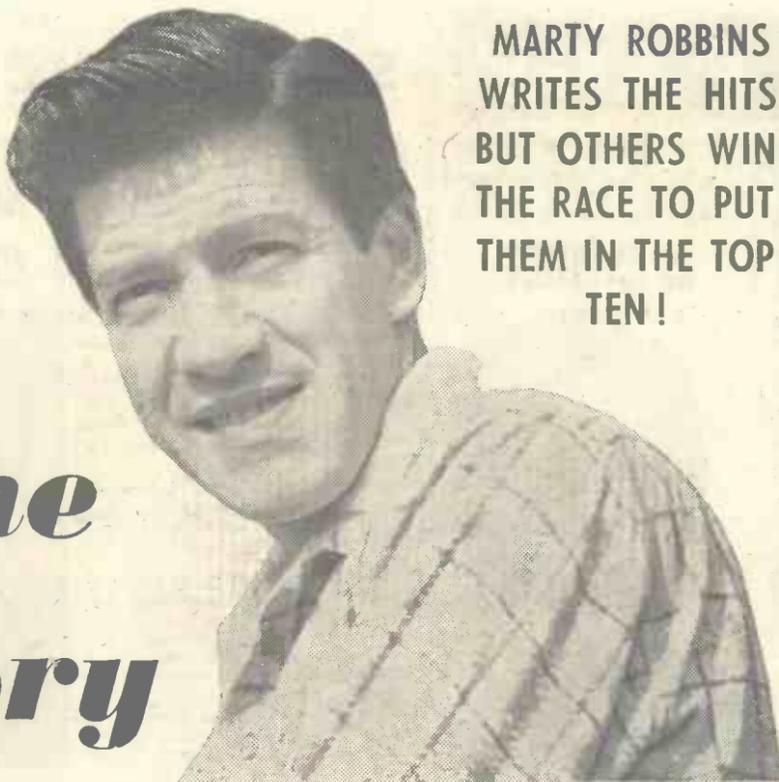
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(CAPITAL LETTERS)

They put the life into 'The Story of My Life'



GARY MILLER'S version of "The Story Of My Life" is 18th in the chart this week — and Gary says: "A good send-off!"



MARTY ROBBINS WRITES THE HITS BUT OTHERS WIN THE RACE TO PUT THEM IN THE TOP TEN!

It must be more than a little frustrating for a singer to be the first to record a number, and yet to finish as an also-ran when it comes to the final reckoning in the popularity poll. So far as this country is concerned, an American artist can expect to be at a disadvantage when a popular British singer covers the same song. The latter has the benefit of personal exploitation.

But Marty Robbins certainly isn't having the best of good fortune in his struggle to win the favour of the record-buying public. He was first away in the States with both "Singin' The Blues" and "Knee Deep In The Blues" (neither of his versions was issued in Britain) and then along came Guy Mitchell to collect the jackpot on both sides of the Atlantic.

Marty's next attempt was with one of his own compositions, "A White Sport Coat And A Pink Carnation" and, although this achieved a degree of success in the States, it was The King Brothers and Terry Dene who won the plaudits over here.

Nothing daunted, Marty has come back fighting, with his piece de resistance—"The Story Of My Life," a song possessing all the attributes of a natural hit. It has simplicity, yet a sufficiently catchy melody to ensure that, once heard, it incessantly haunts the mind. It has an original and well-written lyric and a cute novelty backing which, quite apart from the song's other merits, could be enough to fascinate the record shoppers.

Not in U.S.

Inexplicably, the song hasn't caught on to any marked extent in America. Here, however, it has been seized upon by the record companies, and is being rapidly boosted into hit proportions.

And with home-produced discs by such local favourites as Alma Cogan, Michael Holliday, Gary Miller and Dave King, it looks odds-on that poor old Marty's going to be left out in the cold again.

As it is, a battle royal for supremacy amongst the British artists is developing, and until the NME charts were compiled this week, it was anybody's guess as to who would be in the lead.

I broke the news to both Mike Holliday and Gary Miller (and their respective recording managers) that their discs had made spectacular entries into the best-sellers.

The reaction of all concerned, once their immediate pleasure had sub-

sided, was "Are there any other versions in the chart this week?" It is such a close fight that none of the artists could possibly tell who would emerge with a head start, nor how far behind the others would be.

by **DEREK JOHNSON**

Holliday

"Great news, boss," chuckled Mike Holliday, when I told him that his disc was in 15th position (one of the endearing things about the lantern-jawed singer is that he refers to everyone as "boss," irrespective of their position or status). "But then, with a song like that I couldn't go wrong, could I?"

This virtually echoed the sentiments of Columbia's Norrie Paramor, who told me that as soon as the song was placed before him he realised that Mike was the only one artist on his label who could do it full justice. How right he has been proved!

It is surely the ideal vehicle for Mike's easy-going, relaxed, almost

nonchalant style — reflecting the carefree attitude to life which the dark-haired ex-seaman always seems to adopt.

The story of his life revolves around one basic principle—don't bother expending too much effort; life's too short for that! He freely admits that he works only when he has to. "Of course, I like money," he



MARTY ROBBINS



ALMA COGAN



DAVE KING

says, "But not when it's too much trouble to get it." Maybe when you listen to his intimate drawl, you get a mental vision of him, casually dressed, sitting leisurely in a chair, hands in pockets. Well, your picture would be accurate, for that is precisely the manner in which he does record. It is even said that he was sitting down when he

took his record audition! As viewers will know, Mike has just embarked upon a series of six BBC-TV shows, after which he expects to record another "Sentimental Journey" series for sound radio, with Edna Savage. This programme has proved so popular, incidentally, that plans are afoot to make an LP of that title, featuring the two principals. Another pleasing factor about his new record hit, in addition to it being his most successful since "Hot Diggity," is that the song on the reverse side, "Keep Your Heart," is Michael's own composition.

Miller

Gary Miller's comment, on being placed 18th this week, was: "What a wonderful send-off!" Early on Tuesday morning, he left on a lengthy tour of the British Forces in the Mediterranean area and Cyprus, which will keep him out of the country for six weeks.

"It's a little surprising," he confessed, "as my Nixa record was the last of all to be issued. Naturally, I'm tickled pink that it's caught on so promptly. It's certainly my most successful disc since 'Garden Of Eden,' though this new one has provided an even quicker reaction from the fans."

Gary introduced his interpretation on "6.5 Special" last Saturday, and the response was so favourable that he was at once re-booked for the show, on the first Saturday after he returns from his tour—March 8.

Both Gary and Mike emphasised what an easy song it is to sing—and that, indeed, is the keyword of its success. Gary's recording was completed on the very first take; whereas in Mike's case, although several takes were put on tape, they were all equally as good, and much difficulty was experienced in deciding which one should be released to the public.

Unchanged

On all the British recordings, the basic American scoring effect has been retained. This is only natural, for therein lies the song's greatest novelty. Instrumental accompaniment is limited to rhythm section and a few guitars, though on Gary's record, a banjo has also been introduced.

So closely allied in merit are the various discs, that it is impossible to differentiate between them, except on the basis of—you pays your money and you takes your choice.

An executive of the large publishing company responsible for the song told me: "We have not deliberately pushed any one record. All four British artists have featured the song on television, and each of their records has had important disc-jockey spots on radio. It's just been a question of waiting to see which would be the first to break through."

And although Michael and Gary are off to a flying start, don't discount the chances of Alma or Dave—or, indeed, of Marty.

Personally, if I thought the story of my life stood as great a chance of success as the song which bears that title, I should be a very happy man!

FROM YOU TO US

Replies to 'Focus on 6.5'

OUR recent Focus on "6.5 Special" brought in a whole stack of mail from readers. Here are some of their comments:

Prevent gormless creeps from entering the studio and making fools of themselves in front of the cameras. (Colin Cook, Grimsby).

Give us more rock 'n' roll and skiffle, which is what most people switch on for. (Irene Davies, Penn, Bucks).

Don't cut the live audience, but a few lessons on jiving and hand-jive would be appreciated—though please not by Don Lang or Jo or Pete! (Brian Cook, Glamorgan).

Let's have an audience with some spark of life. The present one looks as cheerful as a line of wet washing. (Catherine Leitch, Alnwick, Northumberland).

While not wishing them off the programme altogether, I feel that Jo and Pete should comper the show on alternate weeks. And surely Freddie Mills has become a bore. (John Waterfield, Plymouth).

The dancing could be improved. We would all benefit from lessons or exhibitions, by professionals. ("Well-wisher," Wrexham).

MRS. MARY THOMAS writes from Bristol:

From now on wild horses wouldn't drag me from my TV set on Wednesdays. We have read so often how popular the Perry Como show is in the States, and the first two shows seen over here have certainly lived up to this reputation.

What a grand entertainer this man is and what a delight to watch! Well done, BBC, for giving us a chance to share the pleasure of millions of Americans.

Only one criticism. Why, after the first show, should the rest be cut to 30 minutes?

CONNIE FRANKS, of Brighton, writes:

May I thank The Four Lads for a wonderful and exciting recording of "Put A Light In The Window." A hit disc has been coming to this fine group for a long time, and this seems to be it.

BILL RIDLEY writes from Staines, Middlesex:

Why don't the BBC remove the "Billy Cotton Band Show" from the peak period it occupies every Sunday and put it in the far more suitable "Children's Hour" programme?

PETER WEIGH, of Wirral, Cheshire, writes:

I predict that before 1958 is out the name of Nick Todd will be just as well known as that of brother Pat Boone.

Although on his first British release, "At the Hop", he's done his utmost to conceal his excellent voice beneath the usual din of a rock 'n' roll accompaniment, I'm happy to say he has failed.

Here's hoping that he will soon follow in Pat's footsteps and prove me right by turning to ballads.

ONE OF MANY!

ON behalf of my friend and myself, I would like to thank the NME for the wonderful show which was staged on Sunday (January 12) at the Royal Albert Hall.

Also through the NME, I would like to thank the stars, who took part, for the excellent performances they gave.

It is a memory which I will treasure for a long time. I wish these stars all the success of the future and that they gain as much popularity again next year.

EVELYN BARCLAY, 21, Thorburn Square, London, S.E.1.

This is typical of many letters received this week, for which the Editor thanks the writers.

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MISS ME JUST
A LITTLE
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MARTY WILDE
LOVE BUG CRAWL
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PB 781

FRANKIE VAUGHAN
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THAN WINE
ROCK-A-CHICKA
PB 775

KAYE SISTERS
LOVE ME FOREVER
HANDED DOWN
PB 778

THE FOUR LADS
PUT A LIGHT IN THE WINDOW
THE THINGS WE DID LAST SUMMER
PB 776

ANNE SHELTON
HA! HA! HA!
UNTIL THEY SAIL
PB 779

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POPS PAGE

singles are lent a critical ear by



KEITH FORDYCE who forecasts more top ten material

JOHNNIE RAY'S LATEST IS GOOD

JOHNNIE RAY'S latest, "Miss Me Just A Little," sounds a likely winner. Johnnie is working the "cry-guy" angle again, backed by a steady beat from Ray Coniff. In these days when the initial impact made by the first few bars is so important, the right opening can "make" a disc, and "Miss Me" has a catchy start. The coupling, "Soliloquy Of A Fool" is a bit of a weirdie.

As the title suggests, it concerns the lament of a fellow who messed up his big love affair.

I imagine that this unusual song must have been written especially for Johnnie. The number is Philips PB 785.

DE JOHN SISTERS

Following in the line of seasoned oldies which have been brought up to date with a modern arrangement, is "That's My Weakness Now."

There's a very bright and snappy vocal by the De John Sisters on Mercury. The gals belt out the amusing words without any trace of coyness.

"Absence Makes My Heart Go Wander," makes a title with possibilities on the reverse, but the song doesn't live up to the title. I'm sure publishers have turned down many better songs than this.

HI-LOS

Incidentally, I want to make special mention of a number from the Hi-Los.

Listen for "Pamela Throws A Party," an irresistibly catchy novelty song. And in two or three weeks' time look out for the first appearance by the Hi-Los in the hit parade.

I gotta hunch! The label is Philips.

DORIS DAY'S 'KISS' IS EXCITING



DORIS DAY comes along with a hot, lively near-novelty on Philips PB 782, entitled "Whad'ja Put In That Kiss." There's evidence of the big beat from the Frank de Vol orchestra, making this a good commercial proposition.

The combination of first-class material with top-notch performance could easily put Miss Day back in the hit parade after her long absence. In stark contrast "The Man Who Invented Love" is a slow, soulful tale of a girl without love. Strong, even dramatic, in parts, and Doris interprets the lyric to perfection.

FRANK SINATRA IN TOP FORM

CAPITOL and Nelson Riddle are behind the latest from Frank Sinatra. "Witchcraft" has a moderate beat to it, an intriguing melody and unusual words. The "monarch" is in excellent form—relaxed, yet crisp; dreamy, yet firm.

The balance between music and vocal is recording perfection. And if you've an ear for technical detail you'll get an extra thrill from this etching.

"Tell Her You Love Her" is one of those very slow songs that would sound dull and boring, even miserable, from anyone but Sinatra. From Frankie it's a smooth, velvety love song.

Fontana release a couple of titles by Sinatra, too. One of them is "I Could Write A Book," which he sings in "Pal Joey." But beware! This is not from the film soundtrack—it is an older recording.

Though it is the same man singing on both recordings (the film soundtrack has been released as an LP by Capitol), there is a difference in the performance.

Both are good, but the film version has more atmosphere about it. The reverse of Fontana H 109 is another oldie, "Nevertheless." Sinatra collectors should not miss this fine example of Frankie at his most brilliant.

TONY OSBORNE

Spain and Portugal have been particular objects of affection for the writers of light music these last two years—remember "Lisbon Antigua," "Petticoats Of Portugal" and "Afternoon In Madrid"?

Tony Osborne and his Dancing Strings now draw a musical sketch of "The Lights Of Lisbon." Here is melody, gaiety, rhythm and warmth. This Tony Osborne original compares favourably with its musical/geographical counterparts.

Full and imaginative use is made of orchestra and chorus. Flipside of HMV POP 439 shifts the locale to Italy for "The Lovely Ladies Of Milano," again happy, flowing and melodious.

EDDIE CALVERT

An especially pleasing instrumental, with a strong and appealing melody, is to be found on Columbia DB 4059.

The Golden Trumpet of Eddie Calvert is backed up by the delightfully smooth brasswork of the Eric Winstone orchestra.

"Holiday Night," I am certain, will be a big seller, both on this disc, and on sheet music.

Whether it can be a fast enough seller to make the top twenty is another matter, but it's not beyond the bounds of possibility.

"Free And Easy," a lazy, strolling melody, makes an equally attractive coupling.

You'll have to look a long way to find a better instrumental disc, and I can't recommend this Calvert platter too strongly.

NAT COLE ROCK IS ONLY SO-SO



NAT "KING" COLE and a song called "Angel Smile." Sounds promising! In fact, it is a disappointment. Here is Nat with a rock song that could be performed equally well, or improved upon, by plenty of other rock specialists.

However, though it is a waste of Mr. Cole's talents, he makes a neat job of this inoffensive, medium-paced ditty.

Flipover, "Back In My Arms," is a quiet, almost quaint, ballad, to which Nat gives a pleasantly contented interpretation. Noteworthy is the clever use of the string section by Nelson Riddle. Cole's on Capitol CL 14820.

MAXINE DANIELS

A record that won't attract much ballyhoo, but which is worthy of your attention if you can spare a couple of minutes to hear it, is issued by Oriole. Maxine Daniels sings two old favourites about the Big City, "A Foggy Day" and "The London I Love."

With a very simple accompaniment Maxine's sincere interpretation breathes new life into these songs.

If your collection doesn't already include them, this disc is a good buy.

RUSS CONWAY

Proving a consistently good seller with his piano-playing for Columbia, is Russ Conway. "The Lantern Slide," topside of his latest, doesn't immediately impress as a winner, but is comfortably entertaining, none the less. Coupling is a revival of "The Harry Lime Theme."

I have one technical objection to this disc—the words on the label, "With Geoff Love and his Orchestra."

This is totally misleading and pointless. There is no, repeat no, orchestra on this disc.

If the rhythm accompaniment merits such a description, then the word "orchestra" needs to be re-defined.

VIPERS DROP THE WORD SKIFFLE

WHICH home-made disc is going to battle with the American contingent for a high place in the top twenty? I rather fancy a new Parlophone release by The Vipers, "No Other Baby."

They used to be called The Vipers Skiffle Group, but the last two words have been dropped. You can find out why by listening to this new song of theirs, which is a straightforward beat number with plenty of punch, plenty of pace.

The vocalising is very good, the prominent guitar work first-class. Easily the most commercial waxing from this group so far.

Flipover, too, is good value. "Baby Why" is fast, full of beat, and incorporates a saxophone in the backing. This is a platter that deserves to be a major success, and I think it will be.

IS NOISE THE SUCCESS SECRET?

Currently No. 2 over Stateside, "At The Hop" by Danny and The Juniors is available over here on the HMV label. The vocalising, when it can be heard, is plain. Instrumentally it is monotonous.

How come such a big seller? I think it must be because it is unashamedly noisy, maddeningly repetitious. Might be a quick up-and-down hit in G.B., but certainly not a "stayer" like "Diana."

"Sometimes When I'm All Alone" is a painful, moaning dirge, with nothing to recommend it.

JOHNNY NASH

His light voice and easy style make the singing of Johnny Nash very pleasing to the ear. His waxing of "A Very Special Love," for HMV, is well worth while a listen.

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Allen Evans reviews

JOHNNY DUNCAN'S TENNESSEE SONG BAG

(Johnny Duncan, with Deany Wright, guitar; Jack Fallon, bass; Lennie Hastings, drums; Danny Levan, violin; Sandy Brown, clarinet; featuring Get Along Home; Cindy; Old Blue; Travelin' Blues; St. James Infirmary; Just A Little Lovin'; Which Way Did He Go?; More And More; Mind Your Own Business; and Just A Closer Walk With Thee.)

This Columbia 10-incher has some novel and tuneful songs to offer, sung by the vivacious and forceful young American-in-Britain, Johnny Duncan, who combines traditional Negro and White songs of the South with great skill.

WITH THESE HANDS

(Pat Dodd Trio—Pat Dodd, piano; George Fierstone, drums; Joe Muddel, bass—in Wrap Your Troubles In Dreams; Very Thought Of You; Melancholy Baby; I Surrender Dear; As Time Goes By; Once In A While; Lovely Way To Spend An Evening; You Go To My Head; Stars Fell In Alabama; Body And Soul; You Are Too Beautiful; Someone To Watch Over Me.)

the 10 - inch



Twelve tuneful fragments on a 10-inch HMV disc, played by the Palladium pianist, Pat Dodd, makes an attractive addition to keyboard LPs

COFFEE BAR SESSION

(The Vipers Skiffle Group, featuring Johnny Martyn, Wally Wharton, Jean Van der Bosc, in Glory Land; John B. Sails; Wanderin'; I Saw The Light; Precious Memories; Darlin'; I Know The Lord Laid His Hand On Me; This Land Is Your Land; If I Had A Hammer; Easy Rider.)

Soft, soothing skiffle, without any of the Donegan fast fireworks. Restful to listen to, and sounds authentic, too. "Wanderin'" is downright sentimental and "Easy Rider" has great appeal. Good stuff

DANCE TO THE MUSIC

Lester Lanin provides American society with dance bands for big occasions. The band he conducts here sounds typically "palais," playing the tunes with vigour and no frills. This Fontana 10-incher wends its way through 24 tunes of varying tempos, with only one break on one side and two on the other.

VIOLIN AND VOICES

(Max Jaffa, violin, with the Bill Shepherd Chorus in You've Done Something To My Heart; They Didn't Believe Me; Long Ago; Way You Look Tonight; Girl That I Marry; She's Lovely; All Alone; A Pretty Girl Is Like A Melody; I'll Never Be The Same; Thanks For The Memory.)

A soothing selection, with the magic of the Jaffa violin and the lilting voices of the Bill Shepherd Chorus often used as instruments. On Columbia.

FAMOUS THEMES FOR PIANO AND ORCHESTRA

(George Melachrino and orchestra in Rhapsody in Blue; Tristesse; Hungarian March; Warsaw Concerto; Legend; and La Campanella.) Solo pianists on this HMV 10-inch LP are Monia Liser, Semprini and William Hill-Bowen. An almost symphonic disc.

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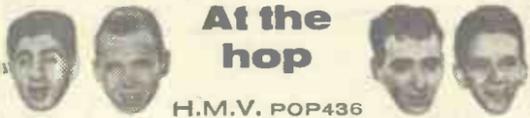
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- 1 1 GREAT BALLS OF FIRE Jerry Lee Lewis (London)
- 2 2 MA, HE'S MAKING EYES AT ME Johnny Otis Show/Marie Adams (Capitol)
- 5 3 ALL THE WAY Frank Sinatra (Capitol)
- 11 4 OH BOY! Crickets (Coral)
- 4 5 MY SPECIAL ANGEL Malcolm Vaughan (HMV)
- 9 6 PEGGY SUE Buddy Holly (Coral)
- 8 7 KISSES SWEETER THAN WINE Jimmie Rodgers (Columbia)
- 10 8 KISSES SWEETER THAN WINE Frankie Vaughan (Philips)
- 7 9 REET PETITE Jackie Wilson (Coral)
- 6 10 I LOVE YOU, BABY Paul Anka (Columbia)
- 3 11 WAKE UP, LITTLE SUSIE Everly Brothers (London)
- 15 12 APRIL LOVE Pat Boone (London)
- 13 13 ALONE Petula Clark (Pye-Nixa)
- 16 14 JACK O' DIAMONDS Lonnie Donegan (Pye-Nixa)
- 15 THE STORY OF MY LIFE Michael Holliday (Columbia)
- 16 AT THE HOP Danny & the Juniors (HMV)
- 17 17 HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
- 18 THE STORY OF MY LIFE Gary Miller (Pye-Nixa)
- 14 19 DIANA Paul Anka (Columbia)
- 19 20 ALONE Southlanders (Decca)
- 21 I'M LEFT, YOU'RE RIGHT, SHE'S GONE Elvis Presley (HMV)
- 30 22 BYE BYE, BABY Johnny Otis Show (Capitol)
- 23 BONY MORONIE Larry Williams (London)
- 12 24 MARY'S BOY CHILD Harry Belafonte (RCA)
- 25 24 RAUNCHY Bill Justis (London)
- 17 26 BE MY GIRL Jim Dale (Parlophone)
- 22 27 REMEMBER YOU'RE MINE Pat Boone (London)
- 28 28 MY DIXIE DARLING Lonnie Donegan (Pye-Nixa)
- 29 YOU SEND ME Sam Cooke (London)
- 30 CRAZY DREAM Jim Dale (Parlophone)

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- 3 3 TAMMY (Macmelodies) 2s.
- 10 4 KISSES SWEETER THAN WINE (F.D. & H.) 2s.
- 9 5 MA, HE'S MAKING EYES AT ME (Feldman) 2s.
- 11 6 APRIL LOVE (Robbins) 2s.
- 3 7 MARY'S BOY CHILD (Bourne) 2s. 6d.
- 5 8 DIANA (Robert Mellin) 2s.
- 6 9 WAKE UP, LITTLE SUSIE (Acuff-Rose) 2s.
- 7 10 I LOVE YOU, BABY (Sherwin) 2s.
- 8 11 FORGOTTEN DREAMS (Mills Music) 2s. 6d.
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- 14 14 LET ME BE LOVED (Frank) 2s.
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- 18 22 THAT'LL BE THE DAY (Southern) 2s.
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- 24 OH BOY! (Southern) 2s.

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- Last This Week
- 2 1 At The Hop Danny and the Juniors
- 4 2 Great Balls Of Fire Jerry Lee Lewis
- 1 3 April Love Pat Boone
- 4 Stood Up/Waltin' In School Ricky Nelson
- 5 5 Peggy Sue Buddy Holly
- 6 6 Raunchy Bill Justis
- 6 7 Jailhouse Rock/Treat Me Nice Elvis Presley
- 8 8 Kisses Sweeter Than Wine Jimmie Rodgers
- 9 Jingle Bell Rock Bobby Helms
- 7 10 You Send Me/Summertime Sam Cooke
- 9 11 Sibonettes The Rays
- 12 12 Wake Up, Little Susie Everly Brothers
- 10 13 Rock And Roll Music Chuck Berry
- 16 14 Oh Boy! Crickets
- 17 15 Be-Bop Baby/Have I Told You Lately That I Love You Ricky Nelson
- 18 16 My Special Angel Bobby Helms
- 13 17 Raunchy Ernie Freeman
- 14 18 Bony Moronie/You Bug Me, Baby Larry Williams
- 11 19 Chances Are/The Twelfth Of Never Johnny Mathis
- 15 20 All The Way/Chicago Frank Sinatra

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JOHNNIE RAY LEAVES HOSPITAL: EUROPEAN TOUR STARTS MARCH 1

WHILE Johnnie Ray spent his thirty-first birthday in New York's Mount Sinai Hospital last Friday (following a serious operation two days earlier), his manager and personal friend Bernie Lang was told for the first time that Johnnie had suffered with a disease of the ears since birth.

After a heavy fall, when his head collided against the ground during a game in school, Johnnie suffered great pain in both ears. His left ear was affected more than the other. In later years, Johnnie had become so conscious of this accident that he did not remember difficulty in hearing during childhood days.

But according to Dr. Sidney Feverstein (who performed the major task of endeavouring to restore Johnnie's disability in New York last week), he has lacked more than half his normal hearing capacity from the beginning of his life. Because he was more deaf in his left ear (caused by the school mishap), Johnnie has since needed special hearing aid apparatus to combat sound difficulty.

Furthermore, it will be at least another month before definite results can be expected, but it is indicated that Johnnie is making the necessary improvement each day—essential for a successful operation. He was discharged from the hospital on Wednesday of this week. His immediate plans include a complete rest. After appearing for a seven days' cabaret engagement in Philadelphia from February 7, Johnnie returns to New York. There he undertakes a number of recording sessions (including a reserve for the next few months), prior to departing for a lengthy tour of Europe.

If time permits, he will make the transatlantic crossing by sea, arriving to play his first date in Belgium—for a week from March 1 at Antwerp. Besides visiting Britain, Johnnie plans ten weeks touring in Holland, Italy, France, Germany, the Scandinavian countries and possibly Israel. As previously reported, his stay here is planned for one month—including a fortnight at the London Palladium. When the date of his appearance there has been settled, the remaining fortnight will be booked in Britain accordingly.

Lonnie's last 'freeman' to wed

LONNIE DONEGAN will be best man when the last bachelor member of his skiffle group, guitarist Jimmy Currie, marries at Kensington, London, Registry Office on Monday, January 27. Jimmy's bride-to-be is Maria de Vries, of Kilburn, London. The wedding takes place two days after Lonnie and the group finish in "Aladdin" at Chiswick Empire.

DORIS DAY PLANS FILM HERE IN APRIL

Whitfield—Mantovani re-united on disc

SINGER David Whitfield and orchestra leader Mantovani, who collaborated for the million-selling "Cara Mia," were re-united in the Decca studios again last week.

They waxed two further tunes—"Cry My Heart" and "My One True Love"—the first-named being a Mantovani composition. Release date of the coupling is set for January 27.

Mantovani flies to America for a three months' tour on Tuesday, while Whitfield continues in the London Palladium pantomime production "Robinson Crusoe."

ALMA WITH FRANKIE ON 'BIG RECORD'?

ALMA COGAN may return to America to appear on the same "Big Record" TV programme featuring Frankie Vaughan, on March 5.

A decision concerning Alma's return to the U.S. is expected shortly—cables Nat Hentoff. Her American representative, Tom Martin (of GAC agency) revealed this week plans for her "Big Record" debut, which he is confident will materialise.

It has now been confirmed that Alma will play a ten-day concert engagement in Iceland commencing February 18—as exclusively forecast in last week's NME.

Prior to leaving, Alma will record several 208 radio programmes.

FOLLOWING reports that Doris Day, Britain's favourite American songstress, would be coming here to film, the NME made a special 6,000 mile 'phone call to California to discuss the matter at first-hand with Berle Adams, of MCA, Doris Day's business representative.

He confirmed that discussions for such a project had reached an advanced stage. The film would be the movie adaptation of Lesley Storm's West End play, "Roar Like a Dove."

Harold Merisch has bought the Broadway and film rights, and the discussions are taking place between him and Martin Melcher, Doris Day's husband-business manager.

Mr. Melcher was confident that a satisfactory arrangement could be reached to enable Miss Day to travel here in April to commence filming as the American society girl married to an English Lord.

The picture would have to be filmed here, as the settings and locals are all situated in England.

Doris liked the story and was glad she had no commitments in April which would make a trip to Britain impossible.

At present she is about to start on 10 weeks' filming in Hollywood, playing opposite Richard Widmark in "Tunnel Of Love," which Gene Kelly is directing. Following this she is free to come here.

Her previous visit to England for a film was in 1955 for the British scenes in "The Man Who Knew Too Much," with James Stewart, in which she introduced her hit tune "Whatever Will Be, Will Be."

PAUL ROBESON DUE IN SPRING? : ELLA FITZGERALD LATER

THE scheduled British visit of Ella Fitzgerald at Easter has been put back. Another famous American coloured singer—Paul Robeson—is likely to take her place.

Robeson has accepted Val Parnell's invitation to star in the "Sunday Night At The London Palladium" and other top ATV shows. Easter Sunday (Apr. 6), the date it was thought that Ella would appear in the Palladium show is now set aside for Robeson.

Impresario Harold Davison will present Robeson in a series of nationwide concerts set to start at the Royal Festival Hall, London, on April 6.

Robeson was last in Britain in 1949. Since then he has had difficulty in leaving America for political reasons. This is the only snag remaining in making the arrangements.

Ella Fitzgerald's visit is now expected to take place in May, Norman Granz said in New York this week. Her tour then may last more than two weeks.

PET CLARK SINGS IN '6.5' MOVIE

VOCAL star Petula Clark—who established a big reputation in films more than ten years ago in her early teens—returns to the screen, as one of the last-minute special attractions in the adaptation of top BBC-TV show "6.5 Special."

Producer Herbert Smith only completed business discussions on Tuesday of this week, but 24 hours later Pet was recording the title to be featured in the film. Yesterday (Thursday) shooting took place at Pinewood Studios.

With the exception of Petula Clark, every artist taking part in the film had completed their contributions before this week—except coloured singers Victor Sovernall and Jimmy Lloyd who went before the cameras on Tuesday.

Later this month, Geoff Love (MD for this venture) will dub the musical accompaniment to the voice tracks made by several artists at Beaconsfield. Geoff has been responsible for major proportion of the musical arrangements in this film.

BRENT LONDON DATE

Singer Tony Brent returns to London variety next week at the Metropolitan. Trumpeter Jiver Hutchinson is also on the bill.

50,000 apply for 200 Presley pictures

DURING the first Saturday programme of the ATV "Jack Jackson Show" last week-end, a rather unusual offer was made to viewers—resulting in the most fantastic response.

Jackson held up a photograph of Elvis Presley (as he appears in "Jailhouse Rock") promising 200 copies would be sent to applicants, from letters received up until the following Wednesday morning.

Imagine the astonishment in the ATV, Television House offices, when more than 50,000 applications had been received by Wednesday—and more cards and letters poured in by every post!

Singers Alma Cogan and Joan Savage (who happened to visit TV House that day) were enrolled to assist producer Peter Glover with the mail. His office was one complete mass of letters.

In view of the enormous reaction by the public to this project, MGM have agreed to provide 1,000 additional pictures. It is believed that a Tommy Steele photograph will be offered in a future "Jack Jackson Show."

QUICK RETURN FOR EDMUND

CANADIAN Edmund Hockridge's appearance in ATV "Saturday Spectacular" on December 28, met with such favourable response, that he has been booked for the January 25 edition—exactly four weeks after his previous engagement.

Harry and Winnie together again

TWO of Britain's ace entertainers top the bill in Val Parnell's "Sunday Night at the London Palladium" ATV presentation this Sunday, January 19—Harry Secombe and Winifred Atwell.

As at the Royal Variety Show—the last occasion on which these artists appeared on this stage—Harry will be seen in a comedy rôle, and singing with a full male voice choir. Winifred will be playing both her grand and her "other" piano.

Guest stars with Steve Allen

VOCAL stylist Steve Lawrence and jazz singers Jackie Cain and Roy Kral will be starred on ABC-TV's "Steve Allen Show" tele-recording on January 25.

Lawrence first attained star status through his previous appearances with Allen. Jackie and Roy (who also plays piano) rose to prominence some years back with the now-defunct Charlie Ventura Band.

Also on the show are screen-star Ann Southern and British-born musical director Skitch Henderson.

Gary Miller's 6-week stint

SINGER Gary Miller left on Tuesday for a six weeks' tour of British forces in the Middle East.

He appeared on BBC-TV's "6.5 Special" last Saturday and has a return booking on the show immediately he returns on March 8.

Fourth '6.5' stage show at cinemas on Sundays

A FOURTH series of stage shows based on BBC-TV's "6.5 Special" is being launched at the end of the month. It will play leading Rank cinemas and is at present confined to Sundays.

Called "The Big Teenage Show of 1958" it will be promoted by Arthur Howes who has assembled several artists for these concerts, who have been frequently seen on "6.5 Special."

Each show will be drawn from a list that includes Terry Dene, Johnny Duncan, Colin Hicks, Wee Willie Harris and The King Brothers, as the stars, with featured contributions from The Southlanders, Tony Crombie, The Most Brothers, Les

Hobeaux, and Betty Smith. First presentation is at Weston-Super-Mare Odeon on January 26, when Hicks, The Mosts, Les Hobeaux and Crombie will appear. They also take part at the following week's venue, Doncaster Gaumont.

Other dates so far booked include St. Albans Odeon and Canterbury Odeon, Taunton Gaumont (March 2), Cardiff Capitol (March 9), Colchester Regal and a return to Weston-Super-Mare (both March 16).

Three new names on Fontana

FOUR new British singers will be released on Fontana next month. Three make their recording debut and the fourth—Matt Monro—joins the label from Decca.

Monro's first record under his new contract, "The Golden Age," was waxed last week.

Newcomer Johnny Luck is a 15-year-old Edinburgh student-engineer who was spotted by recording manager Jack Baverstock in a Carroll Levis discovery show on TV.

A rock-type singer, his first release will be "Buzz, Buzz, Buzz."

Al Saxon is a vocal name for pianist Alan Fowler, accompanist to Lorraine Lesmond. His singing debut will be with "Dream Boy." Fourth newcomer is Glenda Leigh, who has recorded a vocal version of Ron Goodwin's "Lingerin' Lovers."

Weir for I.O.M.

FRANK WEIR and his Orchestra have been signed for a 13 weeks summer season at the Derby Castle Ballroom, Douglas, Isle of Man, commencing on June 14. No vocalists have yet been fixed.

At the end of the engagement, Weir and his men move on to Green's Playhouse Ballroom, Glasgow, for two weeks.

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You'll love the NME's special 'GOLDEN DISC' SUPPLEMENT Order your copy NOW!

Sammy Davis signs film and marriage contracts

DYNAMIC entertainer Sammy Davis, Jr., has signed for his first major screen rôle. He will star in "Anna Lucasta," sharing top billing with Eartha Kitt, cables Nat Hentoff.

Production is set to start on April 29 in Hollywood. It almost certainly ends hopes that Davis would be one of the stars in this year's London Palladium variety season. How long it will take to make the film is not yet known.

Last Friday, Sammy was married to 23-year-old singer-dancer Loray White at the Sands Hotel, Las Vegas. His best man was another famous Negro entertainer—Harry Belafonte.

Gary Miller's Great New Hit "The Story of My Life"



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Sensational Lonnie Donegan £10,000 record pact

LONNIE DONEGAN'S value as a disc-star is £10,000. Pye-Nixa are reputed to have paid this amazing sum for his exclusive recording services until December, 1960. But Donegan will not receive a penny of this astronomical amount! Here are the unique details of this story.

The £10,000, a premium to secure this artist, is the highest figure paid anywhere in the world.

This disclosure may appear startling because the Lonnie Donegan group have waxed only for Pye-Nixa during the past two years.

But it may not be generally known that Donegan has been working

under a contract with Dennis Preston's Record Supervision Ltd., a company holding Donegan under one agreement, but who in turn made their own deal with Pye-Nixa to provide the Donegan discs by a separate contract.

Record Supervision's control of Lonnie Donegan's sessions was originally an arrangement for three years, which was to expire at the end of 1958.

By consent with Donegan at the outset, his discs would be released by Pye-Nixa — although any royalty payments and business arrangements were between the record company and Preston.

Accordingly, Record Supervision could negotiate their own terms with the label, presumably at a higher figure than they paid Donegan by comparison. It is understood that a disagreement arose last autumn between Preston and Donegan. When Pye-Nixa learned of a strained feeling, they were anxious to retain the valuable services of Donegan, even when his contract with Preston's Record Supervision terminated.

Accordingly, following several important business discussions, Pye-Nixa agreed to make a financial settlement with Preston, thus enabling them to enter into a fresh, long-term deal with Donegan, after securing his release from Record Supervision.

On reliable authority, the NME understands that Preston received a sum in the region of £10,000 from Pye-Nixa, who now have a direct contract for three years with Lonnie, which started last month. Under the new terms, he now receives a higher rate of royalty on each disc.

His current release "Jack O' Diamonds" is Donegan's first waxing under the auspices of Pye-Nixa's recording managers Alan Freeman and Michael Barclay—at the new terms and conditions. It is stipulated that Lonnie's consent must be obtained concerning his label distributes his discs in America.

'Southlanders' 'rush' record

THE Southlanders, whose version of "Alone" became a best seller, recorded "Put A Light In The Window" for Decca on Wednesday. It is scheduled for "rush" release.

The Jamaican quarter have two important television dates to follow their appearance in ATV's "Jack Jackson Show" on February 1.

MUSIC FILM DATES

"Disc Jockey Jamboree," the film that gave birth to Jerry Lee Lewis' current "Great Balls Of Fire" hit, will be released through ABC's London cinema circuit on February 24.

The film will be seen in several provincial towns before this date.

DUNCAN'S TWO TITLES

Johnny Duncan and his Blue Grass Boys recorded two titles for Columbia, under the supervision of Denis Preston on Wednesday. They are scheduled for mid-February release.

'6.5 SPECIAL' TO TAKE TRIP TO GAY PAREE!

THE first transmission of BBC-TV's "6.5 Special" from the Continent has been arranged. It will come from Paris on March 15.

Another provincial edition of the programme on February 15 is relayed from the Winter Gardens, Weston-super-Mare. Ken Mackintosh and his Orchestra will be featured, besides Valerie Masters, Ray Ellington's new singer, making her TV debut with the Quartet. The Ellington group will not appear on January 25, as previously announced.

Lita Roza has been booked on February 1 and the same bill includes vocal group The Mudlarks, Humphrey Lyttelton and his Band, The Vipers and Bruce Turner's Jump Band.

TONY BENNETT HERE MONDAY

TONY BENNETT, the top-line American singing star and Philips recording artist, is scheduled to arrive in Britain on Monday.

In addition to his appearance in "Sunday Night at the London Palladium" on January 26, he will be tele-recording a one-hour show, for future transmission, two days before — on Friday, January 24.

The event will be produced at the ATV Theatre in London, and will be seen at a later date as a "Saturday Spectacular."

Ruby Murray films 'Off Record' spot

RUBY MURRAY, Columbia's popular recording star, will be seen in Jack Payne's "Off The Record" BBC-TV show on January 30. But owing to her pantomime commitments, her contribution will be filmed in advance.

Best-selling disc star, Jim Dale, will also be seen in this edition, as will Alma Cogan and The Big Ben Banjo Band.

Novelty spot of the show will be a link with Hamburg, by means of Eurovision. From London, Jack Payne will interview an executive of the Polydor Record Company, who in turn will present Friedel Hensch and die Cyprys.

Producer Jimmy Gilbert told the NME: "This is Germany's top vocal group. Their latest record is currently number two on the German hit parade."

Petula Clark, one of Britain's top-selling recording artists, will be star guest in Cyril Stapleton's TV "Show Band Parade" on February 20.

In the previous edition, on February 6, Swedish singer Alice Babs flies to London specially for this programme.

Miller Band fly in on Sunday

RAY MCKINLEY and the Glenn Miller Orchestra arrive in Britain on Sunday.

They are due at London Airport in a chartered plane at 10 a.m. and open their three week tour at the Dominion Theatre, London, the same afternoon.

McKinley will talk about the present Miller band in "Transatlantic Turntable" in the Light Programme on Thursday, January 30 at 5.30 p.m.

MIKE AND SHANI WITH SABRINA

MICHAEL HOLLIDAY and Shani Wallis are the guest singers in the second nationally networked "Top Numbers" show from ABC-TV on January 26. They will be joined by an unusual guest for a pop music show—Sabrina.

Maureen Kershaw has now joined Steve Martin and Group One in the regular team for this series.

ABC's next "Late Night Show," to be seen in the North and Midlands only on January 25, will feature Ronnie Carroll, Rosemary Squires and the Jones Boys.

JULIE EACH TUESDAY

Julie Dawn starts a new radio series, "Fireside Cabaret," on Feb. 4. It will be heard on the Light Programme at 11.30 p.m. each Tuesday for eight weeks.

Shirley Bassey films for TV

SHIRLEY BASSEY is filming a 30-minute TV show during her stay in Australia. It will probably be shown in Britain later in the year.

It has now been confirmed that her Australian season will last six months. Shirley originally went for a month in November. She ends a 12-week season at Sydney Tivoli next week, and opens for a similar period at Melbourne Tivoli.

PEERS' EXTENSION

DONALD PEERS' Saturday night Light Programme record show "Spin Along With Me" has been extended from four to eight weeks.

It will now be heard throughout February.

Bandleader Edmundo Ros takes over "Housewives' Choice" for a fortnight from February 10.

David Hughes in 'Chelsea at Nine'

Singer David Hughes is booked to appear on Granada TV's "Chelsea At Nine" presentation on February 11.

Following his two previous appearances, pianist Russ Conway has been signed for two further editions of Granada's North of England production "At Your Request" on January 20 and 27.

Jackie Lee, blonde TV and cabaret singer, is to marry Len Beadle, a member of The Four Others vocal group. They plan to wed in the summer.

ATV's LATEST POP BOOKINGS

Kayes, Robert Earl added to new show

THE first of ATV's new fortnightly Sunday evening series, "Top Tune Time," will be seen this week-end, January 19. Late bookings for the show are the Kaye Sisters and Robert Earl, who join the already announced guest, Terry Wayne, and residents Ken Morris, Joan Savage and Jack Parnell with his orchestra.

TV and recording stars Eve Boswell and Ronnie Hilton have already been booked for the second edition of this show, which will be seen on February 2.

Jimmy Jaques, Fontana's new rock 'n' roll singer who writes his own songs, makes his first appearance on "The Jack Jackson Show" on February 1. The Southlanders and The Jazz Couriers also guest on this date.

Rock singers, The Most Brothers, are a further booking for "The Jack Jackson Show" on January 25, while Ray Ellington completes the bill tomorrow (Saturday).

The King Brothers will be seen in Val Parnell's "Startime" on Thursday next, January 23.

ATV have announced further names for their regular week-day "Lunch Box" feature. Joyce Shock guests next week—her second week on the show—and Diana Coupland and Terry Burton will be seen for the weeks of January 27 and February 3 respectively.

Singer Ronnie Mead is featured in ATV's "Rainbow Room" on January 24.

JEAN CARSON TO FILM IN SCOTLAND

BRITISH screen and vocal star Jean Carson—who now resides in California—is returning here to undertake a major film role. Under the auspices of the Rank Organisation, the production is scheduled to commence on March 20, with location work in islands off the west coast of Scotland.

With Michael Relph producing and Basil Dearden directing, this film (not yet titled) will necessitate Jean Carson remaining here three months.

COMO GUESTS

PIANIST Roger Williams, whose American hit recording of "Autumn Leaves" sold more than two million copies, is one of the guests announced by BBC-TV for next Wednesday's tele-recorded "Perry Como Show."

The Vagabonds vocal group, singer Jimmy Dean, and Peter Lind Hayes, the American musical humorist with his wife, Mary Healy, are also named



RONNIE CARROLL

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



The fans screamed their delight at the NME Pollwinner's Concert when Dickie Valentine wooed Alma Cogan as she sang "Ma, He's Making Eyes At Me."

FIRST SUMMER SEASON FOR TEDDY AND PEARL

TEDDY JOHNSON and Pearl Carr will be playing their first summer season this year, when they appear in Tom Arnold's presentation at the Royal Aquarium, Great Yarmouth.

The show, which stars Vic Oliver, opens at the end of June—and is tentatively set for a twelve-week run.

Teddy and Pearl's next important TV engagement is on February 15, when they guest in the BBC's "Ted Ray Show." In April, they embark upon a short variety tour, for about eight weeks.

They have just recorded the English version of Germany's current top song, "Sweet Elizabeth."



At the wedding of Decca singing personality Don Fox and model Evelyn Frank last week were Decca officials Bob Crabb and Hugh Mendl (right).

FOUR ESQUIRES

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Keith Goodwin says—

WELCOME, GLENN MILLER BAND

style, sound and spirit of the original orchestra.

The Ralph Flanagan, Tex Beneke, Jerry Gray and Ray Anthony bands were the most successful until just over a year ago, when the Miller band was revitalised and taken on the road by Glenn's former drummer, Ray McKinley.

It was an immediate success at one-night stand dates all over America, and later fired the imagination of devoted fans on a series of Continental dates. And it's the same McKinley-directed Glenn Miller Band—quite definitely the best "carbon copy" of the original orchestra yet—that I have great pleasure in welcoming to Britain this week on behalf of NME readers.

I was privileged to hear this band several times during their short tour of USAF service bases in Britain last year, and at this point, would like to recall their opening concert at Margate's Dreamland Ballroom.

The band filed on stage to face a hushed, somewhat apprehensive, though impressively large audience of expectant GIs. On every face was imprinted the same question: "Is this just another bunch of Miller copyists, or is this the thing we have all been waiting for?" The answer came sooner than expected.

McKinley slowly beat the band in and, as the soothing, familiar strains of "Moonlight Serenade" rippled across the ballroom, so a great roar of approval gradually welled from the audience. The music was lost as the applause increased in volume and all but raised the roof. This was no band of imitators—this was the real thing!

Long-time Miller fans can't afford to miss hearing the McKinley-directed band which is in Britain for a 21-day nationwide tour. And if you haven't yet come under the spell of Millerism, this same band is guaranteed to hasten your conversion—it's that good!

PERHAPS the most amazing facet of Glenn Miller's musical make-up was his phenomenal ability and constant aim to select only the best musicians as his sidemen, and his bands have been veritable "nurseries" for some of the most important instrumentalists in the world today.

Even when the first Glenn Miller band lined up in the American Columbia recording studios as far back as April 25, 1935, there were people in its ranks like pianist Claude Thornhill, tenorist Eddie Miller and trumpeters Charlie Spivak and the late Bunny Berigan—all of whom later fronted their own bands.

Among the many present-day bandleaders who worked with Miller at some time or other are Bobby Hackett, Ray Anthony, Billy May, Hal McIntyre, Tex Beneke, Pee Wee Erwin, Jerry Gray, Irving Fazola, Mel Powell, Ralph Flanagan and, of course, Ray McKinley. Many leading jazzmen—including pianist Lou Stein, drummer Ray Bauduc, bassist Trigger Alpert, clarinetist Peanuts Hucko and trumpeter Max Kaminsky—were



also cornermen in the Miller set-up during its long and successful career. It was the constant presence of such brilliant musicians, coupled with Glenn's own ideas on musical perfection, that helped immeasurably towards the creation of the band's distinctive style—a sound that was later to become an all-important influence on the world of dance music.

Among Miller's many record hits are such well-remembered tunes as "Sunrise Serenade," "String Of Pearls," "Little Brown Jug," "In The Mood," "Pennsylvania 6-5000," "American Patrol," "St. Louis Blues March," "I've Got A Gal In Kalamazoo," "Chatanooga Choo-Choo," "Tuxedo Junction," and, of course, the band's theme—"Moonlight Serenade."

The Miller band was elected America's top "Sweet Band" in "Down Beat's" annual poll in 1940-41 and in 1953—the same year as the highly successful movie, "The Glenn Miller Story" (starring James Stewart in the title rôle) was released—Glenn was elected to "Down Beat's" "Hall of Fame" . . . an honour richly deserved by a man whose contribution to dance music will never be forgotten!



LENNIE HAMBRO

Fateful night

ONE fateful evening late in December, 1944, a plane left England bound for France. It never reached its destination, and neither the aircraft nor its occupants were ever seen again. And so it came about that the music world was tragically and prematurely deprived of one of its greatest, most respected and influential musicians—the late Glenn Miller.

Today—14 years later—the easily recognisable, always tasteful, and internationally famous music of the Glenn Miller Orchestra lives on, and his popularity is still without parallel. That Miller's music is still held in such high esteem and is still in such great demand is adequate proof of the man's undeniable greatness.

And, at the same time, it is a worthy and fitting tribute to his many and varied talents as a brilliant musician and creative artist.

Since Miller's untimely death, numerous bands, many of them fronted by former Miller sidemen, have attempted to recreate the unique



RAY MCKINLEY

As before

THE current Ray McKinley-directed Glenn Miller Orchestra is, like the original unit, first and foremost a dance band, although there are some fine jazz soloists within its ranks, and the library does include many excellent "swing" arrangements.

Ray's association with Glenn goes back almost a quarter of a century to the time when Glenn was working with drummer Ben Pollack's outfit.

McKinley often sat in with the band, and the pair rapidly struck up a lasting friendship. They worked together whenever possible, sharing a mutual admiration for each other's talents, and were, in fact, two of the key figures in the fine Dorsey Brothers Orchestra in 1934. Later they went their separate ways, but were rarely apart for any great length of time.

Besides being an excellent drummer, Ray, who was born at Fort Worth, Texas, on June 18, 1910, also has an enviable reputation as an exceptionally rhythmic singer, and has numerous vocal records (many with Miller) to his credit.

Before joining the Dorsey Brothers, he worked with Smith Ballew in 1932 and, after a four-year spell with the late Jimmy Dorsey's band starting in 1935, he became Will Bradley's partner in the latter's band, chalking up several vocal hits, including "Beat Me, Daddy, Eight To The Bar."

Ray led his own band in 1942, then, while in the Services, worked with Miller's AEF band, fronting his own "Swing Shift" unit from within the main band while in Europe.

When Miller died, he jointly directed the band with Jerry Gray

for a while, and organised another band of his own again in 1946. This lasted until 1950 and, prior to the formation of the present Miller band, Ray freelanced as a TV singer in New York and also led a few small combos.

Leading the reed section of the McKinley-Miller outfit is one of America's foremost alto soloists, Lenny Hambro, who also doubles flute, clarinet, and band manager! Lenny, a New Yorker by birth, has previously appeared with the bands of Gene Krupa, Billy Butterfield, Machito, and Bobby Byrne, and has impressive jazz albums released in Britain under his own name on the London, Philips, and Fontana labels.

Sharing the vocals with Ray are glamorous, brown-eyed Lorry Peters and former radio announcer Ronnie Craig, who also plays guitar with the band. Both are aged 26 and they hail from Middletown, Connecticut, and Gibson City, Illinois, respectively.

The band's library is composed largely of original Miller arrangements, with a fair selection of the better current pops and occasional Latin-American scores thrown in for good measure. Lenny Hambro leads his own swinging little quintet drawn from the band on all concert and dance dates, and McKinley even sings the isolated rock 'n' roll tune—with tongue planted firmly in cheek!

AFN HIGHLIGHTS

547 344 271 METRES

SUNDAY
12 noon Waltz Time; 3 Highway of Melody; 5.05 Playhouse of Favourites; 7.05 People Are Funny; 8.30 European Storybook; 9.35 News and Sports; 10.30 Conversation.

MONDAY
11 a.m. Request Show; 12 noon Man About Music; 12.30 Holiday in Bavaria; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Lone Ranger; 4 Requests; 5 Music On Deck; 6 Music In The Air; 7.05 \$64,000 Question; 9 Hollywood Music Hall.

TUESDAY
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.05 What's My Line; 9 Modern Jazz, 1958.

WEDNESDAY
11 a.m. Request Show; 11.55 Les Paul; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 5 Sound Track; 6 Music In The Air; 7.05 Groucho Marx; 9.45 Bob and Ray.

THURSDAY
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 5 In The Mood; 6 Music In The Air; 7.30 21st Precinct; 8.30 Fantasy; 9.45 Melodia; 10.05 Request Show.

FRIDAY
11 a.m. Request Show; 11.55 Les Paul; 12 noon Man About Music; 2.05 Stickbuddy Jamboree; 2.30 Robert Q. Lewis; 3 One Man's Family; 4 Requests; 5 Songs of Many Lands; 6 Music In The Air; 7.05 Stuart Foster Show; 8.30 Richard Diamond; 9 Stars of Jazz; 9.45 Bob and Ray; 10.05 Request Show.

SATURDAY
11 a.m. Request Show; 12.30 Western Swing; 1 Saturday Salute In Music; 3.30 Galen Drake; 4 Request Show; 6 Music In The Air; 7.30 Saturday Night Country Style; 8.30 Operation Entertainment; 9 Music Views from Hollywood; 10.05 America's Popular Music; 11.05 Request Show.

JAZZ by Keith Goodwin

THE HEAVY EMPHASIS on showmanship interspersed with a lot of lighthearted tomfoolery that has become an integral part of Louis Armstrong's everyday performance in recent years has prompted many knowledgeable critics to enquire into his true stature as a jazzman.

It'll admit that the "entertainer" approach has marred some of his more recent performances, but that doesn't mean that he's lost the ability to blow out-and-out swinging jazz. He's still one of the most talented and creative trumpeters around today, and Brunswick's "SATCHMO — A MUSICAL AUTOBIOGRAPHY" (LAT 8211-4) goes a long way to proving that the "ole man" still has plenty to say concerning jazz.

Tastefully presented in a colourful album, with an accompanying explanatory booklet, the four LPs which comprise this ambitious production are among the finest Armstrong records released in the last decade or so.

With his regular sidemen — Edmund Hall, Trummy Young, Barrett Deems, Billy Kyle, Squire Gersh and vocalist Velma Middleton—Louis reconstructs many of his earlier hits, and the "Satchmo Saga" is traced from his days with King Oliver to the Hot Five period and his stints with the Carroll Dickerson and Luis Russell bands until late 1934.

Trumpeter Yank Lawson blows the parts originally created by King Oliver on some of the very early titles and many other admirable soloists, including Jack Teagarden, Earl Hines, Barney Bigard, Cozy Cole, Big Sid Catlett, Everett Barksdale and Lucky Thompson, appear on some of the 48 titles.

THE LOUIS ARMSTRONG STORY. Vol. 2 — Philips BBL 7189 (Potato Head Blues; Wild Man Blues; S.O.L. Blues; Gully Low Blues; Melancholy Blues; Weary Blues; Twelfth Street Rag; Willie The Weeper; Keyhole Blues; That's When I'll Come Back To You; Alligator Crawls; Chicago Breakdown). Here's a fine programme of real vintage Armstrong — a dozen impressive tracks by the famous Satchmo Hot Seven.

All these titles were recorded in Chicago during 1927, and it's to Armstrong's credit that they have stood the test of time extremely well. The solos by people like Johnny Dodds, Kid Ory, Lil Armstrong, Johnny St. Cyr and Baby Dodds still sound fresh and invigorating, and there's also some fine piano work by Earl Hines on "Breakdown."

ST. LOUIS BLUES — Philips BBE 12076 (St. Louis Blues; Memphis Blues; Loveless Love); Three titles from a '54 Armstrong session. The extended "St. Louis" is a little on the dull side, apart from Louis' obligato to Velma Middleton's vocal. Louis sings pleasantly on "Memphis" and also splits the vocal with Velma on "Love."

TO conclude this survey of recent Armstrong releases, take note of the numbers of two fine HMV albums by Louis and Ella Fitzgerald (CLP 1146-7) which have already been reviewed at greater length by colleague Allen Evans. You'll also find a collection of entertaining, though rather uninspiring Armstrong vocals and horn solos on LOUIS AND THE ANGELS (Brunswick LAT 8211). Sy Oliver wrote the concise, pretty arrangements.

EPs

KING BROTHERS SING JOLSON

The King trio sing four Jolson hits—"Sitting On Top Of The World," "Carolina In The Morning," "Rock-a-Bye" and "April Showers" — competently enough, but without any exceptional merit. Geoff Love and Orchestra and the Rita Williams Singers help things along on this Parlophone offering.

RELAX WITH MIKE Rich-voiced Michael Holliday relaxes—and makes you relax, too. His varied numbers are "Billy," "Skye Boat Song," "Ramblin' Man," and "Kentucky Babe"—an ear-pleasing foursome. Columbia label.

AROUND THE WORLD IN 80 DAYS Tony Osborne pilots his orchestra through this selection of the theme music of the marathon film, including "Paris Arrival," "Away Out West," "Invitation To The Bullfight," "Passe Partout," "India Countryside," and "Around The World." A thoroughly enjoyable selection, well played.

ROCK 'N' SKIFFLE Jimmy Jackson takes no chances. He tries to cater for both camps. "California Zephyr," "I Shall Not Be Moved," "Good Morning Blues" and "Lonely Road" are his numbers. But it sounds more like skiffle than rock to our ears. ALLEN EVANS.

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Frankie Vaughan hopes for six months a year in America



LEFT: Frankie Vaughan steps off the transatlantic BOAC plane with his pal and recording manager Johnny Franz on Sunday after a most successful trip to the States which has won him a "quick return date" next month. **RIGHT:** With model-authoress-actress Jean Dawnay in his latest film, "Wonderful Things," which was shot partly in Gibraltar.

If everything works out according to plan, I may soon be spending six months of every year in America! That's the most important outcome of my recent nine-day trip to the States.

This news may come as something of a shock to you, but you'll understand why this is happening when I explain the full facts. You see, I have had so many offers of work in the States that, to be quite honest, I'd be a fool not to accept.

But at the same time, I want to make it clear that I'm definitely not going there for good, because I have many, many great friends here and my roots are too firmly planted in Britain to want to leave now.

If I do decide to divide my time equally between Britain and the U.S., my wife, Stella, and two children, David and Susan, would obviously travel to the States with me. I'm sure they'd love it there just the way I do.

You probably already know that I'm contracted to Anna Neagle and Herbert Wilcox to make two films a year here, so my six months in Britain would be taken up largely with filming, TV, and concerts. As for my engagements in America, well, let me tell you all about those offers I mentioned earlier on.

Already I've been asked to appear in cabaret in many top night spots (there's talk of a season at the Desert Inn in Las Vegas in the very near future) and I've also been invited to appear on numerous TV shows. But more about TV later.

More important than anything else are the plans which are afoot for me to star in a Hollywood film. Miss Neagle, Mr. Wilcox and executives at Warner Brothers are now talking it over, and shooting is planned pos-

sibly for next autumn with Josh Logan directing. Also, Harold Rome, who wrote the wonderful scores for "Wish You Were Here" and "Fanny" (and, incidentally, the title song of my next film, "Wonderful Things") has expressed his wish that I should appear in his next Broadway production.

Engagements like these will bring me something like six times the money I make in Britain, so I can't very well refuse. But I want you to know that these American dates mean a lot more to me in other ways too.

You see, I have an ambition to be able to do to America what they have been doing to us, and only in this way can I achieve it. In other words, instead of me asking to go to America, they are now the people who are doing the asking, and that gives me a real big kick.

Return visit

On February 24, I'm leaving for America again and this time, I reckon on being away for a couple of months. Firstly, I'll be going out on a five-city promotional tour with Warner Brothers in connection with the showing of "These Dangerous Years," which has been retitled "Dangerous Youth" for America. I'll visit Chicago, St. Louis, and Philadelphia among other places.

On March 5, I'm booked to appear on Patti Page's "Big Record" TV show, and my Philips album, "Happy

Go Lucky," will be released under the title "Man Alive" on the American Columbia label around this time.

Then, I'm likely to have my own nightly TV series from New York—an hour-long show every day for a week—in which I will be the central figure. In addition, there's also a New York cabaret appearance under discussion.

Later, I have a return date on Mitch Miller's TV show; am booked for an important air date on "The Percy Faith Show"; and have been invited to appear on Art Ford's "Star Record Show" at the Paramount Theatre at Easter.

For Epic

Now let me tell a little about the trip from which I returned on Sunday. The most impressive event, of course, was recording for Epic—an American Columbia subsidiary label. Johnny Franz (of Philips) and Joe Sherman (Epic's a & r man) were in the control box; Ray Ellis wrote the scores for a brilliant, hand-picked studio orchestra; Mitch Miller supervised the session; and I sang.

Believe me I've never enjoyed a recording session so much in all my life and it's my pleasure to report that Mitch Miller is one of the greatest fellows in the world I could ever wish to work with.

I can't tell you the titles of the three songs I recorded—two at "rock" tempo and the other a "big beat" ballad—but I fancy that you should know the composers' names well enough. Two of the tunes are set for simultaneous release in Britain and America on February 15.

I met up with many wonderful artists, including Julie Andrews, star of the record breaking "My Fair Lady," who told me that she's looking forward to opening here in the near future.

At the Composer Room in New York, I heard George Shearing and Mary Lou Williams—both great. Miles Davis was at Birdland, Red Allen was packing the Metropole, and Nat "King" Cole was in fine voice at the Copacabana. For the record, Nat is one of the nicest guys in show business.

Encouraged

Making comparisons with the U.S. entertainment scene, I would say that over there they offer more encouragement to young pop songwriters whereas in Britain, the publishers are content to accept the American songs and thus deprive newcomers of a chance to make good. I'm sure we have some fine young composers in this country but they just don't seem to get the right breaks.

Right now, I'm up to my neck in rehearsals firstly for my TV show tomorrow (Saturday), on which I can promise you some surprises, and secondly for my month's engagement at London's Palace Theatre, which opens next Monday. While the Palace season is in full swing, I'll be filming some final close-ups for "Wonderful Things."

Looking way ahead, I'll probably be doing a concert tour of Scandinavia in June and I also have offers from film exhibitors and TV executives to appear in Canada.

It looks like I'm going to be in for a pretty hectic time, but believe you me, I'm happy—and to me, that's the most important thing of all!



NAT HENTOFF'S *American Airmail*

FATS LOVES U.S. TOO MUCH TO LEAVE IT

ALTHOUGH a change of mind is always possible, it looks unlikely that Fats Domino will come to Britain within the next few months. He doesn't like to leave America and is doing so well that he doesn't have to financially.

Recently, for example, he turned down a week in Australia for the beginning of February, which would have netted him \$20,000. Staying at home, he can get \$2,000 plus a percentage for a one-nighter and for ten days on Alan Freed's Paramount Theatre Christmas show, Domino received \$28,350.

To a "Billboard" interviewer, Fats said recently he liked Dixieland jazz but not the modern varieties. "It's got to have some kind of melody for me." A particular favourite of his is Perry Como: "I'd work on his show for nothing, anytime he wanted me."

Judy Garland created a small furore in Las Vegas when she walked out during the show (and on her engagement) on New Year's Eve, because the audience was too noisy.

Reacted Pearl Bailey to columnist Hy Gardner: "I'm so sorry, because Judy is unquestionably the greatest entertainer of her kind in our business. Nobody can approach her showmanship and talent." Pearl, talking about the celebrated Maria Callas incident in Rome when the soprano couldn't—or wouldn't—continue a performance after the first act, remembered: "If she was sick such an action is understandable. But if she was sick she shouldn't have gone on in the first place."

"I was involved in a similar incident when I collapsed onstage during a television show in London, which I tried like mad to cancel hours and days before the programme."

"Unhappily I let myself get talked into going on with the show, and have regretted it ever since. Perhaps some actors believe in the old tradition that 'the show must go on,' but, fortunately, audiences don't go along with the legend."

"When they're sick they stay home—and they are human enough not to mind when you do."

Co-starring with Elvis Presley in "King Creole" is the superb young actress, Carolyn Jones, who may be nominated for an Academy Award for her supporting performance in "Bachelor Party."

Another new film on Frank Sinatra's agenda is "Devil May Care" for MGM to be written, produced and directed by Garson Kanin. Kirk Douglas says British teenagers are the most aggressive in Europe in terms of their approach to stars: "They're fierce. They follow you from one place to another. They're much more active than those in the United States."

Some stars have a strange concept of what favourable publicity consists of. Mamie Van Doren (Mrs. Ray Anthony) made headlines by blasting Perry Como for cancelling her from his programme because she was too "sexy." "Perry had Diana Dors and Ginger Rogers on his show," said Mamie, "and he didn't get any complaints about them."

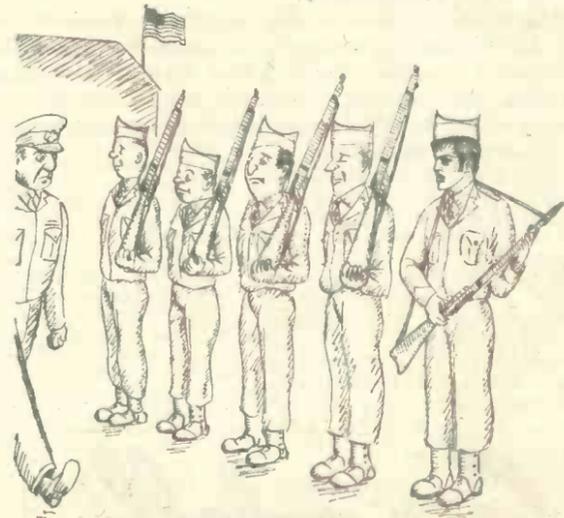
A couple of days later, Mamie's agent, Mark Newman, said: "Perry Como never cancelled her off his show, because she wasn't booked on his show. I'm amazed and disturbed by her statement." Mamie meanwhile, has moved to Capitol from their subsidiary label, Prep.

Sammy Davis, Jr.'s secretary writes that Sammy will not be able to appear at the London Palladium this Spring. Too many commitments. Richard Widmark will sing for the first time in "Tunnel of Love," with Doris Day. Jeannie Carson's new TV film series for Four Star Films has a budget of \$1,600,000 for seven pilots and 25 regular shows.

Mel Tormé has two straight, non-singing film rôles coming up. One, "My Heart Is Calling," will be shot in France. Mercury Records signed Patti Page for another seven years. Darryl Stewart, 24, Australia's leading pop singer, has been making a good impression on Jack Paar's NBC-TV "Tonight" show and hopes to bring his family to America soon to stay. Song-writer Bob Merrill, who's written a

The letter he sent Elvis brought surprising replies!

MILTON BOWERS, president of Local Board 88 in Memphis, which drafted Elvis, has been inundated by threatening letters. "One woman in a letter called us a bunch of Southern goons. A crackpot called me after my bedtime last night and complained that we didn't put Beethoven in the Army. I told him we put Mr. Eisenhower in the Army and that ought to count for something."



Elvis in the Army! (As visualised by cartoonist "Ginge")

string of hits, including several for Guy Mitchell (whose TV show has gone off the air), is now a singer himself on the Roulette label.

The huge 52nd anniversary "Variety" issue has several British by-lines, including Barry Barnett's "R. n' R and Skiffle Saved British Tin Palley." And Harold Davison says: "Anglo-U.S. Band Exchange OK for Fans and Musicians"

Writers Davison: "Jazzmen here have long suffered from an inferiority complex, which, to a large extent, has been fostered by their audiences, who've long held the opinion that only jazz from America is good. To a great extent, this has been disproved in recent months by hearing the American bands in the flesh instead of only on wax."

"Apart from a few really outstanding musicians who have come here, it is now realised that top British instrumentalists have as much to offer as their U.S. counterparts."

Little Richard's December engagement in Atlanta, Georgia, as an evangelist was a flop. Apparently his fans prefer his rock 'n' roll personality.

'6.5' package meets success

THE "Stars of the 6.5 Special" concert package met with great success when they opened a tour in Salisbury, Wilts, on Sunday. The Gaumont was twice filled to capacity.

Don Lang and the Frantic Five opened the two-hour programme, and close behind came Rosemary Squires, making her first appearance in two years before the "home-crowd" (She's a Salisbury girl).

Jimmy Jackson was an immediate hit, but the loudest cheer was reserved for Wee Willie Harris. His popularity was never in doubt.

Kenny Baker was at his best and only equalled by clarinettist Carl Barritteau.

Six local lads, "The Blue Star Skiffle Group," opened the second half of the programme.

Joe "Mr. Piano" Henderson twinkled his way through several numbers and then invited the girls to scream for "Ma, He's Making Eyes At Me." They did!

This show, very capably compered by Mike Martin, was undoubtedly the most successful to visit Salisbury for many years. K.P.

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THE STARS RECEIVE THEIR NME AWARDS



Tony Wright presents DICKIE VALENTINE with his award. Roger Moore looks on.



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Roger Moore gives ALMA COGAN a kiss with her award.

JAMES WYNN says our Sixth POLLWINNERS' CONCERT is aptly summed up by two tune titles—**WONDERFUL, WONDERFUL AFFAIR TO REMEMBER!**

THE words of singer Johnny Mathis—"Wonderful, Wonderful"—sum up Sunday's star-studded NME Pollwinners' Concert at London's Royal Albert Hall. The sixth event of its kind was, without doubt, the most impressive all-round parade of pop stars yet assembled for this great annual occasion in the musical calendar.

Seven thousand enthusiastic fans from the four corners of Britain all but raised the roof with sustained applause as each artist appeared on stage. And, as is customary at these events, traditional gasps and screams of approval greeted the appearance of two unannounced celebrities who made the prize presentations, Tony Wright and Roger Moore, two handsome hunks of beefcake

from the movie world.

Perhaps it is a little unfair to single out artists for special mention, particularly in view of the fact that everybody concerned turned in such polished performances.

But for his all-round ability as a singer, comedian and impressionist, Dickie Valentine must take pride of place in this review.

Dickie worked as he has rarely done before during the show, for in addition to his own singing spot, he shouldered the not inconsiderable

burden of comper—and a right fine job he made of it, too!

In between acts, Dickie kept things moving via a stream of likeable gags and often hilarious impressions of people like Nat Cole, Billy Eckstine, The Ink Spots and a near-riotous caricature of Elvis Presley (complete with sideburns!) singing "Hound Dog."

The expected bouquets were thrown on stage by adoring fans as Dickie broke into "Lucky Day," and following "Long Before I Knew You" and "Old Piana Rag," he engaged in an uproarious session of crosstalk with his talented drummer, Denny Piercy. "Brokenhearted" (à la Johnnie Ray) brought his act to a sensational climax.

For Alma Cogan, too, it was a day of personal triumph and the way the audience responded to her lively, effervescent singing was quite fantastic. Within a few bars of her opening number, "Party Time," Alma's infectious personality and carefree singing had the vast Albert Hall audience clapping like mad.

"Ma," with Dickie Valentine making the eyes mentioned in the title of this current hit, was prob-

ably Alma's biggest success, with "The Story of My Life," and "Bye Bye Love" both drawing equally enthusiastic receptions.

Musically, the highspot of the show was the dynamic, explosive always-swinging playing of the Johnny Dankworth Orchestra, who took a leaf out of the Count Basie book by appearing on stage minus music stands—an unusual procedure in big band circles.

Cleo Laine, whose entry on stage was delayed by a "technical hitch" (a stocking fell down!), turned in a fine up-tempo interpretation of "Mean To Me" (complete with scat chorus à la the now seldom-heard Gloria Wood) and a beautifully phrased, wistful version of "Happiness Is Just A Thing Called Joe."

The precise, polished Ted Heath Orchestra played in their usual immaculate style and their major con-

tribution to the concert was Ronnie Roullier's "Ringside Suite"—an interesting five-part extended work loosely based on Dizzy Gillespie's "The Champ." The soloists included Eddie Blair (trumpet), Ronnie Chamberlain (soprano), Les Gilbert (alto) and Don Lusher (trombone).

The band also scored with Duke Ellington's "Take The A Train" (more fine Blair trumpet) and Bobbie Britton pleased everybody with a powerfully sung "My Special Angel."

Eric Delaney's programme, as might be expected, included a major percentage of drum solos. "Fanfare Jump," "Wandering Eyes" and "Crazy Rhythm" all came through in the distinctive Delaney style and glamorous Vicki Anderson sang exceptionally well during a melancholy "Polka Dots And Moonbeams."

Building to a tremendous climax, Eric had the audience shouting for more in "Clap Your Hands," during which he was featured in the dual role of vocalist and drummer on his famous, specially constructed revolving drumstand.

Lonnie Donegan, of course, couldn't put a foot wrong, and it



"It was great fun"—that's what (l. to r.) Chris Barber, Bobbie Britton, Otilie Patterson, Cleo Laine, Johnny Dankworth and Michael King (of the King Brothers) said.

Finally to the King Brothers, who presented their customary slick, fast-moving act to the obvious enjoyment of everybody in the auditorium. The handclaps started after the brothers had sung only a few bars of "Rockin' Shoes" and continued through "In The Middle Of An Island," "Wake Up, Little Susie," and "Cold Cold Shower."

The presentation ceremony conducted by Messrs. Wright and Moore, was effectively simple and to the point, and praise, too, must be accorded to colleague Derek Johnson, in whose capable hands many of the minor introductions were placed. That, then, was the 1957/58 NME Pollwinners' Concert—a memorable and thoroughly entertaining show. For British pop fans it was quite an occasion—an event aptly summed up by the title of another recent song hit... "An Affair To Remember"!

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After the show (l. to r.): Ted Heath, Dickie Valentine, Alma Cogan, Tony Kinsey and Lonnie Donegan relax.

ably Alma's biggest success, with "The Story of My Life," and "Bye Bye Love" both drawing equally enthusiastic receptions.

Musically, the highspot of the show was the dynamic, explosive always-swinging playing of the Johnny Dankworth Orchestra, who took a leaf out of the Count Basie book by appearing on stage minus music stands—an unusual procedure in big band circles.

Well named

"Hullabaloo," a rocking original, included worthwhile choruses by trombonist Tony Russell and pianist Dave Lee and a neat arrangement of Milt Jackson's "Bluesology" was made even more palatable via Dickie Hawdon's broad-toned tenor horn solo. The band really cut loose on "How High The Moon"—a roaring "flagwaver" with excellent solos by Johnny, Laurie Monk, Danny Moss and Hawdon.

Cleo Laine, whose entry on stage was delayed by a "technical hitch" (a stocking fell down!), turned in a fine up-tempo interpretation of "Mean To Me" (complete with scat chorus à la the now seldom-heard Gloria Wood) and a beautifully phrased, wistful version of "Happiness Is Just A Thing Called Joe."

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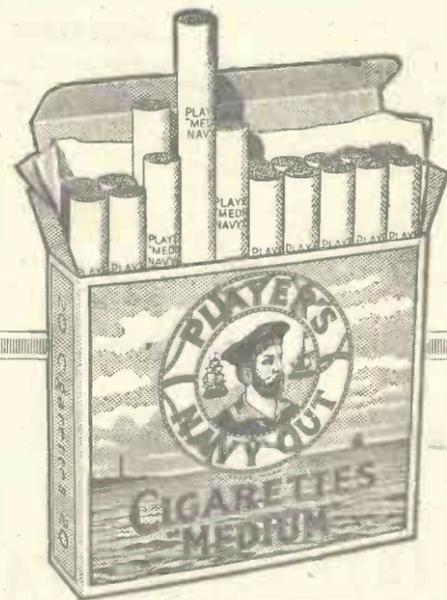
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Quiet Lonnie

Opening reasonably quietly with "Ham 'n Eggs" and "Great Grand Coolie Dam," Lonnie gradually built up steam during "Puttin' On The Style," in which his exuberant, spirited personality were ever-apparent. The final bars of both "Jack O' Diamonds" and "Cumberland Gap" were lost in tumultuous applause.

The Tony Kinsey Quintet, who opened the show, played some of the finest modern jazz the audience on Sunday are ever likely to hear. "Hi Ya," "Fishin' The Blues" and the barnstorming "Carioca" all contained excellent solos by the quintet. Particularly striking were the tenor solos of Canadian Art Ellefson and Bill Le Sage's lengthy vibes work-out on "Fishin'."

The Chris Barber Band hit it off in a really big way during "Black And Tan Fantasy" and little Otilie Patterson maintained the mood and pace with a rocking vocal on "Strange Things Happen Every Day." The band closed their programme with the inevitable "Saints"—a handclapper which certainly made a marked impression on the audience.



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Music has charm! Cyril Stapleton takes on the role of a romantic fiddler in the first of his new BBC-TV Show Band series. Under his spell are Anne Shelton (left) and Pauline Shepherd, who appeared in the show last Thursday.

TAIL-PIECES by THE ALLEY CAT

Elvis sells another million—in advance!

ELVIS PRESLEY has done it again! For the second time within a year, advance orders for one of his recordings have exceeded a million—prior to release. Latest titles are "Don't," coupled with "I Beg Of You." Not only is Presley the only American star to attain this fantastic accomplishment, but here in Britain he has gained the highest ever advance figure (reputed to exceed a quarter-million) for "Jailhouse Rock."

Nice, easy-flowing comper work by Kent Walton in last Friday's AR-TV "Cool For Cats" programme, which featured enjoyable guest appearance by John Fraser—presenting his latest disc release, which has a hit parade sound. The Everly Brothers have completed their first LP album. Jimmie Rodgers anxiously awaits results of a chest X-ray.

fall through — if he is signed for another U.S.-TV series. Besides Jerry Lee Lewis, a concert package which tours Australia later this month, includes Paul Anka, plus vocal group the Crickets, with their solo disc-star leader, Buddy Holly.

Pleasing to note that plenty of TV exposure is being enjoyed by Steve Martin. What a pity her new hair style does not match the first-rate singing of Lita Roza these days. Is the BBC-TV "6.5 Special" series

marred by too much comedy from Josephine Douglas and Pete Murray—which is not particularly funny? ... Booked for a summer season at Scarborough, Cyril Stapleton and his Show Band will probably have Yorkshire's Ronnie Hilton as resident guest star. A news cable in last week's NME from Nat Hentoff incorrectly stated that recent recording session in New York by Frankie Vaughan was the first by a British artist in America since 1951; Shirley Bassey waxed this time last year under Mitch Miller's auspices there, while early in 1954, a vocal for U.S. Columbia was undertaken by David Hughes (including a duet with Jo Stafford). With every broadcast, the progress is noticeable of singer Michael Desmond

Martin and Jerry Lewis for a stage presentation at Broadway's Paramount theatre were completely smashed by Alan Freed's recent package show at this venue. 20th Century-Fox have signed Jimmie Rodgers to sing title song of new film, "The Long, Hot Summer," starring Paul Newman and Orson Welles



JIMMY LLOYD

"Long, Tall Sally" could easily be Elvis Presley's dedication to his British fan club secretary—Jan Saward, who is six-foot one in height. The superb performance of Frank Sinatra in "Pal Joey" makes the acting of Kim Novak appear amateurish by comparison—besides prompting the question: "Why does Rita Hayworth get top billing over him in this film?" Even fans who are not admirers of Tommy Steele will admit (if they are fair-minded) that his improvement has been fantastic in past six months.

Norman Payne (London chief of MCA), who is at present in America, expects to complete arrangements for singer Kaye Ballard to appear at Berkeley Square Colony Restaurant, during March. Tommy Sands composed title song of his first film, "Sing, Boy, Sing," and rock 'n' roll vocalist Spade Cooley penned the reverse side, "Crazy 'Cause I Love You." Al Martino is preparing a new stage act in Hollywood; he is enjoying a small degree of success with his recording of famous Ambrose signature tune, "When Day Is Done"

Now that "Mary's Boy Child" is fading, Harry Belafonte's follow-up release here is "Lead Man Holler," from the film "Island In The Sun" ... Box office records held by Dean

Frank Sinatra's latest film ("Kings Go Forth") co-starring Tony Curtis and fast-rising actress Natalie Wood, is not scheduled for release here until the summer. Producer of ABC-TV "Late Night Show," John Wynn-Jones, is a former Welsh international rugby player. Victor Sovall filmed his contribution to the "6.5 Special" screen production at Pinewood Studios on Wednesday — also Jimmy Lloyd (a new signing by the Philips label) at same time.

A rather unusual tune among the current pop crop, "Ha, Ha, Ha!" appears unsuitable for Anne Shelton, but a more pleasing version is waxed on her Pye-Nixa debut by Lita Roza; however, for a really sensational interpretation, listen to Kay Armen (Brunswick). A former boxer, car salesman and jockey, Dave Ross, has been signed for his vocal ability

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RUSS HAMILTON

My Mother's Eyes I Don't Know Why



by Reg Warburton (a & r manager of Oriole). During a recent meeting with Perry Como, it was mentioned by Pat Boone that his age was twenty-two; Perry replied: "I'd been married a year before you was born!"

Maintaining his reputation as a shrewd selector of hit records, Keith Fordyce scored a bulls-eye only a fortnight back—when he forecast a best-selling success for Michael Holliday with "The Story Of My Life," besides nominating Gary Miller as strongest alternative choice. Returning to his Kensington home on Wednesday of last week, George Elrick found his premises had been forcibly entered. An outside tip for British top thirty—Eydie Gorme's "Love Me Forever"

picture is something rare — but Frankie Vaughan deserves the honour in current issue

Screen star, singer — now Tab Hunter has composed "Don't Let It Get Around" (in collaboration with music publisher Gwen Davis), which he has recorded. New-comer to British best sellers' chart, Sam Cooke, is likely to be featured in U.S. concert package (including the Vic Lewis Orchestra) — if promoters cannot come to terms with Johnny Mathis. Why is it made virtually impossible for many important show business people to speak to Jack Jackson on the telephone?

It would make a change on BBC-TV "6.5 Special" if Jim Dale did not sing "Just Born" or "Crazy Dream". ABC-Paramount American label provides EMI with Paul Anka's "Diana" and "I Love You Baby"—now they have followed through with Danny and The Juniors' "At The Hop". Seems like little Susie has woken up—and tumbled the Everly Brothers down the page 5 ladder, almost as fast as Mary did with Harry Belafonte

Prior to rehearsing for her "Top Numbers" ABC-TV appearance last Sunday, Petula Clarke enjoyed first half of NME Pollwinners' concert. Sam Phillips, the recording manager who discovered Elvis Presley, is not only reaping big returns from Jerry Lee Lewis these days—"Raunchy" is an Anglo-U.S. hit from this label, with the Bill Justis version. Backstage at Royal Albert Hall last Sunday, Tony Wright related how dozens of teenagers rushed at him for autographs at a West End hotel—but discovering he was not David Whitfield, they walked away disappointed.

"6.5 Special" film producer Alfred Shaughnessy composed "You Are My Favourite Dream" — sung by Diane Todd in this movie production. For the first time ever in Britain, Coral have three Top Ten hits—The Crickets' "Oh Boy," Buddy Holly's "Peggy Sue" and Jackie Wilson's "Reet Petite". A pop vocalist with a front page Radio Times

London Palladium ATV show last Sunday included a stand-out David Whitfield performance. A frequent "two-some" these days — Tommy Steele's personal manager/ex-photographer John Kennedy and blonde bombshell of "Those Dangerous Years," Carole Lesley, who co-starred in the film with Frankie Vaughan. Without visiting the Two T's, this cat's two eyes crossed at Miss Jackie Lee, pouring out everything "All The Way" in "Gerry's Inn" TV programme on Monday; if this kind of exposure continues, Gerald o should get her to sing "Skin Deep!"

PALACE

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