

# ELVIS—THE FUTURE

Special article—  
news inside

Also PAT BOONE, RUSS CONWAY, TOMMY EDWARDS, many others

Registered at the G.P.O. as a Newspaper  
*OUR THANKS*

To DON MOSS  
TED KING and  
ALAN FREEMAN  
for making

## BROKEN HEARTED MELODY

By SARAH VAUGHAN

ON MERCURY AMT 1057

THE RECORD OF THE WEEK

on RADIO LUXEMBOURG this week

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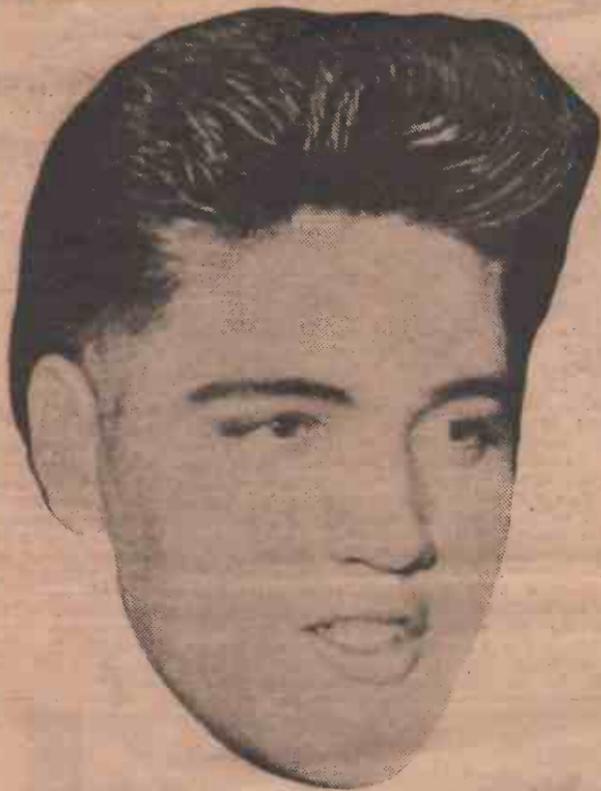
# new MUSICAL EXPRESS

WORLD'S LARGEST SALE — ABC certified figures

No. 658 EVERY FRIDAY PRICE 6d. August 21, 1959

No. 8 in America

## LAVENDER BLUE Sammy Turner



ELVIS PRESLEY has had an important visitor at his German home recently—Hal Wallis—to discuss Elvis's next picture. You can read more about this project on page 3. BELOW: A new picture of FRANKIE VAUGHAN taken after his television appearance this weekend. His "Heart Of A Man" is still climbing the charts at No. 8 this week.

CONNIE FRANCIS is a popular visitor to London this week and as a special welcome back, her fans have put "Lipstick On Your Collar" even higher in the charts—at No. 3. BELOW: RUSS CONWAY looks all set to have three number one sellers in a row as his "China Tea" has jumped into the charts at No. 13 this week.

CLIFF RICHARD as you will see him singing in the film "Expresso Bongo." Cliff continues to reign at the top of the hit parade this week with his fabulously successful "Living Doll."



VOTED A HIT ON 'JUKE BOX JURY'!  
No. 15 IN THE AMERICAN HIT PARADE!

## WHAT IS LOVE?

Recorded by THE PLAYMATES on Columbia

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VOTED A HIT ON JUKE BOX JURY!

## LAVENDER BLUE

(DILLY DILLY)

Recorded by: SAM TURNER on London

KEITH GOODWIN admits

THE POP MUSIC JIGSAW HAS ME BEATEN

WHEN I was a child, I had a certain aptitude for jigsaw puzzles that frankly amazed most of my friends.

Never again will I attempt to solve the innumerable riddles presented by that most difficult of all puzzles — the popular music game!

I'm certain that if ever a picture of the music business could be drawn, it would appear in the shape of a king-size question mark.

With this jigsaw, the pieces just don't fit into place. The obvious invariably emerges as a red herring; and the unexpected turns up as regularly as morning milk!

For example, why is it that many top U.S. stars frequently in the hit lists across the Atlantic can't seem to make anything more than a minor impression on British fans?

A classic case is Patti Page, whose mediocre success here pales into insignificance when you consider her consistency in America, where she's won Gold Discs for "Tennessee Waltz", "I Went To Your Wedding", "Cross Over The Bridge", "Doggie In The Window" and "Changing Partners".

Good fortune

Some artists are blessed with the good fortune of climbing the U.S. charts with their first disc and then repeating their triumph in Britain.

Another is young Freddy Cannon, whose "Tallahassee Lassie" debut disc entered the British best sellers last week.

Other singers, however, are not so fortunate and have waited a long time for British recognition. Ricky Nelson had a string of Stateside hits ("I'm Walkin'", "Be-bop Baby", "Stood Up", "Waitin' In School", "Believe What You Say", "Bucket's Got A Hole In It") before he really clicked here earlier this year with "Poor Little Fool".

Johnny Mathis numbered "Chances Are", "Wonderful, Wonderful", "The Twelfth Of Never" and others among his many U.S. successes before making the grade here with "A Certain Smile", which ironically turned out to be a bigger hit for him in Britain than America!

One would have thought that after his success here a while back with "Reet Petite", Jackie Wilson would

and here are some of the reasons why...



RICKY NELSON



JOHNNY MATHIS



PATTI PAGE



CLYDE McPHATTER



FRANKIE AVALON



JACKIE WILSON

have stayed in the limelight. But it seems that fate wasn't on his side; with the exception of a slight "touch" with "To Be Loved", his other U.S. hits ("Lonely Teardrops", "That's Why", and currently "I'll Be Satisfied") have apparently fallen on deaf ears.

The Kingston Trio made their mark late last year with "Tom

Dooley", but their subsequent Stateside hits — like "Tijuana Jail", "Raspberries, Strawberries" and "M.T.A." — haven't enjoyed the success here that was expected.

David Seville introduced his fascinating Chipmunks to America last Christmas, but only now are they catching on here with "Ragtime Cowboy Joe", despite such previous

Chipmunk best sellers as "The Chipmunk Song" and "Alvin's Harmonica".

Another leading American who is only beginning to get off the mark here is Sam Cooke, now chasing Craig Douglas up the charts with "Only Sixteen".

Last year, Sam topped the U.S. lists with his "You Send Me"/"Summertime" coupling, which passed relatively unnoticed in Britain!

Some "giants" of American popular music are still without a British hit. One is Clyde McPhatter, triple Gold Disc winner with "Treasure Of Love", "White Christmas" and, most recently, "A Lover's Question".

Despite his success with "Lonesome Me" and "Blue, Blue Day", country-and-western star Don Gibson is still unknown here.

Frankie Avalon has hit the high-spots in America with "De De Dinah", "Teacher's Pet", "Ginger Bread", "Venus", "Bobby Sox To Stockings", and "A Boy Without A Girl". His biggest British hit to date is "Venus", which didn't sell as well as most people anticipated.

Two more successful youngsters awaiting British hits are 17-year-old Fabian ("I'm A Man"), "Turn Me Loose" and "Tiger" were his U.S. sellers and Brook Benton (hit recorder of "It's Just A Matter Of Time" and "Endlessly").

due probably to his TV series, which is always a showcase for his latest recordings. Even Elvis Presley seems to climb the British hit parade faster than he does the American counterpart!

Now let's consider a few random examples of unexpected events that have made the music industry one of the most unpredictable, topsy-turvy businesses imaginable.

Earlier this year, Ray Anthony soared into the U.S. charts with his "Peter Gunn" recording. It was released here, but aroused nothing more than polite interest.

Then, out of the blue, an alternative version by guitarist Duane Eddy became a hit—and this disc wasn't ever issued in the States as a single!

Otis surprise

Remember the Johnny Otis surprise hit "Ma, He's Making Eyes At Me"? Though it climbed to the top bracket of the sellers here, it meant nothing in the States. Months later, Johnny fired "Willie And The Hand Jive" into the American charts—but the same disc fell flat on its face here. Work that one out, if you can!

Tommy Dee was the hit recorder of "Three Stars" in America, and the disc was issued here by Melodisc. Why, then, did unknown Ruby Wright alone find favour with the song among British record buyers? And why didn't Wilbert Harrison's No. 1 American hit, "Kansas City", get off the ground here?

British artists have been involved in equally inexplicable affairs. For instance, Britons made Russ Hamilton's "We Will Make Love" a hit; but Americans devoted their attention to "Rainbow", the reverse side. "The Children's Marching Song" was nothing like a hit here, but Cyril Stapleton most certainly hit the bullseye with it in America!

So far, we've mentioned but a few of the odd happenings which are now accepted as regular occurrences in the music world and, each time, one word crops up—"why?". Put it down to the fact that record buyers are notoriously fickle. They may know the answers to my questions, but I certainly don't!

Who's Where

(Week commencing August 24)

DAVID WHITFIELD Bournemouth Pavilion.

YANA Southsea South Parade Pier.

MAX BYGRAVES PETERS SISTERS London Palladium

HARRY SECOMBE KAYE SISTERS Brighton Hippodrome.

BILLY ECKSTINE Birmingham Hippodrome.

BILLIE ANTHONY Great Yarmouth Regal.

LITA ROZA Southsea Kings.

JOHN HANSON Finsbury Park Empire.

ROBERT EARL Bristol Hippodrome.

RUBY MURRAY Chester Royalty Theatre.

JILL DAY Blackpool Opera House.

MARION RYAN, ROY CASTLE Blackpool Palace.

RONNIE HILTON Blackpool Queens.

MALCOLM VAUGHAN Britannia Pier, Gt. Yarmouth

LONNIE DONEGAN Great Yarmouth Aquarium

TEDDY JOHNSON, PEARL CARR Torquay Pavilion

JOAN REGAN Wellington Pier, Gt. Yarmouth

CYRIL STAPLETON Scarborough Futurist

SHIRLEY BASSEY London Prince of Wales

EVE BOSWELL Glasgow Alhambra

RUSS CONWAY Llandudno Grand

TV STARS XI: Ekco Sports Ground, Southend, 8 p.m. Sunday, August 23. Cray Wanderers Football Ground, Orpington, 7 p.m. Thursday, August 27.

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coupled with

Tell My Love

JAR 177 (45 & 78)

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# What does the future hold for ELVIS PRESLEY? Here Allen Evans tries to answer

## this most important question

WITH autumn upon us and winter on its heels, spring won't be long in coming, and Elvis by then will have done his bit for Uncle Sam's Army. He's due out in March, or even earlier, due to the fact that he's taken so little leave during his European service.

One man who is counting the days until Elvis is safely back on American soil, free to do as he pleases, is film producer Hal Wallis, who is discussing that very eventuality with Elvis in Germany now. Hal has hit top writers working on a script for Presley's next film, his first in two years, and he is telling Elvis about it. Tentative title is "Café Europa".

Wallis produced "Loving You" and "King Creole," and got very excited with the improvement Elvis made as a film actor in the latter picture.

"I can't wait to get started on his next movie," said Wallis recently. "He has always been a willing pupil, asking me continually how he can improve and imploring me to tell him how he can do things better."

"That's what I like about him—he's got an honest humility that spells greatness. Since 'King Creole,' he has had many experiences—a heart-breaking sorrow when his mother died, and character building when he had to face up to life as Private Presley, a completely new and rather frightening environment for him."

"He has come through his Army life with flying colours. He went in as a boy; and I think he'll emerge as a man. I have a feeling he can become a really great actor because of it."

"He has proved once again that he has the ability to put everything he's got into anything he does. His rock singing has become tops because of that. I think he can become just as famous as an actor," Mr. Wallis concluded.

Elvis hopes so, too. His greatest longing is to be a good actor. He told that to Mr. Wallis in 1955, after the noted producer had signed Elvis without ever meeting him. He had seen the young rocker on the Tommy Dorsey television show and was impressed, not so much by the singing, but by the solemn, expressive look in Presley's face.

"I knew somehow that he had star quality for movies," says Wallis today. He contracted Presley the next day—by long-distance telephone to Presley's manager, Colonel Tom Parker.

On their first meeting, Wallis was delighted to find Elvis the opposite of what he imagined. He found him a quiet, polite, modest young man, not a whoopin'-it-up rocker, the impression he gave the public in those days.

And Elvis impressed Wallis with his simple statement of fact on that first meeting: "My ambition, sir, is to be a good motion picture actor."

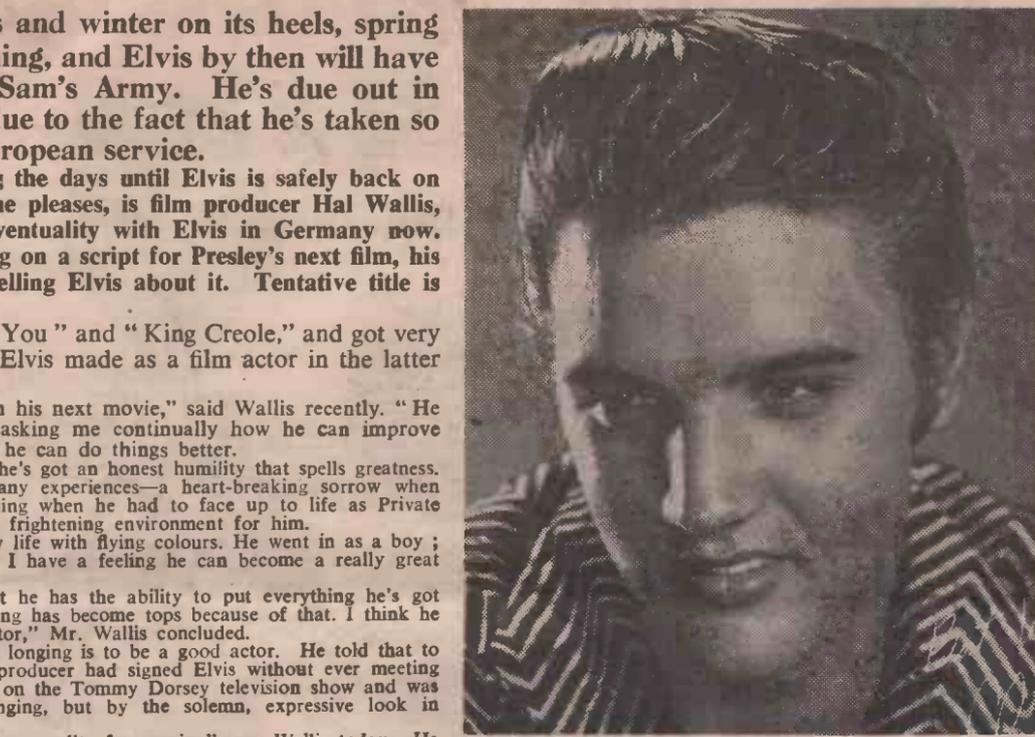
Wallis knows, too, that by being such a model soldier, Elvis has won the respect of millions of older cinemagoers who once thought him a rather worthless sensation-monger.

"Elvis has won new respect all over the world," sums up Wallis. He certainly has. I met a young lady journalist who has spent a few months in Germany, and has twice met Elvis during that time. She has also met many of Presley's fellow soldiers. Her remarks are revealing.

### Ribbing

"Elvis took a great deal of ribbing when he first met his fellow-soldiers in Germany," she told me. "There was the occasion in the wash-room in the morning. 'Didn't sleep a wink last night,' grumbled one GI. 'Must have been that horror picture they showed us last night.' And then they'd all look at Elvis, knowing the picture was one of Presley's. When Elvis started to laugh and took it well, even the heckler became friendly."

"Presley was always in good humour. None of that mean streak that some soldiers had read about. Once Elvis picked up a guitar belonging to one of his barrack-mates, left conveniently around for that purpose. He strummed it a little and



# ELVIS CAN BE A TOP ACTOR

says Hal Wallis, famous Hollywood producer, who is now in Germany planning Presley's return to pictures

then out came a tune. 'Gosh, he really can play it,' said one of the gang, who had hoped Presley might show himself up by not being able to do so.

"Gradually the ribbing died down and then real friendship took its place. From being Presley-baiters they became Presley-boosters, and today you daren't say a thing against Elvis," she affirmed.

As a soldier he has proved tops. You may think because he lives in a private house, with servants, he has it soft, but just listen to this from my friend: "Elvis gets to barracks at seven each morning and helps to polish the floors and tidy up the rooms with the other soldiers."

"Then he starts maintenance on his jeep. He really loves that jeep and won distinction recently when he was one of 15 who got a 'perfect rating' after a searching inspection of over 300 jeeps."

"This brought honour to his outfit and they were not backward about showing their appreciation to him."

"Not only that, Elvis has various

ways of being a good buddy to his Army pals. He has an interest-free loan scheme, helping out any buddy who is short of cash—and never once has he not been paid back on time.

"He also is a great host, usually taking GIs back to his home with him. It's open house at his home in Friedburg. Here they keep the record

player in constant use, only stopping it when Elvis sits down at the piano to play and sing for them.

"On Sundays, particularly, Elvis has friends down from the base and if newspapermen call, they are introduced and asked to join the party." My friend from Germany attended one of these Sunday parties and re-

ports that it was a sit-around-and-talk affair, with Elvis doing most of the listening.

Community singing broke up the chatter occasionally, and Elvis sang a solo or two of soft, ballad-type songs. In place of the Jordanaires, who back him up vocally on most of his records, he had some amateurs from the base—but they sounded good, too.

My friend's first impression of Elvis was of a polite, attentive, intelligent young man, on the shy side. "He won my admiration immediately," she said.

She noticed that with people he knew well he was free-and-easy, and quite gay.

He was particularly polite and thoughtful with his father and grandmother. In fact, my friend was told by one GI that what impressed him most about Elvis was "He listens to his father."

That is a big compliment these days, when sons are inclined to think fathers and mothers are "out of touch" with the times. But in the Presley household in Germany, before Mr. Presley, senior, left for the States, Elvis listened to everything he had to say.

### Long hours

And so the days pass quite swiftly for Elvis. He is on duty from 7 a.m. until 5 p.m. weekdays, and till mid-day Saturday. After that he has a pleasant home life, attending to personal business and giving pleasure to others in equal shares.

Occasionally he has to go on manoeuvres—he has another batch of these in November. That means he's away from his base at Friedburg for a week or ten days, living under war conditions, sleeping out and roughing it.

Like most other GIs he finds no pleasure in this but philosophically accepts it as necessary. He says: "I guess the thing I like least is sleeping out in the snow. It's not something anyone enjoys."

But Elvis finds plenty of compensations for this hardship—not the least of which is the warm feeling he enjoys that his fans have not forgotten him. He still receives practical evidence of this with almost every incoming mail, when parcels of cookies, cakes and candies arrive.

These good things he shares with his barrack-mates and one is on record as saying: "With Elvis around, we never starve. Fact, we put on weight."

When March comes and Elvis returns to civvy street, he will be able to look back on a job well done, and forward to the renewal of his career, so skillfully kept alive by his recording company, which has consistently

kept him in the hit parade by issuing pre-recorded, exclusive material at just the right intervals.

But Elvis hasn't been able to make pictures—so it will be to Hal Wallis and Hollywood that he'll be making tracks soon after his March release.

Of course, he'll be making a new batch of discs, too, and don't believe that he hasn't got material ready. He's been practising hard several times each week at Friedburg, getting new numbers into shape.

And mostly rock numbers at that.

So when you read that rock is dead, don't you believe it. With Elvis ready to launch a new offensive—how can it be?



By ALLEN EVANS

### OTTILIE

Four titles—Hot Time In The Old Town Tonight, T'ain't Nobody's Business, How Long Blues, and Well Alright, Okay, You Win—are given a lusty beat by Otilie Patterson, with the Chris Barber band right behind her. Great stuff, on Columbia.

### RENEE MARTZ

This young lady is the latest gospel singer to arrive on records. But she lacks the power and timing to be reckoned as a rival to Marie Knight and her sisterhood. She sings These Old Bones, Singing In My Soul, Satisfied, and Highway To Heaven. On Decca.

### SINGIN' AND SWINGIN'

Britain's most advanced jazz vocal group—The Polka Dots—certainly give their all to Cherokee, Bal Musette, You Hit The Spot, I Didn't Know What Time It Was. Good instrumental backing, too, on this Columbia's Lansdowne Jazz Series disc.

### SONGS FOR YOU

For lovers of good coloratura soprano singing, Top Rank present Poland 22-year-old Bogna Sokorska, with the Pinewood Studio Orchestra, singing The Bell Song (from Lakme) and Una Voce Poco Fa (Barber of Seville). Very good.

### RUSTY DRAPER

Rusty Draper is a versatile singer. On this Mercury EP he sings beat numbers like The Sun Will Always Shine, Shoppin' Around and Hey Li Lee Li Lee Li along with a straight ballad—With This Ring.

OUR THANKS TO THE 'LADS OF LUXEMBOURG'

DON MOSS, TED KING, ALAN FREEMAN

for making

# Broken Hearted Melody

by

# SARAH VAUGHAN

MERCURY 45—AMT 1057

'RECORD OF THE WEEK' on RADIO LUXEMBOURG



E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1

## BILLY ECKSTINE PLEASURES AT GLASGOW OPENING

IF style and polish can ensure an act's drawing-power then Billy Eckstine ought to be ticking along merrily, attendance-wise, at the Glasgow Empire, where he opened his short British tour successfully on Monday.

"Mr. B's" 40-minute singing act is as stylish and entertaining as ever. His rich vocalising takes a trick and he looks even younger than he did on his last trips to Britain.

A variety audience, returning to a theatre which had been empty for two "vacation" weeks, gave Billy a warm welcome, particularly for his "Gigi" number and for his rendering of "Give Me The Simple Life".

Backed by a trio (Bobby Tucker on piano, Tony Carr, drums, and Ken Palmer, bass), Billy opens with "Love Is Where You Find It", then, hand-mike in hand, saunters through dimmed lighting for a tender "This Is A Lovely Way To Spend An Evening".

Next, the old standard, "Prisoner Of Love", which he recently recorded. Then comes his dramatic-vocal bit from the "Porgy and Bess" movie, in the rôle of "Sportin' Life", which holds an audience not used to such offbeat variety items. There is more applause for his "Little Mama", from the album he recently waxed with Count Basie.

He switches from songs to dance, and does a cute soft-shoe shuffle with equal style in a nostalgic tribute to the "greats" of America, such



as Bill Bojangles Robertson. A medley follows and includes his 1957 favourite "No One But You", then comes "Gigi". Billy winds up his act with "Records", his cue for that famed impersonation he does (complete with trumpet) of Louis "Satchmo" Armstrong.

Opening night business was reported to be "up" on Billy's previous appearances, auguring well for his week at a theatre which has been doing noticeably dwindling business in recent weeks.

GORDON IRVING

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FRANKIE VAUGHAN AT LONDON PALLADIUM

(Frankie Vaughan — with Palladium Orchestra directed by Reg Cole, pianist Raymond Long, and Beryl Stott Singers — sings Stars In Your Eyes; June Night; I'll Build A Stairway To Paradise; It All Depends On You; Isn't It A Lovely Evening; Kewpie Doll; Am I Wasting My Time On You?; That My Doll; No Help Wanted (with King Bros.); Come Softly To Me (with Kaye Sisters); Green Door; Give Me The Moonlight; Happy Days And Lonely Nights (with Happy Wanderers band); Garden Of Eden; medley of When You're Smiling; Bye, Bye, Blackbird, and Toot Toot Tootsie Goodbye).

This thrilling disc was recorded at the London Palladium during Frankie Vaughan's first-ever variety season there, early this year. The recording is even more exciting than his personal appearance in this reviewer's opinion—and he has experienced both.

Just look at the list of numbers sung, plus the support he has, and you'll see this is pure entertainment. Frankie gets more happiness and zing into his singing by having a live audience to play to—and uses a young member of it to stand beside him as he sings to her.

You've probably had record-



FRANKIE VAUGHAN

ings of Frankie singing some of the numbers mentioned — but I guarantee they aren't as full of life as this new set of recordings by Frankie of his famous hits. A "must" Philips album, in a special sleeve, fully illustrated as a pictorial as well as vocal souvenir of his first Palladium appearance.

LOCK UP YOUR DAUGHTERS

The gay, period musical at the Mermmaid Theatre, London's latest playhouse at Puddle Dock, makes a good Decca album.

LPs

By ALLEN EVANS

Singing the lively-lyriced (by Lionel Bart) and tunefully written (by Laurie Johnson) songs are Stephanie Voss, Hy Hazell, John Sharp, Terence Cooper, Robin Wentworth, Richard Wordsworth, Frederick Jaeger and others.

Written in Olde English style, some of the lyrics are distinctly saucy and make this reviewer wonder when Dinah Washington will be bringing out her versions of the tunes!

ACADEMY AWARD SONGS—Vol. 2

(Frank Chacksfield and his orchestra play On The Atchison, Topica and Santa Fe (1946 Academy winner); Zip-a-dee-doo-dah (1947); Buttons And Bows (1948); Baby, It's Cold Outside (1949); Mona Lisa (1950); In The Cool, Cool, Cool Of The Evening (1951); High Noon (1952); Secret Love (1953); Three Coins In The Fountain (1954); Love Is A Many-splendoured Thing (1955); Whatever Will Be, Will Be (Que Sera); All The Way (1957). Here are a dozen top-drawer

orchestrations of famous tunes you all know. As the Frank Chacksfield orchestra sweeps majestically through them, you find yourself humming or singing the words you know. A sure sign of a hit instrumental album. Highly recommended — on Decca label.

LOOK TO YOUR HEART

(Frank Sinatra, with Nelson Riddle Orchestra, sings Look To Your Heart; Anytime, Anywhere; Not As A Stranger; Our Town; You, My Love; Same Old Saturday Night; Fairy Tale; Impatient Years; I Could Have Told You; When I Stop Loving You; If I Had Three Wishes; I'm Gonna Live Till I Die).

If I say that this is one of Frank Sinatra's best albums that is high praise — especially as Frank has made so many good ones. But this is a finely sung selection of romantic ballads, with expert backing by Nelson Riddle. On Capitol.

MALAGUENA

Percy Faith produces yet another spirited album focused on the music of a particular country.

This time it is Cuba, and included in the 14 fascinating Latin-rhythmed tunes are The Peanut Vendor, The Breeze And I, and Yours (all under their Cuban titles). Thrilling music — on Philips label.



KEELY SMITH SWING PRETTY

(Keely Smith sings, with Nelson Riddle orchestra backing, It's Magic; It's Been A Long, Long Time; Stormy Weather; Indian Love Call; Nearness Of You; What Is This Thing Called Love?; Man I Love; You're Driving Me Crazy; Stardust; There Will Never Be Another You; Someone To Watch Over Me; and What Can I Say After I Say I'm Sorry?)

Keely Smith at her vibrant best, giving a driving sincerity to

some of her top standards. Nelson Riddle is his brilliant self conducting for the ever-improving Miss Smith.

This is a Capitol album which is strongly recommended

101 STRINGS

The new Pye Golden Guinea label has issued three albums by a European symphony orchestra known as the 101 Strings, which sell for 21s. each. All are of high quality, with violins much to the fore, but backed up by other instruments, the whole adding up to exciting music.

The first LP is devoted to Gershwin's "Porgy And Bess", covering nine tunes, including Summertime, Bess, You Is My Woman and a gay It Ain't Necessarily So.

Album two features exotic "Gypsy Campfire" music, including Dark Eyes, Golden Earrings and Czardas in the seven tracks.

"World's Great Standards" is the title of the third LP, which includes such favourites as The Touch Of Your Lips, The Way You Look Tonight and Two Sleepy People.

All very good value.

Warm wit from Jeri | Sinatra's gay spirits

I AM raving with delight about a new Jeri Southern waxing on Capitol. Entitled "Don't Look At Me That Way," it's the warmest, wittiest spot of good humour that you could possibly hope for.

Possibly the brilliance of the lyric is explained by the name of the composer—Porter. Mr. Cole Porter, I presume!

Not a bit like one of Jeri's usual smoochy songs; it's light-hearted, almost a novelty number.

My favourite line from the lyric: "My will is strong but my won't is weak"!!

Enjoyment of this platter is made complete by a terrific backing from the Billy May orchestra, in the best traditional May style.

"Run" is an unusual and attractive love-song in L-A tempo. Belongs to the top class.

Accompaniment on this side is by Bob Thompson's chorus and orchestra.

MIKI AND GRIFF

Viewers of the Lonnie Donegan show on TV have become familiar with Miki and Griff, and a demand for records by this couple has grown out of their TV appearances.

On their first Pye-Nixa record they are accompanied by the Lonnie Donegan group.

"Hold Back To-morrow" is medium-paced with a strongish melody, and it comes into the c-and-w category.

Words are an odd mixture of the corniest with something more impressive.

"Deedle-Dum-Doo-Die-Day" is a novelty c-and-w item that is quite entertaining and has a cheerful tempo.

It will be interesting to see if Miki and Griff can arouse any enthusiasm for c-and-w music in this country.

DUKE ELLINGTON

For the Otto Preminger film "Anatomy Of A Murder," music was written by Duke Ellington. The Ellington orchestra has recorded two of the numbers on Philips. They are both compositions that

POPS reviewed by KEITH FORDYCE

belong to the realm of modern jazz, but as the "Duke" is known to all, jazz and non-jazz fans alike—I felt that a mention on this page was reasonable. The title number is slow, deliberate, threatening.

The heavy beat is ominous and unrelenting. This is strong music that should not be taken neat just before bedtime.

"Flirtbird," as the title suggests, is in a different vein. The flirt described here has obviously been at the game a long time, knows all the tricks, but lacks freshness.

Both these items of music have plenty of substance and the performance is first-class.

Of Love." An ordinary song put over with a medium rock backing, in which no particular part is outstanding.

The soloist, the vocal group, the backing, the words, the music, the arrangement—all are just ordinary and almost dull.

Yet this disc is a big seller in the States, which is why I'm bringing it to your attention.

Perhaps you'd better give it a listen in case my ears have missed anything.

"Juella" is a more lively rocker but still doesn't generate any more excitement than a damp squib.

Both sides of this disc have an odd characteristic—they sound as if they were recorded in a small cardboard box.

KNIGHTSBRIDGE STRINGS

A waxing on the Top Rank label that has been doing big things in America is "Cry" by The Knightsbridge Strings. I'm sure you're already familiar with the song made famous by Johnnie Ray, but I think you'll find that the tune is still fresh enough in this orchestral arrangement.

The big, lush string section takes care of the melody in impressive fashion, whilst the big, big beat reverberates steadily in the background.

A very good recording, and one that stands a chance of doing well over here, too.

Flip-over is the heart-warming, nostalgic-provoking "Windows Of Paris." As heady as a bottle of champagne.



MIKE HOLLIDAY

There's a new film called "Life Is A Circus" and the title song has been recorded on Columbia by Michael Holliday, with Norrie Paramor's orchestra and chorus. Sounds strange to hear Mike accompanied by a big orchestra instead of just a guitar and rhythm. Song is a swinging, energetic, boisterous and happy catalogue of circus life with plenty of brass bands tooting to complete the picture.

Coupling, "For You, For You," also comes from the film. Quiet, casual, happy in an unobtrusive, easy-going way—in other words, it's tailor-made for Mike.

Top value on both sides of this one.

PHIL PHILLIPS

Mercury is the label on which is recorded an epic by Phil Phillips with The Twilights, called "The Sea



ALMA COGAN SAYS...

My really big ambition is to become not just a "pop" singer, but a complete visual entertainer. Maybe one day soon, I will make a full-length film, and until then I want to improve all the time, so I'll be ready when the time comes.

Experience is a real asset to any entertainer, and you can never have too much of it. To get a hit record is only the start. Then you've got to stay at the top, and that is the hardest part of all.



GARY CROSBY

"This Little Girl Of Mine" is the title of the latest from Gary Crosby on HMV. A fast-moving number in a sort of Latin-rock tempo.

Gary "sells" the song with loads of personality. Recommended for a listen—you might like it a lot.

"The Happy Bachelor" is one of those ditties in which the words tumble out so fast that even the listener is left breathless.

A very smart piece of jazz singing from Gary that earns high marks.

Incidentally, if I hadn't known who it was singing I would have guessed it was Don Lang, so Gary Crosby must be getting good. Orchestra is directed by Bunny Botkin.

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MIKE HOLLIDAY There's a new film called "Life Is A Circus" and the title song has been recorded on Columbia by Michael Holliday, with Norrie Paramor's orchestra and chorus. Sounds strange to hear Mike accompanied by a big orchestra instead of just a guitar and rhythm. Song is a swinging, energetic, boisterous and happy catalogue of circus life with plenty of brass bands tooting to complete the picture. Coupling, "For You, For You," also comes from the film. Quiet, casual, happy in an unobtrusive, easy-going way—in other words, it's tailor-made for Mike. Top value on both sides of this one. PHIL PHILLIPS Mercury is the label on which is recorded an epic by Phil Phillips with The Twilights, called "The Sea Of Love." An ordinary song put over with a medium rock backing, in which no particular part is outstanding. The soloist, the vocal group, the backing, the words, the music, the arrangement—all are just ordinary and almost dull. Yet this disc is a big seller in the States, which is why I'm bringing it to your attention. Perhaps you'd better give it a listen in case my ears have missed anything. "Juella" is a more lively rocker but still doesn't generate any more excitement than a damp squib. Both sides of this disc have an odd characteristic—they sound as if they were recorded in a small cardboard box. KNIGHTSBRIDGE STRINGS A waxing on the Top Rank label that has been doing big things in America is "Cry" by The Knightsbridge Strings. I'm sure you're already familiar with the song made famous by Johnnie Ray, but I think you'll find that the tune is still fresh enough in this orchestral arrangement. The big, lush string section takes care of the melody in impressive fashion, whilst the big, big beat reverberates steadily in the background. A very good recording, and one that stands a chance of doing well over here, too. Flip-over is the heart-warming, nostalgic-provoking "Windows Of Paris." As heady as a bottle of champagne. ALMA COGAN SAYS... My really big ambition is to become not just a "pop" singer, but a complete visual entertainer. Maybe one day soon, I will make a full-length film, and until then I want to improve all the time, so I'll be ready when the time comes. Experience is a real asset to any entertainer, and you can never have too much of it. To get a hit record is only the start. Then you've got to stay at the top, and that is the hardest part of all. GARY CROSBY "This Little Girl Of Mine" is the title of the latest from Gary Crosby on HMV. A fast-moving number in a sort of Latin-rock tempo. Gary "sells" the song with loads of personality. Recommended for a listen—you might like it a lot. "The Happy Bachelor" is one of those ditties in which the words tumble out so fast that even the listener is left breathless. A very smart piece of jazz singing from Gary that earns high marks. Incidentally, if I hadn't known who it was singing I would have guessed it was Don Lang, so Gary Crosby must be getting good. Orchestra is directed by Bunny Botkin.

TWO songs from his latest film "A Hole In The Head" make up the latest Frank Sinatra coupling on Capitol. "All My Tomorrows" is a lazy-paced ballad, very easy to listen to.

TONY HATCH

The up-and-coming name at Top Rank—Tony Hatch—has placed himself at the keyboard of a jangle-box piano to record "Rhoom Ba-Cha," a very pretty Latin-American number, light and airy, with a tune that sticks in the memory.

"Stetson" has a jog-trot rhythm and an atmosphere of the wide-open spaces.

This number is extremely attractive, and given the right exposure, it could be a hit.

It's a "rank" outsider (sorry!) but it could happen.

DENIS LOPEZ

For dancing enthusiasts a recommendation to look on the Pye International label for "Cha Cha Charlotte" recorded by Denis Lopez.

A female voice steps in with the odd word or two, but otherwise it is music, music, all the way. And it's music that really makes you want to get up and dance.

The gimmick ending will take you by surprise and give you a good laugh. "Los Pasos Del Cha Cha Cha" is up to the same entertaining standard.

The lyric is good, the melody only average. Sinatra is not in his most thrilling form.

"High Hopes" is one of those jolly items with a chorus of kids that sets out to prove that if you remember the right motto, the skies will be blue and everyone will be happy.

Frank certainly sounds happy himself and the tune has plenty of appeal.

LES BAXTER

Khachatourian's "Sabre Dance" is a basically exciting piece of music, but when attacked by Les Baxter and his orchestra it becomes breathlessly exhilarating.

A chorus plays an important part in this musical explosion of fire and flame.

It may sound unlikely, but I strongly recommend this Capitol platter to the attention of the rock 'n' roll enthusiasts—it just don't come no hotter.

Flip-over is a simple, unambitious, pleasantly corny little instrumental called "Milord." But it's catchy enough for you to sit up and ask "What's that called? I like it."

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## NME MUSIC CHARTS

**BEST SELLING POP RECORDS IN BRITAIN**  
(Wednesday, August 19, 1959)

Last Week	This Week	Artist	Label
1	1	LIVING DOLL	Columbia
2	2	DREAM LOVER	London
3	3	LIPSTICK ON YOUR COLLAR	MGM
4	4	BATTLE OF NEW ORLEANS	Pye
5	5	LONELY BOY	Columbia
6	6	ONLY SIXTEEN	Top Rank
7	7	BIG HUNK O' LOVE	RCA
8	8	HEART OF A MAN	Philips
9	9	ROULETTE	Columbia
10	10	A TEENAGER IN LOVE	Philips
11	11	PERSONALITY	Decca
12	12	SOMEONE	Fontana
13	13	I KNOW	RCA
14	14	RAGTIME COWBOY JOE	London
15	15	GOODBYE, JIMMY, GOODBYE	Columbia
16	16	IT'S LATE	London
17	17	PETER GUNN	London
18	18	TALLAHASSEE LASSIE	Decca
19	19	TALLAHASSEE LASSIE	Top Rank
20	20	TWIXT TWELVE AND TWENTY	London
21	21	SIDE SADDLE	Columbia
22	22	MONA LISA	MGM
23	23	CHINA TEA	Columbia
24	24	THE WONDER OF YOU	HMV
25	25	PERSONALITY	HMV
26	26	YEP! Duane Eddy	London
27	27	A TEENAGER IN LOVE	Top Rank
28	28	SORRY (I RAN ALL THE WAY HOME)	MGM
29	29	TAKE A MESSAGE TO MARY	London
30	30	ONLY SIXTEEN	HMV

**BEST SELLING SHEET MUSIC IN BRITAIN**  
(Tuesday, August 18, 1959)

Last Week	This Week	Artist	Label
1	1	ROULETTE	(Mills)
2	2	LIVING DOLL	(Peter Maurice)
3	3	SIDE SADDLE	(Mills)
4	4	A TEENAGER IN LOVE	(West One)
5	5	LIPSTICK ON YOUR COLLAR	(Joy)
6	6	GOODBYE, JIMMY, GOODBYE	(Bron)
7	7	DREAM LOVER	(Aldon)
8	8	MAY YOU ALWAYS	(Essex)
9	9	HEART OF A MAN	(David Toff)
10	10	BATTLE OF NEW ORLEANS	(Acuff-Rose)
11	11	THE WONDER OF YOU	(Leeds)
12	12	PERSONALITY	(Leeds)
13	13	TRUDIE	(Henderson)
14	14	I KNOW	(Feldman)
15	15	WATERLOO	(Southern)
16	16	TRAMPOLINA	(Harvard)
17	17	ONLY SIXTEEN	(Ardmore & Beechwood)
18	18	LONELY BOY	(Bron)
19	19	CHINA TEA	(Mills)
20	20	TWIXT TWELVE AND TWENTY	(Spoon)
21	21	GIGI	(Chappell)
22	22	NEVER BE ANYONE ELSE BUT YOU	(Commodore-Imperial)
23	23	PETITE FLEUR	(Essex)
24	24	I'VE WAITED SO LONG	(Pan-Musk)
25	25	CHICK	(Henderson)
26	26	IT'S LATE	(Ardmore & Beechwood)
27	27	WINDOWS OF PARIS	(Mason)
28	28	TAKE A MESSAGE TO MARY	(Acuff-Rose)
29	29	CIAO CIAO BAMBINA	(Robbins)
30	30	IT DOESN'T MATTER ANYMORE	(Monarch)

**BEST SELLING POP RECORDS IN U.S.**  
(Tuesday, August 18)

Last Week	This Week	Artist	Label
1	1	A BIG HUNK O' LOVE	Elvis Presley
2	2	THERE GOES MY BABY	The Drifters
3	3	MY HEART IS AN OPEN BOOK	Carl Dobkins, Jr.
4	4	LAVENDER BLUE	Sonny Turner
5	5	LONELY BOY	Paul Anka
6	6	WHAT'D I SAY	Ray Charles
7	7	THE THREE BELLS	The Browns
8	8	WHAT A DIFFERENCE A DAY MAKES	Dinah Washington
9	9	JUST A LITTLE TOO MUCH	Ricky Nelson
10	10	FORTY MILES OF BAD ROAD	Duane Eddy
11	11	TIGER	Fabian
12	12	MY WISH CAME TRUE	Elvis Presley
13	13	THE BATTLE OF NEW ORLEANS	Johnny Horton
14	14	HERE COMES SUMMER	Jerry Keller
15	15	IT WAS I	Slip and Flip
16	16	WHAT IS LOVE	The Playmates
17	17	WATERLOO	Stonewall Jackson
18	18	SWEETER THAN YOU	Ricky Nelson
19	19	THANK YOU PRETTY BABY	Brook Benton
20	20	LIPSTICK ON YOUR COLLAR	Connie Francis

The American chart is published by courtesy of "Billboard"

**THE SHAPE I'M IN**  
**Johnny Restivo**  
RCA-1143



45/78

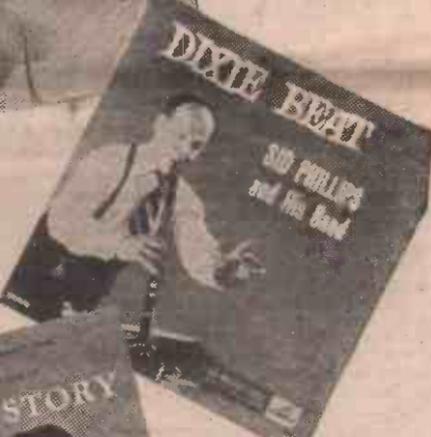
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**WEST SIDE STORY**  
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## 'TALLHASSEE' STAR PHONES HIS THANKS

FREDDY CANNON, American hit composer and singer of "Tallahassee Lassie," made a transatlantic call to the NME this week from the offices of the Swan Record company in Philadelphia.

After thanking Keith Goodwin for the article in last week's issue, he said: "I'm really happy and proud of what British fans are doing for me. Please thank them."

"I wouldn't hesitate if I were offered the chance of coming over in person. I'm free after September 8 and nothing would please me more than to be able to make the trip."

Freddy also revealed how he came to write his hit song with two friends. They were walking round New York one night when they came across the name Tallahassee, and thought it would be a great idea for a song.

Said Freddy: "So we wrote the song, took it along to Swan Records, and they asked me to wax it. Now I'm lucky enough to be in the British top twenty!"

## EMI will also sell cheaper albums

EMI will be the next major record concern to step into the low-priced album market. Top level discussions have been taking place this week to compete with Pye and Decca's plans to release pop LPs at 21s. each.

Among the material that EMI is planning to produce at the new price are specially-recorded albums as well as re-issues of some of their past successes.

Decca issued its first low-priced pop releases this week on the "Ace Of Clubs," previously a classical label. This move was exclusively revealed in the NME two months ago.

Among Decca's first LPs are a new Winifred Atwell album called "Black And White Magic," two medleys of show tunes, "Oklahoma" and "Carousel" by Eric Rogers and his Orchestra, with singers, and "My Fair Lady"/"The King And I" by Cyril Stapleton and his Orchestra, solo singers and chorus.

## Sudden death of Ernie Bragg, Jane Morgan's MD

BRITISH-BORN pianist Ernie Bragg, who has been accompanist and musical director to American singing star Jane Morgan for the past four years, died in Kings College Hospital, London, on Monday, aged 38.

He did not realise he was seriously ill when he came to see relatives in this country a few weeks ago. But an operation revealed that he had an advanced cancer.

Pianist with Roy Fox, Paul Adam, Ambrose and other bands, Ernie had played at all of Jane's major engagements in recent years, including the sessions that produced "Fascination" and "The Day The Rains Came."

He was with her when she visited this country for TV shows in February.

The funeral is at Streatham Park Cemetery today (Friday) at 2.30 p.m.

## Carroll hosts 'Song Parade'

A BIG break has come the way of Ronnie Carroll, who begins a month's engagement as compere and resident singer of Granada TV's "Song Parade" show on October 13.

This show, in which the only resident artists until now have been The Granadiers, concludes its present Friday evening run on September 4 and switches to a new Tuesday spot on September 15.

## PANTO FOR RAINDROPS

The Raindrops, the resident vocal group in "Drumbeat," are the latest artists to be signed by Will Collins for pantomime.

They will be guesting in "Cinderella" with Edna Savage in the title role. It opens at Ipswich Gaumont on December 26 for a fortnight there, then goes to Southend and Barking Odeons.

## More NAMES in the NEWS

\* BERT WEEDON, Top Rank recording star, makes his first appearance in the Light Programme's "Saturday Club" on September 12.

\* PAUL ROBESON is recording ten 30-minute programmes for the BBC Light Programme to be broadcast weekly from September 6 between 10-10.30 p.m. It is his first series for the BBC for nearly 20 years.

\* LEE LAWRENCE, who went to America two years ago, returns—via records—when Top Rank release his U.S.—Apollo label disc "Be My Love" in Britain next Friday.

\* THE PLAYBOYS have been booked for the first of BBC-TV's new Ted Ray series, to be screened on September 19.

## ELVIS: FABULOUS FEE FOR AUSTRALIAN TOUR

AS well as the big plans for spectacular TV shows when he returns to America early next year, after Army service, Elvis Presley's first dates include a tour of Australia at a fabulous fee.

Promoter Lee Gordon has announced that he will pay Elvis £106,800 for a six-day series of concerts in Australia.

This week a new title has been mentioned for the film Presley stars for Hal Wallis soon after demobilisation.

About G.P.'s in Germany, the provisionally titled "Cafe Europa" picture may now be re-christened "G.I. Blues."

## Connie Francis honoured by flood of albums

AN unprecedented honour is being accorded to Connie Francis in November when MGM Records release in America no fewer than eight—and perhaps even ten—long-playing discs by her as part of a fantastic sales drive.

Three of these albums were waxed by Connie before her departure from America, and a further three will be cut during her present British visit.

They are "One For The Boys," arranged by Ray Ellis and, as a late development, now to be conducted by Cyril Ornadel; a Christmas album, arranged and conducted by Geoff Love, and an Italian album, arranged and conducted by Tony Osborne.

If time permits, it is possible that a fourth album will be recorded in Britain—a collection of children's songs. The remaining albums in the November campaign will be waxed after Connie's return to the States.

No plans have yet been fixed for Connie to televise during her present British visit. ATV offers have so far been declined, and her manager, George Scheck, has adopted a similar attitude to enquiries from BBC-TV and Granada.

Scheck told the NME: "The only reason for declining television dates is that Connie wants time to breathe. She wants to see something of the country. But don't take this as final—I may change my mind!"

Connie arrived in London on Wednesday morning, and was hostess at a lavish reception for disc-jockeys and television personalities at the Dorchester Hotel on Wednesday evening.

## Poni-Tails still here—on film!

THE Poni-Tails, who returned to America from Germany on Wednesday, will be seen on television in both the remaining BBC-TV "Drumbeat" shows to be screened tomorrow (Saturday) and on August 29.

The plan for the girls to return to Britain before flying home fell through at the last minute.

An additional guest to be featured in the final "Drumbeat" will be Jackie Dennis, who replaces Cliff Richard.

"Drumbeat" producer Stewart Morris is already planning the new Ken Mackintosh series scheduled for October. Besides the Mackintosh orchestra, it is expected that at least two top British singers will be resident on the programme.

## MAX BYGRAVES WORLD TV PLAN

In addition to Max Bygraves' proposed 1960 overseas tour, he will be seen on television around the world, if current negotiations are successful.

While in Italy, one of the countries included in this ambitious Bygraves project, he will film a series of TV programmes which will be offered for world-wide distribution.

## Alma for Ostend

YET another trip abroad is being undertaken by HMV star personality Alma Cogan.

She flies to Belgium to-day (Friday), to headline in cabaret at Ostend's Casino for at least one week.

Although a longer stay is possible, she has to be back in London in time for her appearance in ATV's "Saturday Spectacular" on September 5.

## RONNIE CARROLL

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## BELAFONTE HERE SEPTEMBER 7

AMERICAN coloured singer, Harry Belafonte, is due to arrive in Britain on September 7 to televise for the BBC under his long-term deal with them.

Even so, the BBC's original plan to present Belafonte in a live spectacular on Sunday, September 20, may be altered. The second "Eddie Fisher Show," already tele-recorded, may be screened in its place.

Belafonte, already scheduled to tele-record a show for Christmas, would also tape another programme for transmission on a later Sunday.

The probable content of his September show will be a concert programme that he has been doing in America, cables Nat Hentoff.

It covers many languages and cultures. Belafonte will be bringing four of his own instrumentalists to Britain with him.

## JOAN REGAN FIRST OF BBC-TV's 'SUMMER STARS'

BBC-TV have finalised plans for the series of shows from Great Yarmouth, featuring artists resident in summer productions. There will be five more weekly 30-minute presentations, beginning to-night (Friday), when Joan Regan stars in the first of the tele-recorded "Summer Stars" series.

Next Friday, Malcolm Vaughan, Kenneth Earle, Ken Dodd and The Barry Sisters appear in a live excerpt from Tom Arnold's "Tops Again" production.

The following Friday (September 4) sees an excerpt from the Hippodrome Theatre, to be followed on consecutive Fridays by two further taped "Summer Stars" presentations.

The September 11 show features The King Brothers, The Barry Sisters and Des O'Connor. The following Friday (18th) showcases Malcolm Vaughan, Kenneth Earle and Lorraine Desmond.

Next Wednesday's scheduled 15-minute "Swing Along With Lorraine Desmond" show has been cancelled, owing to poor telefilm picture quality.

This was to have featured Craig Douglas as guest artist. A programme featuring Cy Grant has been substituted.

Another Lorraine Desmond tele-recording, with The Mudlarks, has also been shelved due to bad picture quality.

## Three guests in final programme

FRANCIS LINEL'S ABC-TV summer series finishes to-morrow (Saturday), when Sheila Buxton, Georgia Brown and Maria Pavlou all make return visits as his guests in the final show.

The Southlanders and Tracy Sisters, two vocal groups which have been frequently seen in the "Holiday Town Parade" series, guest in the last one, televised from Scarborough on September 5.

## TVariety shows switch

When ITV's new autumn schedules begin, the big Wednesday-night variety shows—including ATV's "Startime," Granada's "Variety Show" and the AR-TV programme—will move to Thursdays. The change starts on September 17.

## MARTY WILDE H NEW TITLED 'O

Film premiere same

SINGER Marty Wilde will get the full star treatment when he returns to commercial channels on September 12. Feat well as resident singer, Marty will have the whole show built



The same week as this fantastic build-up, Marty will also have his first film shown in public at a London charity premiere on September 16.

The film, previously called "Jetstream," but now re-titled "Jetstorm," will be generally released on the ABC circuit on October 5.

The TV show is also being re-christened. "Oh Boy!" has been dropped and the most probable new title, out of the many being considered, is "Boy Meets Girls."

Among other features of the new series is a new band called The Firing Squad, led by musical director Bill Shepherd.

Saxist Red Price will once more be resident, together with organist Cherry Wainer and The Vernons Girls, who will be given a much bigger part in the show.

Another regular artist, as predicted in the NME in June, will be Little Tony, Italian rock star.

The first show in the new series will be transmitted live from ABC's Manchester studio, but a number of

## Tommy Steele and Dave King film brothers

TOMMY STEELE'S next film, the screen version of "Touch It Light," in which he co-stars with Dave King, will begin production on October 25. Lewis Gilbert will produce and direct this Army farce at Twickenham Studios. Filming is expected to take nine weeks.

Producer Gilbert told the NME: "There has been a certain amount of additional dialogue written for the film and a song is now being specially composed. Tommy and Dave, who play brothers in the film, will sing it in an Army camp concert.

"Between them they will also devise a special act. But both parts remain essentially 'straight.' This is not a musical-comedy or even a comedy with music."

Two starting dates, September 19 and October 3, are at present being discussed with ATV for the first of Steele's series of "Saturday Spectaculars."

## Deeps sign for ATV 'Sunday Show'

THE Deep River Boys, who start another British variety tour at Finsbury Park Empire on September 7, will begin their visit by starring in ATV's "Sunday Show" the previous day. Dickie Henderson also stars in the show.

Joining Billy Eckstine at the Prince of Wales in the series the previous Sunday (August 30) are the King Brothers and Joe Church.

The cast for ATV's "Disc Break" show on August 26 has now been completed. It is Glen Mason, Derry Hart, Craig Douglas, Anne Shelton, Cleo Laine and The Jazz Committee.

Two main attractions from BBC TV's "Drumbeat" series, Adam Faith and The John Barry Seven, are in the September 2 "Disc Break," when an additional booking is Edna Savage.

Jack Parnell returned as compere of "Disc Break" this week, following his operation.

## 'Pop Show' line-up

TWO units from "Drumbeat" join forces for a pop music show in the Light Programme next week. They are Bob Miller and The Millermen and The Raindrops vocal group, who will be featured in "The Pop Show" on Wednesday.

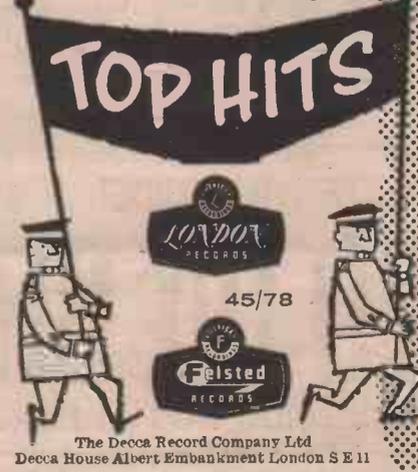
The broadcast will take place before a studio audience and members of The Raindrops will be heard as individual singers as well as a group.

## OFF TO U.S.

Terry McEwan, manager of Durium, moves from the Decca organisation in Britain to take up an executive position with their American company—London Records Inc. He leaves England on September 2 and his position in London will be taken by Jack Boyce, previously with EMI.

'RECORDS MAGAZINE'  
There's a new colour portrait  
of Duane Eddy on the cover  
of the September issue.

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# HOST OF 'H BOY!' week

Jack Good's ABC-TV show featured as host and compere, as around him.

them will be tele-recorded. Artists begin rehearsals in London on September 2 and travel north the following week to tape the show for transmission on September 26.

As before, the show will be scripted by "Drumbeat" compere Trevor Peacock and directed by Rita Gillespie.

New concert dates for Marty Wilde include Cheltenham Odeon (October 4) and Huddersfield (October 15).



CLIFF RICHARD (right) appeared on a recent "Disc Break" show with (l to r) JOHNNY LEE, VALERIE MASTERS and RONNIE ROSS. And the disc Cliff was boosting—"Living Doll"!

# Cliff Richard's amazing feat: half-million sales in 7 weeks

CLIFF RICHARD'S top-selling recording of "Living Doll" is confidently expected to pass the half-million sales mark this week-end—only seven weeks after the disc was released!

This represents a tremendous achievement for the young singing star, for this figure only takes single sales into account. Quantities sold as part of Cliff's EP of songs from "Serious Charge" are not included.

Besides, during the summer months disc sales are comparatively low.

Released by Columbia on July 3, the record shot to the top of the NME best-selling charts four weeks later—and is still at the top this week.

The EP, issued some weeks earlier, has also been selling in large numbers.

Cliff chalks up another big success this week, with the news that he has been re-booked for ATV's "Saturday Spectacular" show only three weeks after his appearance last week-end.

The date set for Cliff's return is September 5, when he will be co-starring with Alma Cogan. As a result he has had to drop out of the last "Drumbeat" programme on August 29.

As soon as he finishes work on the "Expresso Bongo" film—probably around September 12—Cliff embarks on an extensive tour of one-nighters, including Rank and ABC super cinemas.

Among the dates already fixed are Gloucester Regal (September 22) and Carlisle Lonsdale (October 9).

## FRANKIE VAUGHAN: FOUR MORE DATES

AS he does not have to return to America as early as he thought, Frankie Vaughan has been able to undertake four more concert dates in Britain at the end of next week.

He stars at Newcastle City Hall next Thursday, followed by consecutive nights at Manchester Free Trades Hall, Sheffield City Hall and Bristol Colston Hall.

Supporting him on all these programmes are Lorne Lesley and the Frank Weir Orchestra.

Frankie now leaves Britain on September 3 for his starring season at Las Vegas. On the following day Philips release his new recording, "Walking Tall," from the "Heart Of A Man" film.

Next week Philips also release an EP of Vaughan's songs from the picture.

## Joe and Pet to team up

"PET and Mr. Piano" is the title of a new Light Programme series starring Petula Clark and Joe Henderson which will occupy a Tuesday lunchtime slot from October 6.

One of the regular features will be a spot in which Pet sings a duet with herself.

The series is booked for at least six weeks but may be extended until the end of the year. Producer is Johnny Stewart.

## JACOBS FOR '208'

DAVID JACOBS, "Juke Box Jury" chairman and host of the "Pick Of The Pops" radio show, is to become a Radio Luxembourg disc-jockey for Pye Records in the autumn.

He will compere at least two shows when Pye expand their 208 airings in November. Another Luxembourg series for David starts at about the same time, when he hosts a disc programme for Cadbury's.

## de McPhatter

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## athy Linden

DON'T KNOW GIRLS

AF 124 FELSTED AMERICAN

## Jack Scott

THE WAY I WALK

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## RUSS TO SERVE ON 'J. B. JURY'

LATEST star name capture for the panel of BBC-TV's controversial "Juke Box Jury" show is Columbia's hit recording artist, Russ Conway. Producer Russell Turner has booked him for at least two appearances in the early autumn.

In the more immediate future, Cleo Laine is the latest newcomer to be added to the panel.

She appears on Saturday, September 5, when the rest of the panel consists of Susan Stranks, Pete Murray and Eric Sykes.

Other bookings include comedian Bill Maynard for September 19, and Gary Miller (September 26). Digby Wolfe makes a series of appearances starting on October 17.

Because of the programme's switch from Monday to Saturday, there is a gap of twelve days when "Juke Box Jury" is not on the air. After next Monday it is not screened again until Saturday, September 5.

## PHILLIPS TO TOP-POP

John Phillips, former EMI sales promotion manager, is joining Allied Records Ltd., as commercial manager. His new company manufactures Top-Pop Club and other labels.

## LANZA, CATERINA VALENTA, HEATH TO WAX FILM SCORE HERE

AMERICAN film and recording star, Mario Lanza, and Caterina Valenta, one of the Continent's leading singers, are coming to Britain next month to record part of a film score with Ted Heath and his Music. Sessions have been arranged to take place at Decca's London studios on September 17 and 18.

This is one of a series of films Mario Lanza is making on the Continent since settling in Italy. Caterina Valenta has starred in many German pictures.

She won a Gold Disc for the sales of her "The Breeze And I" record in America, which was also

a hit in Britain.

These two artists will wax songs scored for the film by leading British film composer Mischa Spoliansky. In addition, Heath and his band record a specially written jazz ballet.

Shooting begins on location in Austria on October 1. As yet untitled, this film is being made

in English for international distribution, backed by German and American companies.

Ted Heath and his Music make their annual visit to American Service bases in Germany at the end of this month. After their appearance at the San Remo festival next week-end, they fly to Frankfurt on August 31 to play four concerts in two days.

The day after the band's return to Britain they record a new series of programmes to be heard this autumn on Radio Luxembourg.

At the end of next week, Heath vocalist Tricia Payne leaves the band after a year's stay.

As seaside seasons near their end—

# HOLIDAY STARS MAKE BIG AUTUMN AND WINTER PLANS

THE stars who have spent recent weeks entertaining holiday crowds at Britain's coastal resorts are making plans for the autumn and winter at home and in America. In addition to variety and television projects, more singing personalities have been booked for end-of-the-year pantomimes. Here are some of the plans:

## DONEGAN'S NEW DISC PROJECT

IMMEDIATELY Lonnie Donegan concludes his summer season at Great Yarmouth on September 5, he begins new recordings in the "Lonnie Donegan Presents" series for Pye.

This will include more sessions by The Clyde Valley Stompers, a Scottish trad group Donegan is launching on disc.

Lonnie has also to record a new album—his third—with his own group.

Details are now being finalised regarding the screen production of "The Hellion," which is being produced by Hughie Green.

Plans for Donegan to undertake a provincial revue at Christmas have been dropped.

This week Lonnie has been discussing with his manager, Cyril Berlin, offers of his third Christmas pantomime appearance.

## Russ Conway's 'Concerto' album for America

Leaving Llandudno and hundreds of hand-clapping holiday crowds behind him, Russ Conway starts work on an album for America next month.

Backed by a 50-strong orchestra directed by Geoff Love, Russ will record an LP "My Concerto For You." Sessions have been arranged to begin on September 1, at EMI's London studios.

The same day Russ Conway's new "Family Favourites" LP is released in Britain. This includes the 18 tunes most requested on the BBC top-listening figure request show "Family Favourites."

A new variety date—Bradford Alhambra on October 12—has also been added to Conway's schedule.

Russ appears this week-end on ATV's "Sunday Show," co-starring with Benny Hill, who appears in an excerpt from his London Palace revue "Fine Fettle."

Russ also returns to the Billy Cotton BBC-TV band series on September 5 and again on October 3.

## LORRAE WILL TRAVEL FAR

LORRAE DESMOND will interrupt her forthcoming visit to Australia to fly back to this country for pantomime. Tom Arnold has booked her as principal boy in his Liverpool Empire production.

She leaves Britain on September 25, stopping in the Far East for four weeks of troop concerts in Malaya and Singapore before continuing to Australia for at least four half-hour weekly TV shows.

She will return to Britain after five weeks "down under," and go back to Australia after the pantomime.

She'll play one month in cabaret at a leading Melbourne hotel in 1960, and a month at the Chequers Night Club in Sydney—plus the continuation of her weekly TV show.

## Three disc tops in 'Funny's' show

CRAIG DOUGLAS, Russ Conway and Cliff Richard, the three big names in British recording circles at present, star in BBC Light Programme's "Funny Side Up" on consecutive Tuesdays.

Craig Douglas, Top Rank's biggest success to date, is principal attraction next week (August 25), when he is joined by Elizabeth Larner and Tommy Reilly.

On September 1, Russ Conway heads a bill which includes The Stargazers and Maria Pavlou. The following week (8th), Cliff Richard headlines a show, which also features singer Janet Waters.

## SHIRLEY JONES: SECOND BIG TV

A FEW days after headlining her own show in the major ATV "Saturday Spectacular" spot this week-end (August 22), Hollywood singing star Shirley Jones will be showcased in another top-line television presentation.

Shirley, who arrived in London on Monday, tops the bill in ATV's big mid-week "Startime" presentation next Wednesday. On both these important shows, Shirley is partnered by her husband, Jack Cassidy.

Also on the "Startime" bill are coloured singing team Harriott and Evans.

Don Lang and his Frantic Five have been added to to-morrow's "Spectacular."

## First Bassey Columbia single due next month

SHIRLEY BASSEY'S long-awaited first single release on the Columbia label is being recorded on September 2.

Titles have already been chosen and approved by her a-and-r manager, Norman Newell.

Shirley's first Columbia LP—"The Fabulous Shirley Bassey"—is to be released in mid-September.



Newcomer to the "Juke Box Jury" on Monday will be VENETIA STEVENSON. She will also be seen on BBC-TV in the autumn in one of the new Third Man series, in which she plays the part of an heiress kidnapped by Harry Lime. Venetia is a personal friend of Elvis Presley and Ricky Nelson.

## COMO RETURNING

THE "Perry Como Show" returns to BBC-TV screens early in November—more than a month after the singer resumes work on his series in the U.S.

The reason viewers here will not see the show earlier is that the BBC plans to edit the programmes more carefully than in the past. For this it requires a bigger gap between showings in America and Britain.

Gary Brown, trombonist with the Johnny Dankworth Orchestra for the past four years, leaves the band next month to form his own unit. He opens on September 8 for a season at Tottenham Royal.

## YANA TO U.S. FOR KING SHOW

YANA is likely to fly to America following her summer season at Southsea. Negotiations have been going on this week for her to make a guest appearance in Dave King's American TV show, which has been replacing "The Perry Como Show" in the States during the summer.

Yana was Dave's co-star in his first television series on BBC-TV, and has also appeared with him in many of his ATV "Spectaculars."

At Christmas, she will repeat her performance in the title role of Rodgers and Hammerstein's "Cinderella" pantomime—at Bristol Hippodrome.

This show was first staged last year at the London Coliseum, when Yana co-starred with Tommy Steele and Jimmy Edwards.

## Dickie Henderson returns to States

SINGER-COMEDIAN Dickie Henderson, currently appearing in Blackpool, follows up his summer season with one of the biggest projects of his career.

In November, Dickie will be making a return visit to America where, in the past, he has made a big impact on television, and in cabaret at Las Vegas.

This year's trip will include appearances on major television coast-to-coast shows, including the Ed Sullivan and Jack Paar Shows.

Another Blackpool star, Roy Castle, is also scheduled for a big TV series. He is lined up for a Friday night show being planned by ATV.

## Bilk, Ellington in TV series

MR. ACKER BILK'S Paramount Jazz Band and The Ray Ellington Quartet, with Valerie Masters, will be the star groups in Granada TV's new music show, "Bandstand," starting on September 17.

These bands will be seen for at least the first four weeks of the series, when Don Lusher, Max Geldray, Nat Gonella and Johnnie Gray will be featured in turn as the guest instrumentalists.

## Coloured artists in 'Serenade'

AN all-coloured show is planned by ATV for a "Monday Serenade" presentation on August 31, with a bill which includes Jimmy Lloyd, The Southlanders, and The Confrey Phillips Trio, plus American cabaret star Mauri Leighton.

It is now confirmed that the Marino Marini Quartet headline in this show next Monday (24th), as forecast in the NME last week.

On September 7, the spot is devoted to Adele Leigh, whose spot last Monday was cancelled because of a political broadcast.

## Bookings for Borge

COMEDY entertainer Victor Borge has been booked for a number of Rank super-cinema dates in provincial cities during his visit to Britain, for TV shows, at the end of the month.

He will play the Odeon theatres at Blackpool (August 31), Manchester (September 1), Glasgow (2nd), Birmingham (3rd) and Bournemouth (4th).

## MOVE FOR 'GIGI'

THE hit screen musical "Gigi" ends a 34-week run at London's Columbia Theatre on October 1, when it moves to the Leicester Square Ritz.

For "Anatomy of a Murder" which will replace "Gigi" at the Columbia, Duke Ellington has penned the score, and recorded it with his own orchestra.



## Louis Prima & Keely Smith

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## THIS I SWEAR

### The Skyliners

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**NORMAN NEWELL**, Columbia's a & r manager, relates

how he 'found' his greatest disc-discovery—

# RUSS CONWAY



in an  
interview with  
**DEREK JOHNSON**



**LIKE** all major success stories, Russ Conway's arrival on the recording scene was due to an outside stroke of luck. Before he cut his first disc, I had never at any time envisaged him as a recording artist—and neither had he seen himself in that light.

Then, out of the blue, a spur-of-the-moment impulse prompted me to make a record with him—and, lo and behold, a new star was born.

Russ was first introduced to me as a songwriter. He played me some of his work, and I felt that although he possessed a great basic talent, he was not quite ready to enter the commercial field.

In order that he should gain more experience, I got him a job at the renowned music-publishing house of Chappell's—and then I went off on a protracted business visit to America. On returning, I found that Russ had written about twenty tunes, all of which showed a distinct improvement over his earlier efforts.

That was when we first started getting together as a writing team. I honestly feel that, at that particular stage, we showed the promise of developing into a really outstanding partnership.

If it's possible to have one tiny regret about Russ' fantastic success (which is a contradiction in terms,

which has really paid off, giving him his most successful disc to date.

I only hope that this success will indicate his future in pop music. If he continues with this slow but steady and melodic trend of music, who knows, maybe we will have on our hands not a British Presley, but a British Boone.

**DOREEN ROBERTS**, of Longton, Stoke-on-Trent, writes:

Many thanks for the article on Johnny Mathis.

It's always good to see Johnny mentioned in your paper, even more so now that his recording of "Someone" has reached the top twenty.

After waiting so long to see him in person, I'm sure Johnny has a very warm welcome awaiting him when he visits Britain, as it is hoped he will later this year.

In closing, may I just say congratulations for keeping your excellent paper going throughout the printing dispute.

for I'm absolutely thrilled beyond words at the manner in which he has zoomed to the top, it is that neither of us can now devote any time to writing together as a team.

As I say, I think we could have achieved great success in partnership in this way—but, of course, seeing Russ as one of Britain's favourite disc stars affords me infinitely greater pleasure.

During this period when we were occasionally getting our heads together over a manuscript, Russ was engaged in a fair amount of work as accompanist to topline singers such as Dennis Lotis and Lita Roza. And frequently I was using him as pianist at the regular auditions I hold for potential disc artists.

## Out of blue

One day, Teddy Holmes of Chappell's brought me in a number called "Roll The Carpet Up." He said there was a considerable demand for it in the North of England, where it had been featured on a television show, and suggested that I should record it.

Well I liked the sound of the number—but the only pianist I could call to mind who might be available to record it was Ken Morris. When I telephoned him, there was no reply. I was just about to abandon the prospect of making the record, when into the office walked Russ—he wanted me to hear a new song he'd written.

It was at this point that I had the sudden impulse I mentioned. It suddenly occurred to me that Russ might make a good job of it, so I right away I said to him: "How would you like to make a record?" Believe me, he almost fell through the floor in surprise, but when it dawned on him that I wasn't pulling his leg, he was delighted.

I realised that his real name of Trevor (Terry) Stanford just wouldn't click with the public, so we agreed that he should have a professional name.

First we considered Pete Conway but then we finally settled for Russ Conway.

"Roll The Carpet Up" came on the market, and sold some 45,000

copies, which was extremely good going for a solo pianist on his first recording. In fact, I was so pleased with the reaction, that I decided to keep going with Russ, in an effort to build him up. And, of course, the rest is history.

When Russ first entered the recording studio, as a disc artist in his own right, he was a complete bundle of nerves—I don't think I've ever seen anyone so terrified. In consequence, he was apt to make mistakes, and we had to record time and time again, until we finally got what we wanted from him.

But with success has come confidence. Now Russ walks into the studio, sits down at the piano, and invariably rattles off his new disc at first or second attempt. His records always sound so spontaneous—and I can assure you that, to a large extent, they are!

Of course, a great deal is dependent upon the studio engineers obtaining the right balance and sound.

Russ does have his own piano at the studio (it's known as the "Conway"), but it doesn't need a great deal of adjustment by the tuners. It's the balance which is all important, and we have to rely on the engineers to achieve technical perfection in this respect.

Russ himself is absolutely no trouble in the studio. He walks in with a cheery word for everyone, dashes off his latest titles in next to no time, and departs, leaving everyone in a happy frame of mind. I feel that he could quite easily dispose of an entire LP in a day if it were necessary!

Talking of long-plays, we are at the moment about to embark upon a rather ambitious venture concerning Russ. At the beginning of next month, he starts work on a new album entitled "My Concerto For

You." We are hoping to depict every phase of his work on this disc, on which he will be backed by a 50-piece orchestra and a 12-piece choir. The outcome should be most entertaining and attractive, and it will be in the shops towards the end of the year.

Meanwhile, we are releasing a Conway LP on September 1. This one is called "Family Favourites," and it features Russ playing some of the most frequently requested tunes on BBC record shows.

Of course, his new single, "China Tea," is now beginning to sell like wildfire, and I'm delighted to see that this week he has three titles in the NME's best sellers list.

I must admit I'm not surprised at the prompt arrival of his new disc, because it sold 100,000 copies in advance orders before it was issued—and that's no mean achievement for a British artist.

## Response

As a matter of fact, we are experiencing positive reaction on everything Russ does these days. He has only to play a tune on the radio, and the following morning we are inundated with inquiries as to whether he has recorded it. If not, why not?

He must be one of the hottest artists on record in Britain today, and I don't have to tell you how thrilled I am about it—for quite apart from his great box-office appeal, Russ is a really wonderful guy. Everyone who knows him agrees that you couldn't meet a nicer fellow and success rests on his shoulders so much the easier for that.

From my point of view, being closely associated with his career and frequently working with him, I can only say that I wish every artist were as pleasant and easy to work with.

## NAT HENTOFF'S AMERICAN AIR MAIL

**U.S. writer liked Tommy Steele**

**C**OLUMNIST Sheila Graham, reporting on the "Night Of A Hundred Stars", wrote: "I could have stood more of Britain's young rock 'n' roll star, Tommy Steele. The blond Tommy should come to the States. I guarantee he'd be a tremendous success."

● Tab Hunter has chosen to appear in "The Pleasure Of His Company", with Debbie Reynolds, Fred Astaire, Lilli Palmer and Gary Merrill.

● The Crosby brothers are doing so well at the Sahara in Las Vegas that their contract has been extended until September 1.

● Frank Sinatra was responsible for the New York debut at the Blue Angel of 19-year-old Australian singer, Diana Trask. On opening night, Sinatra showed up with Natalie Wood and Bob Wagner.

● Fabian admits he can't act, but he has a rôle in "Hound Dog Man". He explained the phenomenon to Sidney Skolsky: "They tell me I don't have to know things to be able to do them. It's okay with me. But sometimes I get scared."

● Jerry Lewis will do an hour-long TV version of "The Jazz Singer" this fall.

● Sal Mineo is very pleased at his starring rôle in "The Gene Krupa Story". He told Joe Hyams: "This is a rôle every young guy in Hollywood wanted, because it has the 'go, go, go' kind of flavour and has got all kinds of identifications. Gene's basic problem was in handling success. You know, parties... With me it's different. I have my family. They keep me level..."

● Johnny Mathis' brother, Ralph, is making progress as an actor in San Francisco.

## FRANK AND BING—MINUS AGENTS

**A** NEWS item from Earl Wilson: "Frank Sinatra expects to sit down with Bing Crosby without agents in Los Angeles and revive the Clayton-Jackson-Durante movie from which Bing mysteriously withdrew. 'It was my idea and I didn't back out,' says Frank."

● Duke Ellington is the first jazz musician to receive the important Spingarn Medal, the highest honour awarded by the National Association for the Advancement of Coloured People.

● As part of the Monterey, California, jazz festival in October, the Woody Herman band will give several open rehearsals.

● Frank Sinatra is very fond of this philosophy by veteran night club comic, Joe E. Lewis: "You're only young once, and if you handle it right, once is enough."

● Marlene Dietrich has been enjoying a successful night club tour of Latin America on a par with the experience of Nat Cole.

● Frank D'Rone, the excellent Chicago singer, who has finally been recorded by Mercury, is now a protégé of Nat Cole. Nat is advising him on wardrobe and a new act.

● Whenever they refer to Bing in their night club act, the Crosby boys call him "Kathy Grant's husband."

● In October, Knopf will publish Ira Gershwin's "Lyrics On Several Occasions." He'll tell anecdotes about many important show business figures.

● Barrie Chase, who became a star after her appearance with Fred Astaire on TV last season, will, after all be with him again November 4.

● Among other events at the Monterey, California, Jazz Festival in October—where Chris Barber will appear—will be an afternoon programme involving a symphonic brass ensemble conducted by Woody Herman and Gunther Schuller. There'll be world premieres of works by John Lewis, Gunther Schuller, J. J. Johnson, Andre Hodeir, Jimmy Giuffrè and Werner Heider.

● Pianist Ahmad Jamal is getting increasing national attention.

● Perry Como's TV show has been sold to Japan, thereby making 15 countries where he's seen.

## Charlie Gracie come-back planned—on new label

**CHARLIE GRACIE**, the young American singing-guitarist who scored four big hits during a nationwide spell of British popularity in 1957, is attempting a comeback.

Without a British best-seller for almost two years, he's hoping that a recent change of record labels will also lead to a long-awaited change of luck.

Charlie, who has already toured Britain twice, feels that audiences here are among the most enthusiastic and appreciative in the world. He wants to come back here—but he realises that such a trip is largely dependent on whether or not he can secure another disc hit.

That's why he's putting his faith in a song called "Angel Of Love" his second platter to be released here under his new contract with Coral. Charlie will doubtless be happy to learn that the disc is already attracting the attention of Britain's pop music fans.

Charlie began his recording career with the U.S. Cameo label and hit the highspots during the early part of 1957 with a tune you'll recall—the million-selling "Butterfly". It rose to third place in the Stateside charts, and fought a neck and neck battle with an alternative version by Andy Williams.

Parlophone released Charlie's disc in Britain, but although it rapidly attained Top Twenty status, the Andy Williams recording claimed principal honours and eventually reached the coveted No. 1 spot.

However, "Butterfly" served to establish Charlie on the British musical map and an eager army of fans awaited his next release.

Titled "Fabulous", it was already an American hit by the time Parlophone issued it here. It sold even better than "Butterfly", climbed as high as No. 8 and completely out-

sold a British cover version by perennial Alma Cogan.

The Cameo label switched outlets in Britain to London, and it was on that label that Charlie's next two titles appeared. "Wanderin' Eyes" reached sixth place in the charts, despite stiff opposition from Frankie Vaughan's interpretation on Philips; "I Love You So Much It Hurts", the reverse of "Eyes", also made the hit parade grade and provided Charlie with his fourth consecutive British hit.

"Wanderin' Eyes" finally vacated the sellers in November, 1957, and since then, Charlie has been hitless. Mind you, he was knocking on the door of the charts with "Cool Baby" (which he performed in the film "Disc Jockey Jamboree") and "Crazy Girl", while his first Coral coupling "Doodle Bug"/"Hurry U, Buttercup" a few months ago did moderately well.

It's ironical that a tune Charlie popularised during his first British

## Winnie Atwell's passion

Gowns are an enduring passion of mine. I suppose every woman cares about the clothes she wears more than most other things in the routine of her life.

In show business, the questions and problems of stage apparel can become worrisome, almost frightening, but never dull!



tour in August, 1957, became a hit earlier this year—for somebody else! Unlike so many of today's rock 'n' roll guitarists, Charlie really can play the instrument and is an accomplished musician.

A highspot of his stage act was an instrumental work-out on "Guitar Boogie"—the tune which was a hit a while back in the States for The Virtues, under the title "Guitar Boogie Shuffle." Here in Britain, Bert Weedon tasted hit parade stardom for the first time with the title.

Twenty-three-year-old, Philadelphia-born Charlie, who wrote the Tab Hunter hit "99 Ways," was widely acclaimed during his first variety tour here, and was praised again when he returned for more dates in April, 1958. Among the thousands who applauded him on this trip was his wife of two weeks! Personable Charlie proved himself to be one of the most versatile and exciting "big beat" singers ever to appear in Britain. It seems a pity that this talented young man should be out of favour here—let's hope the situation is only temporary.

Spinning to the top



# Jo Stafford

**PINE TOP'S BOOGIE**

c/w ALL YOURS

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# PHILIPS

TWO NOTED ROCK SINGERS WANT TO GIVE UP R'n'R CAREERS—OR SO THEY SAY . . .

# 'Drumbeat' favourite Vince Eager wants to be a Hollywood cowboy

By TONY KENISTON

NO less than three drums beat out the rhythm as Bob Miller and The Millermen and The John Barry Seven almost burst the sides of the dance hall in Shepherds Bush where the "Drumbeat" team were rehearsing full blast. In contrast, Vince Eager sat quietly in a corner licking an ice lolly.

"Real Cool," he said as I joined him. I think he was referring to the lolly, but it could equally well have been the music.

"You know I'd really like to get away from all this rock 'n' roll," Vince added. I was surprised to learn Vince was serious. He meant it.

"I've never really had a chance to do anything else," he told me. "Now I'd like to try singing other songs. I would like to sing in the same style as Johnny Ray, Pat Boone or Frankie Vaughan.

"Come to think of it, I would like my career in show business to follow the same lines as Frank's. Let's face it, rock 'n' roll won't last for ever—but their sort of universal-appeal songs will.

"My ambition is to go into films," Vince went on.

Going into films seems to be infectious. More and more singers seem to be making screen debuts of varying success. Cliff Richard, Marty Wilde, Frankie Vaughan, Max Bygraves, Tommy Steele and Michael Holliday have all made films.

Even "Drumbeat" has not escaped. Adam Faith is currently filming "Beat Girl" at Boreham Wood Studios.

Vince Eager does not just want to make another picture. He has his own very original ideas on the subject.

"I want to star in a Western," he said, throwing his ice-lolly stick into a waste-paper basket with the precision of a cowboy dropping the villain in a final scene. "I wouldn't tackle anything like that in Britain. I would do it in America. I have already had one or two offers to go across the Atlantic."



Unfortunately none of the offers to date included making a Western, but Vince is still hopeful.

"I'd like to go over to America for about a year, just to get established, then go back later and live there permanently."

Vince would still like to make a film in Britain.

"I wouldn't tackle anything like a Western here though," he assured me. "My idea would be a good musical comedy, with bags of scope."

Vince is ambitious and it's commendable that a young British singer should dare to consider invading the American western market.

Certainly this tall, good-looking lad, who has appeared in every edition of "Drumbeat," has the

right build (lean and lanky) for a seat in the saddle.

Whether Vince would have as much success singing Frankie Vaughan's sort of song as he does with rock 'n' roll remains to be seen. Rock 'n' roll has been good to him.

When he arrived in London from Kettering he was broke and it was not long before contracts worth £10,000 were in his pocket. But this was not all luck. Vince has talent—not only for singing, but for living.

At the moment he is at a cross-roads in his career. Vince has some bright ideas of his own. Whether they materialise or not will only be seen in time, but there's no denying that young Mr. Eager is certainly bent on succeeding—and he knows where he wants to go.

# ... and Gene Vincent dreams of full-time farming

THERE is no greater boost to a recording artist's career than a hit disc—and right now Capitol star Gene Vincent needs one more than at any other time during his four years as one of America's foremost "big beat" stylists.

Rumours reaching us from the U.S. suggest that Gene is tired of music and is seriously thinking of quitting show business in order to devote more time to his farm in Los Angeles. His final decision won't be known until his return to the States after dates in Tokyo.

A hit record would most certainly influence Gene's decision and it's quite likely that it'll present itself not in America but in Britain! What makes me say this?

In the first place, the singer's up-to-date version of George Gershwin's "Summertime" has been hovering on the fringe of the best sellers for several weeks and only just failed to make the hit parade grade.

Additionally, interest is already mounting for his most recent coupling "Right Now"/"The Night Is So Lonely," which was only released last



Friday. This disc may well re-introduce Gene to the hit lists after an absence of almost three years.

However, don't get the idea that American fans aren't interested in Gene's distinctive country-and-western flavoured rock 'n' roll style.

He's been a consistent favourite there for some time, and only a few months ago, had a major hit on his hands with "Lotta Lovin'".

Virginia-born Gene, now in his early twenties, made his mark on the musical map during the early months of 1956, and appeared on the scene just a few weeks after Elvis Presley began his sensational climb to stardom.

Dubbed "The Screaming End," Gene hit the jackpot from the word go. His first disc "Be-Bop-A-Lula" soared into the U.S. charts and later found favour among British fans, who made it into a best seller.

However, the BBC promptly placed a broadcasting ban on the reverse coupling "Woman Love" (on account of alleged "suggestive lyrics"). But far from being detrimental to Gene's career, the ban—and its resultant publicity—helped to put him even more in the limelight.

"Be-Bop-A-Lula" was no flash in the pan success. Gene followed it up in Britain with "Race With The Devil" and, before the end of 1956,

scored a third hit with "Bluejean Bop." The latter title, however, proved to be his last British hit, although all his subsequent releases have sold reasonably well.

In the LP field, Gene's discs have continued to sell very well and four Capitol albums have aroused interest among pop music fans. Recently, "A Gene Vincent Record Date" featured him singing a selection of evergreen standards, and he offers a wide variety of material on his next LP set for release next month. Title is "Sounds Like Gene Vincent."

Most people don't realise that Gene is crippled—he sustained a leg injury in a road accident some years ago.

But this in no way affects his in-person performances and reports from the U.S. indicate that he's a virile, energetic performer.

British fans haven't as yet had an opportunity to see Gene "in the flesh," but we've managed to get some idea of his style via two films. In the technicolour production "The Girl Can't Help It," by far the most successful rock 'n' roll film ever made, he recreated his "Be-Bop-A-Lula" hit.

## Second Lesson

Earlier this year, he made his second screen appearance in "Fury Unleashed," and performed two more of his Capitol recordings—"Baby Blue" (a near miss in the hit parade stakes) and "Dance To The Bop."

How did Gene get started in show business? During his early youth, he interested himself in folk songs and taught himself guitar during a spell in the U.S. Navy. After demobilisation, he auditioned for Station WCMS in Norfolk, Virginia, and wound up with a series of appearances on the "Country Showtime" programme.

Gene was content but an executive of WCMS prophesied greater things for him in the future and entered the singer's name in a mammoth audition for Capitol Records. Gene walked away with first place from over 200 young "hopefuls" and was rewarded with a recording contract.

Having gone so far, it would be a great pity if Gene decides to retire from active show business. He's a versatile young artist whose talents deserve recognition, and his possible departure from the pop music scene would be a sad blow to rock fans, both here and in America.

KEITH GOODWIN

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## PERRY COMO



### ON HIS DISCS

My own favourite discs? Well, to be quite honest most of them haven't been the best commercially—by that I mean saleswise. Two of my early discs—"Garden In The Rain" and "If You Were The Only Girl In The World"—readily spring to mind. Two other songs, "I Concentrate On You" by Cole Porter, and "Black Moonlight" are favourites of mine, and these are included on an LP mainly comprising old and popular standards.

# ROMANCE IS STILL PAT BOONE'S STRONG SUIT

## Tony Martin's TOP TEN

MY favourite singers obviously have to be those whose records I treasure in my personal collection, the voices I can listen to time and time again. Here they are then, with the tunes that I always associate with them:

**ALL OR NOTHING AT ALL**, by Frank Sinatra: One of the first numbers he ever recorded with Harry James. He sounded more boyish then, but the wonderful smoothness and sensitivity which we know today were already there.

**NATURE BOY**, by Nat "King" Cole: It sold a million and took Nat, a former jazz specialist, into the homes and hearts of a nation.

**LITTLE WHITE LIES**, by Dick Haymes: He recorded this a number of years back, and it was already an oldie before it became his special trade mark.

**I'M WALKING BEHIND YOU**, by Eddie Fisher: My fondest recollection of Eddie ties in with this simple and sincere rendering of Billy Reid's British success.

**JEZEBEL**, by Frankie Laine: It is this thrillingly passionate number that will always be associated with Frankie in my mind.

**MEMORIES OF YOU**, by Louis Armstrong: Louis has a knack of twisting the most unlikely material to fit his unique personality. This early one is my top choice from all the hundreds of discs he has made.

**SECRET LOVE**, by Doris Day: One of the most distinguished ballads of recent times, sung by a freckle-faced lass who made it her own.

**BLUES IN THE NIGHT**, by Dinah Shore: I rated this an important event in my musical life when I first heard it back in 1942.

**RUM AND COCA-COLA**, by The Andrews Sisters: This satirical, infectious disc must have been featured on every AFN disc-jockey show in the closing months of the last war—much to the delight of every GI, because we Americans, in common with the British, enjoy laughing at a joke against ourselves now and then.

**I APOLOGISE**, by Bing Crosby: This must have been cut for Brunswick around 1931. I'm not sure if this counts as Bing's first real hit, but it came near the start of his glory.



... and here is one good reason. PAT is very happily married to his wife SHIRLEY, whom he courted and married "Twixt Twelve and Twenty."

By DEREK JOHNSON

actor, without resource to singing, in "Journey To The Centre Of The Earth."

Add to this wealth of experience, the fact that Pat has collected no fewer than eleven Golden Discs since his first record ("Two Hearts, Two Kisses") was released early in 1955, and you'll appreciate what a versatile and consistent performer is Pat Boone.

Despite this, Pat remains essentially modest, quiet and down-to-earth.

He's strictly a family man, and still the fresh, clean-cut youngster who brought some sense of balance and respectability to the "pop" music scene—just when it was in the throes of being bogged down by brash, nerve-shattering, out-and-out rock.

"What's the fuss about?" asks Pat. "I like to sing, and I'm glad I can make people happy. But I can't see that I have any extraordinary talent."

### Example

It's difficult to condense into one article a full assessment of Pat's widespread popularity and pulling-power. So let one isolated incident act as a specimen.

It happened when Pat was playing a one-night stand at a fair in North Carolina. A steady downpour of rain had begun early in the day, and still hadn't eased up at the time of Pat's performance. "It's pointless to start taking money if hardly anyone shows up," said Pat to his manager.

But he need not have worried. For that night, despite the pouring rain, Pat drew an attendance of no fewer than 80,000—all clad in raincoats and hoods!

And at about the same time, Pat fulfilled a date in Chicago, and played to a crowd of 35,000 bobby-soxers, who stood to give him an ovation lasting a full five minutes! So just because Pat experiences occasional periods when his records aren't selling quite as solidly as before, just because he's sometimes in the bottom half of the charts instead of the top—let's not assume that he has lost his appeal. Far from it!

For Pat has many, many years of topline entertainment before him. At his present age of 25, he is busily singing about the period "Twixt Twelve And Twenty," and is thus providing himself with his biggest hit for some months.

I think he can safely look ahead to the period twixt thirty and forty—when I think he'll be just as big an attraction as he is today. For Pat Boone is in the Crosby-Sinatra category. His appeal and singing style are ageless and timeless.

DEREK JOHNSON



## Edmundo Ros adds bagpipes!

THE recent publicity surrounding the arrival in this country of the man who has done so much for Latin-American music in the States, Xavier Cugat, has prompted Britain's own L-A champion to produce something extra special out of the bag—to show the world that he is of equal significance when it comes to dispensing those captivating tropical rhythms.

Perhaps "out of the bagpipes" would be a more appropriate term—for, believe it or not, on his latest recording Edmundo Ros has skilfully blended the fascinating lilt of the merengue tempo, with the unmistakable skirl of the pipes.

Those who hail from North of the Border will tell you that there's nothing more heart-warming and inspiring than the sound of the pipes playing Scotland's favourite march "Scotland The Brave."

But how will they regard the Ros interpretation? Well, far from considering it bad taste, they must be pleased that their beloved pipes are experiencing wider appeal, through the medium of the "pop" market—while Sassenachs like myself will probably agree that they've never heard the pipes sound better!

Mind you, it takes a little gilt off the gingerbread to report that the two pipe majors, who blow so convincingly on this record are, in fact, professional musicians—neither of whom have ever been to Scotland!

They are Alf Edwards, a Londoner, who is particularly noted for his concertina and trombone playing; and Urban Lehmann, who is of German-Italian parentage, and is featured on baritone sax on many of Frank Chacksfield's recordings. To those who know their pipes, I should report that Alf is playing drones on "Scotland The Brave" and Urban is heard on melody pipes.

### Sacrilege?

What's that you say, Mac—sacrilege? Well, maybe the spirits thought so, for at the recording session the Decca studios were suddenly plunged into darkness with the orchestra in full cry—and no amount of tampering by the electricians could remedy the situation. Everyone was sent home, and a week later they all reassembled—this time the session went off without mishap.

With Latin-American music rapidly becoming one of the favourite forms of "pop" music, Edmundo Ros has been making valiant efforts to produce something different and distinctive, whilst still retaining the basic rhythms.

Decca are on to a good thing in Edmundo for, although his records are not the type to force their way continually into the hit parade, his regular issues are unfailingly steady sellers.

Sambas have always proved specially profitable for Edmundo, three of his most successful being "The Wedding Samba," "The Choo-Choo Samba," and "The Laughing Samba."

Among his other hits were "Boys And Girls Like Saturday Night," and a previous excursion North of the Border (this time without pipes!) for "The Scottish Samba."

But now he is busy exploring new territory. Recently, he startled the L-A world by transcribing the haunting "Harry Lime Theme" to the tropical idiom. Then he took the States by storm with his cha-cha-styled interpretation of the "Colonel Bogey" march.

Edmundo has already tried every imaginable combination of instruments on previous discs, from oboe to harp. Full marks to him for taking such a musical gamble—and for emerging with flying colours.

BRUCE CHARLTON

SIX weeks ago, writing in the NME about the latest Pat Boone release, reviewer Keith Fordyce pounced upon an up-tempo novelty called "Rock Boll Weevil" and boosted it up to the skies. Keith declared that Pat was back where he started—and that maybe this was to his advantage, in view of his recent moderate success with ballads.

Despite Keith's praise, and Pat's own indication that he can cope with the beat numbers just as effectively as anyone else, it's the other side to which the public has taken a fancy—the dreamy, haunting, nostalgic "Twixt Twelve And Twenty". At the moment, it's riding high in the best-sellers at 20th position.

Which just goes to show that there's no one quite like Pat when it comes to sentimental ballads. Several times he's made an attempt to get back to the faster-paced numbers with which he was originally associated. In fact, it's become quite a habit for him to couple a ballad with a quicker, finger-snapping item.

Remember his previous hit parade entry, "For A Penny"? On the reverse he waxed "The Wang-Dang Taffy-Apple Tango." Going one step further back, you'll recall that "Good Rockin' Tonight" was featured on the back of "With The Wind And Rain In Your Hair."

Yet always, it's the ballad which emerges triumphant. The only exception of any note was the spiritual-type "Wonderful Time Up There"—and that succeeded solely because it was an easily memorised melody and a well-constructed tune, even though it was a beat number.

These are the qualities for which the fans look in a Pat Boone recording.

They are so used to his fantastically high standard in choice of material, quite apart from his superb and distinctive style, that the slightest lapse is immediately reflected by a drop in chart placings.

The reason why Pat Boone did not have such a successful year in 1958 as on previous occasions is not due to any drop in popularity on his account—I think it's because most of last year's record titles ("Gee, But It's Lonely" and "If Dreams Came True," being a fair example) do not

measure up to the all-absorbing, appealing standard of the earlier "I'll Be Home," "Friendly Persuasion" or "Love Letters In The Sand."

It's on the strength of discs such as these that Pat has built up his reputation as the world's outstanding purveyor of romantic ballads—a reputation which was established after he had first convincingly conquered the rock world, with his rendition of such numbers as "Ain't That A Shame" and "Tutti Frutti."

### Lean time

Admittedly, he had a comparatively lean time last year, though what Pat Boone would consider a lean time, would doubtless be regarded as a huge success by other less fortunate singers.

But now, thanks to the advent of some slightly stronger material, he is showing signs of a return to his old form.

"Twixt Twelve And Twenty" is one of the loveliest ballads of the year, and it has the added advantage of bearing the same title as his autobiography, recently published in this country. Already the book has sold appreciably over 350,000 copies in the States (not a bad sales figure for records, let alone books!) and was for a time top of their best-sellers list for non-fiction works.

Like all today's top entertainers, he is rapidly expanding his scope to embrace other aspects of the business. Based on a recent audience survey, his weekly television show was the top-rated half-hour musical show in America.

He is also a top box-office attraction in the cinema industry, where his movies "Bernadine," "April Love" and "Mardi Gras" have all been instrumental in pulling in the cash customers. Now he is out to prove himself as a straight dramatic

# NOTHING 'MELANCHOLY' ABOUT TOMMY NOW!

LIKE perennial Connie Francis, Tommy Edwards has a pleasing habit of reviving hygone songs into current hits. And right now, after an absence of just over six months, he's climbing the hit parade once again with another oldie dressed in modern finery—"My Melancholy Baby".

Tommy hit the jackpot towards the end of last year when "It's All In The Game"—the second version of this 46-year-old song he had recorded for the U.S. MGM label—topped the best sellers on both sides of the Atlantic.

It was Tommy's introduction to the record-buying public here and they seemed to go for him in a really big way. But although the disc stayed in the charts until the end of January this year, interest in the singer dwindled to virtually nil once the record faded from view.

Now this is very strange—for in America, Tommy lost not an ounce of his new-found fame. Indeed, since "It's All In The Game", he's turned out a succession of noteworthy hits including "Love Is All We Need", the "Morning Side Of The Mountain"/"Please Mr. Sun" coupling and more recently, "My Melancholy Baby".

Tommy's sensational climb to fame after a somewhat uneventful life in show business since the age of nine has meant a lot to him. He's been in continuous demand all over the States, sandwiching major TV appearances between engagements at

leading hotels, night clubs and cocktail lounges.

One of the first Britons to hear the Richmond (Virginia) born singer in person was top band-leader Ted Heath.

During its fourth American tour last October, the poll-winning Heath band accompanied Tommy on a mammoth concert date at Troy, New York State.

### Admirers

It's difficult to ascertain who of the two admired the other most. After the tour, Ted expressed great admiration for Tommy's relaxed, easy style; and Tommy later wrote: "I must put on record my sincere belief that in the Ted Heath Orchestra, you've really got something you can feel proud about. What a great bunch of musicians!"

Tommy, whose first MGM album "It's All In The Game" was released here during April, has devoted a lifetime to music, and openly confesses that it is the most important thing in his life.

"Music", he confidently declares, "is like a handshake. To me, it's a way of saying to people 'I like you—let's share something good together'."



When Tommy talks about music, he means music as a whole and not simply one particular style. "I like all styles because I enjoy tackling different things. And I like to watch the trends change. Anything that happens that the public likes, I like too. After all, I'm one of the public", he says.

Long before he began his singing career, Tommy achieved a fair measure of success as a songwriter. It was via one of his songs—"All Over Again"—that he signed his

# JAZZ

by KEITH GOODWIN

THE FRUITFUL, EXTREME-LY successful association between trumpeter Miles Davis and arranger Gil Evans which began with the memorable "Miles Ahead" album is now continued with a subtle jazz interpretation of George Gershwin's PORGY AND BESS (Fontana TFL 5056). This is the first of many "Porgy" albums and is likely to be the best.

Evans' colourful orchestration makes intelligent use of French horns and woodwind in addition to the reed and brass sections, and bassist Paul Chambers and drummer Philly Joe Jones form a fine rhythm duo. Miles, the principal soloist, blows beautiful flugelhorn and occasional trumpet, and Bill Barber's bass-like tuba solo on "The Buzzard Song" is particularly striking. Here's a really great album—I urge you not to miss it!

HARD on the heels of the recent Bert Courtney quartet album "New Blues For Old" (reviewed a few weeks ago) comes another Decca release which attains almost the same exceptionally high standard. Titled HALT! MAJOR BLUES AHEAD (DFE 6564), the set features trombonist Keith Christie with the same admirable rhythm section—Eddie Harvey (piano), Pete Blanning (bass) and Eddie Taylor (drums). Here's another feather in the cap of British jazz!

MONDAY night is jam session night at New York's famous Birdland niterie and a happy, free-blowing session which took place early last year is now available on Columbia's MONDAY NIGHT AT BIRDLAND (33SX 1160). There's some good stuff here from tenorists Hank Mobley and Billy Root, trombonist Curtis Fuller and the remarkable Lee Morgan on trumpet. Pianist Ray Bryant and his brother Tommy (bass) and drummer Specs Wright comprise the driving rhythm trio.

EXPERIMENTS IN SOUND (Capitol T981) by the Johnny Richards Band isn't the kind of record I would go out of my way to hear. From a purely musical standpoint, it's all very interesting, but I'm not exactly sure of its relationship to jazz. Anyway, if you're looking for something different, you'll enjoy this, especially the solos of Burt Collins, Ray Copeland, Billy Byers, Jimmy Cleveland, Jim Dahl, Gene Quill, Frank Socolow, etc.

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12.05 Family Theatre; 2.05 Highway Of Melody; 3.30 Moods In Melody; 5.05 Spotlight; 7.05 People Are Funny; 8.05 AFN Playhouse; 9.15 Panorama; 10.30 Romance In Music.
MONDAY
11.15 Request Show; 12.05 Melody Mart; 1.05 Outpost Concert; 2.05 Stickbuddy Jamboree; 3.15 One Man's Family; 4.05 Request Show; 5.15 New Yorkers; 6.05 Music In The Air; 9.30 Golden Record Gallery; 10.05 Late Request Show.
TUESDAY
11.15 Request Show; 12.05 Melody Mart; 1.05 Outpost Concert; 3.15 One Man's Family; 6.05 Music In The Air; 7.05 What's My Line; 9.30 Jazz Workshop; 10.05 Late Request Show.
WEDNESDAY
11.15 Request Show; 2.05 Stickbuddy Jamboree; 2.30 Grand Central Station; 3.15 One Man's Family; 4.05 Request Show; 6.05 Music In The Air; 7.05 Groucho Marx; 8.30 Suspense; 9.30 Lawrence Welk; 10.05 Late Request Show.
THURSDAY
11.15 Request Show; 12.05 Melody Mart; 2.05 Stickbuddy Jamboree; 3.15 One Man's Family; 4.05 Request Show; 6.05 Music In The Air; 7.05 Rusty Draper; 9.30 World Of Music; 10.05 Late Request Show.
FRIDAY
11.15 Request Show; 1.05 Outpost Concert; 2.05 Stickbuddy Jamboree; 3.15 One Man's Family; 4.05 Request Show; 6.05 Music In The Air; 7.30 Gunsmoke; 9.30 Stars Of Jazz; 10.05 Late Request Show.
SATURDAY
11.15 Request Show; 11.45 Guest Star; 12.30 Saturday Salute In Music; 3.15 Jim Backus; 4.30 Treasury Of Music; 6.05 Music In The Air; 7.05 Grand Old Opry; 8.05 America's Popular Music; 9.05 Band Stand U.S.A.; 10.05 Dancing On Two Continents.

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SUNDAY
7 Juke Box; 7.30 Portrait of a Star; 7.45 Teddy Johnson and Pearl Carr; 8 Frank Sinatra; 8.30 Calling The Stars; 9 Get Well Soon; 9.30 L.P. Parade; 9.45 A Date With Perry Como; 10 Record Rendezvous; 10.30 Woodbine Quiz-Time; 11 Top Twenty; 12 Top Rank Time.
MONDAY
7 Non-Stop Pops; 7.30 Monday's Requests; 8 Top Rank; 8.15 Film Time; 8.30 The Jo Stafford Show; 9 Deep River Boys; 9.15 The New Lawrence Welk Show; 9.45 Top Tune Time; 10 Jack Jackson; 10.30 Pete Murray; 11 How Christian Science Heals; 11.15 Frank and Ernest; 11.30 The World Tomorrow.
TUESDAY
7 Non-Stop Pops; 7.30 Tuesday's Requests; 7.45 Gala Party; 8 Tuesday's Requests; 8.30 Haunted Ballroom; 9 Ruby Murray; 9.15 Presenting Guy Mitchell; 9.30 Your Record Date; 10 The Capitol Show; 10.30 Fontana Fan Fare; 11 Revival Time; 11.30 The World Tomorrow.
WEDNESDAY
7 Non-Stop Pops; 7.15 Wednesday's Requests; 7.45 The R.K. Record Club; 8 Wednesday's Requests; 8.15 It's Record Time; 8.30 Eric Jupp Orches-

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## TAIL-PIECES BY THE ALLEY CAT

### Top Rank achieve results quickly

CONGRATULATIONS, Top Rank Records, on a creditable success story in their first six months; starting with Harry Simeone's "Little Drummer Boy," other notable hits include Bert Weedon's "Guitar Shuffle Boogie," two Craig Douglas Top 20 entries, and Freddy Cannon's current best-seller—besides "Cry" (by The Knightsbridge Strings, under direction of Reg Owen and Malcolm Lockyer) rapidly rising in U.S. charts... Surprisingly, Shirley Bassey co-starred with another feminine singer, Petula Clark, for Blackpool concerts (presented by Harold Fielding last Sunday)—but appearance of Gary Miller was not advertised!... BBC-TV producer Ernest Maxin married for many years—but Neal Arden's "People" column states he is a bachelor...

Vic Damone probable for TV dates here soon... Connie Francis LP "My Thanks To You" issued in U.S.—Norman Newell penned title song... To discuss forthcoming series, Stewart Morris (BBC-TV producer) visited Ken Mackintosh at Blackpool last week...

A "Daily Herald" suggestion of Roy Castle's show business retirement infuriated him... Mel Torme's first hit title ("Careless Hands") a Sheb Wooley disc revival... Hollywood Imperial label chief Lew Chudd has signed a new singer, Al Anka—who is a cousin of Paul Anka...

Judy Garland guaranteed £35,000 from Chicago financier Charles Wacker—to film "Gaiety Girl" in London... Tonsillitis forced Marion Ryan's four days withdrawal from Blackpool show... Dean Martin has inked singer Ruth Gillis to management contract...

L. G. Wood, managing director BMI Records, and C. H. Thomas, divisional director, EMI, planned to America Sunday morning... When Eddie Fisher returns to America, TV dates, with Jimmy Durante co-starring, are probable... HMV manager Wally Ridley holiday making in Czechoslovakia...

Now in Europe—Donald O'Connor for seven weeks... "Love Among The Young," Jimmy Darren's latest waxing, penned by Jule Styne and

his son, Stanley Styne... Producing his first U.S.-TV series—Alan Jay Lerner, "My Fair Lady"/"Gigi" author... Almost completely bald, Artie Shaw visited London this month—with wife, actress Evelyn Keyes... "Plenty Good Lovin'," written and waxed by Connie Francis, released (MGM) here today (Friday)... Barbara Lyon is a pleasing singer—but is Jack Baverstock (Fontana manager) justified in waxing brother Richard Lyon's dismal vocal efforts?

New York cabaret debut quote: "I marvelled at Tommy Sands' poise and showmanship"—Louella Parsons, famous U.S. columnist... Cherry Wainer's Blackpool season farewell party guests included Ronnie Hilton, Marion Ryan, The Mudlarks, Ken Mackintosh, Cuddy Dudley, Red Price, Freddie Mills, Roy Castle, The Dallas Boys and pianist Will Fyffe, jr... For creating good-will in Latin-American countries, Nat "King" Cole received U.S. International Plaque...

Why were ATViewers told by Diana Dors "Pink Shoe Laces" topped hit parade here?... Ted King (208 disc-jockey) lost his sister, Mrs. Maureen Clarke—killed in car crash... HMV chief Wally Ridley should consider single release of Ronnie Hilton singing "Bless This House"



THE IMPALAS

Lloyd Price voted top rhythm 'n' blues male singer, and La Verne Baker (No. 1 feminine vocalist) in "Cash Box" disc-jockey poll; The Coasters (vocal group winners), Bill Doggett (orchestra)—plus most promising male vocalists Jackie Wilson, who tied with Brook Benton... Tremendous admiration for The McGuire Sisters is not concealed by The Poni Tails... His own composition included on Pye's next Roy Castle disc release...



Made famous by Bill Haley, "Shake Rattle And Roll" first-ever title Elvis Presley featured on U.S.-TV debut... Film producer Jerry Wald commissioned "Hound Dog Man" songs from Sammy Cahn and orchestra leader Alfred Newman; now they're discarded—in favour of Fabian's two managers!...

Presumably new release from Eddie Cochran ("Boll Weevil Song") is same title as Pat Boone's recent issue?... Not Blackpool—Harold Davison spent holiday in America, with his wife Rene Davison and their son... Besides Al Martino's "Darling I Love You," other noteworthy U.S. issues include Sal Minceo "Make Believe Baby," Fats Domino "I Want To Walk You Home" and The Four Preps "I Ain't Never"...

Latest Lloyd Price waxing, "Gonna Get Married"... Reported Sarah Vaughan vacating Mercury—to reunite with Billy Eckstine on U.S. Roulette label... No new plans for Anthony Newley waxing within next few months...

According to Neal Arden's "People" column recently, actress-singer Anne Heywood admitted hating men; but hopes of marrying Raymond Stross now admitted by her!... Leslie Grade approached in New York by manager Lee Magid—for consent to handle Alma Cogan U.S. dates... Luxembourg chief Geoffrey Everitt has enjoyed a cruise with Norrie Paramor (Columbia's a & r manager)...

Former Pat Boone publicity agent signed by Randy Wood for U.S. Dot Records—Norman Greer... Produced by song-writers Lester Sill and Lee Hazlewood, American TV "The Quiet Three" series stars guitarist Duane Eddy, in straight acting role

Llandudno season by Russ Conway ends September 1... Current "Teenage Heaven" release by Eddie Cochran is "Home On The Range" with new lyrics... When Barbara Lyon's divorce announcement was made, husband Russell Turner conveniently holiday-making abroad—with Tony and Joan Osborne... A consistent U.S. hit-maker, only one Jackie Wilson disc reached Top 10 here...

At London's Pigalle Restaurant, Bob Miller spotted fellow bandleader Norrie Paramor recently—entertaining Cliff Richard and his parents, Mr. and Mrs. Roger Webb... On Australian radio Alan Freeman heard first disc he ever waxed—The Stargazers' "Music Music Music," with Ron Goodwin Orchestra backing... Producer Stewart Morris should have known better than let Sylvia Sands ruin "Love" on BBC-TV "Drumbeat"...

Captaining his own cricket XI, Dickie Henderson accomplished a hat-trick against Charlie Drake's team—at Fleetwood on Sunday... Decca Group a & r chief, Frank Lee, converted into an Eddie Fisher fan?... On Saturday's ATV "Spectacular," Cliff Richard should have paid token of respect to Jayne Mansfield—by wearing a double-breasted jacket!

Dave Dreyer, veteran composer, is Brook Benton's personal manager... "Angel Face," Jimmy Darren's next disc title... An EP by Jacques Charrier has been waxed; he is Brigitte Bardot's husband... On ATV "Saturday Spectacular," Diana Dors singing "Imagination" sounded like Alma Cogan at times... Leeann Music Ltd. is Robert Mellin's new British publishing firm, with Lee Gallo partnering him... Presented by Lee Gordon, recent Australian package combined Lloyd Price with Conway Twitty and the Kallin Twins for concert tour...

Finally, David Jacobs' "Pick Of The Pops" had to include Paul Anka's "Lonely Boy"... Examples of strange names on U.S. discs—Rocky Storm, Jivin' Gene, Romance Watson, The Wallers, Bobby Blue Bland, The Tassels, Tonto Schwartz, The Delicates, Gay Poppers, Ira Ironstrings and Mickey Mozart!... "Cash Box" low-priced stereo album chart lists Geraldo's "Dance, Dance, Dance" No. 10...

Richard, Marty Wilde, Duane Eddy, Johnny Horton, Tommy Sands, Joan Regan, Craig Douglas, John Barry and Dion and The Belmonts... More recording stars are spotlighted in the novel "Stars And Their Secrets" feature, in which Billy Eckstine, The Poni-Tails, Ruby Murray, Bert Weedon, Paul Anka and Billy Fury reveal little-known stories about themselves... You'll recognise the August HIT PARADE by the brand-new portrait of Anthony Newley on the front cover. There is also a full-page pin-up picture of Elvis Presley... And, of course, there are all the regular features that make HIT PARADE a must with every pop music fan—record reviews, news and gossip from America, a guide to the new film musicals, readers' letters, fan club news, as well as the pop music quiz and picture puzzle... Make sure of your copy by placing a firm order right away with your usual newsagent or bookstall. If you have any difficulty, fill in the coupon on page 11 and a copy will be rushed to you by return of post.

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## New hit vocal group didn't wait in vain

By CHARLES GOVEY

LAUNCHING a new American vocal group recording in this country always seems to be a chancy business. Some of them are an immediate, sure-fire hit with British fans; others fail to make an impression no matter how often they're played over the air.

What a surprise, then, for The Impalas, who have suddenly found themselves with a delayed-action hit in Britain after waiting around for over four months!

Their novel waxing of "Sorry I Ran All The Way Home," released here on the MGM label as long ago as April 17, has only now turned up in the best-selling charts at No. 28.

Probably one of the reasons for the delay is that it's one of those bright, brash teenage numbers that aren't a natural choice for the major disc programmes like "Housewives' Choice" and "Family Favourites." As a result the fans have had to wait for extensive plays on Radio Luxembourg before having a chance of hearing it.

But the boys haven't been idle during the waiting period. Over in the States, reaction to their recording was immediate and enthusiastic.

### Got to No. 2

In a short period of time "Sorry" leaped to No. 2 in the "Billboard" charts and altogether stayed in the Top Twenty for 11 weeks. The Impalas rapidly established themselves as one of the nation's outstanding new vocal groups.

Four good-looking youngsters make up the personnel of this new singing team—Joseph Frazier, who is the group's lead singer, Richard Wagner,

Lenny Renda and Tony Calouchi—and it's their very first recording.

The boys all hail from the Carnesie section of Brooklyn. One evening they were harmonising on a street corner in their neighbourhood when they were heard by a songwriter-vocalist called Gino.

Gino had already made something of a name for himself as a member of the Gino and Gina singing team, who had chalked up a sizeable hit in the States with "Pretty Baby, It's Been A Long Time."

### Wrote song

It so happened that Gino had just written a song which he felt was exactly right for the new quartet he had discovered. He got them to cut a demonstration record and took it along to Cub Records, a subsidiary of the American MGM firm.

The company were so impressed with the tune and the group that they immediately signed The Impalas to a recording contract.

Needless to say, the title of that demonstration song was "Sorry I Ran All The Way Home," and it caught on with the record-buying public almost as soon as it was released.

Recently the boys followed up their first hit recording with a new release in a similar idiom—"Oh What A Fool." It's due to be released in Britain very soon.



When DENNIS LOTIS and Stargazer vocalist JUNE MARLOWE appeared in ITV's "Summersong" recently, June played the part of a news-stand girl in an actual bookstall in Piccadilly underground. Guess what paper she passed over to Dennis? The NME—of course.

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## IN AUGUST 'HIT PARADE' — 'Postcard' for all from Lonnie Donegan!

SEASIDE greetings from Lonnie Donegan! The "Battle Of New Orleans" recording star naturally finds it impossible to send a postcard from Great Yarmouth to every one of his fans. Instead he has written a personal article in the August HIT PARADE—out on sale next Monday—telling you of the wonderful time he is having with his summer season show.

Another star contributor to the new edition of HIT PARADE is Doris Day. She describes some of the many little things in her life that go to make up her happy, sunny personality.

Then there is Lloyd Price, brilliant composer and hit recorder of "Personality", who writes about his early days in New Orleans and how he began writing songs while still in his teens.

Eddie Fisher also writes a personal article which includes his views on the current recording scene and his reasons for wanting to become a singer. Another is by Johnnie Ray, who talks about his early hit recording of "Cry" and the influence it had on his emotional singing style.

Connie Francis, too, contributes a fascinating article about her spare-time activities in the "My Hobbies" series.

As always, the August HIT PARADE is packed with pictures and stories about all your musical favourites.

Among the stars prominently featured this month are Little

Richard, Marty Wilde, Duane Eddy, Johnny Horton, Tommy Sands, Joan Regan, Craig Douglas, John Barry and Dion and The Belmonts.

More recording stars are spotlighted in the novel "Stars And Their Secrets" feature, in which Billy Eckstine, The Poni-Tails, Ruby Murray, Bert Weedon, Paul Anka and Billy Fury reveal little-known stories about themselves.

You'll recognise the August HIT PARADE by the brand-new portrait of Anthony Newley on the front cover. There is also a full-page pin-up picture of Elvis Presley.

And, of course, there are all the regular features that make HIT PARADE a must with every pop music fan—record reviews, news and gossip from America, a guide to the new film musicals, readers' letters, fan club news, as well as the pop music quiz and picture puzzle.

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