

# ELVIS PRESLEY—Special inside story!

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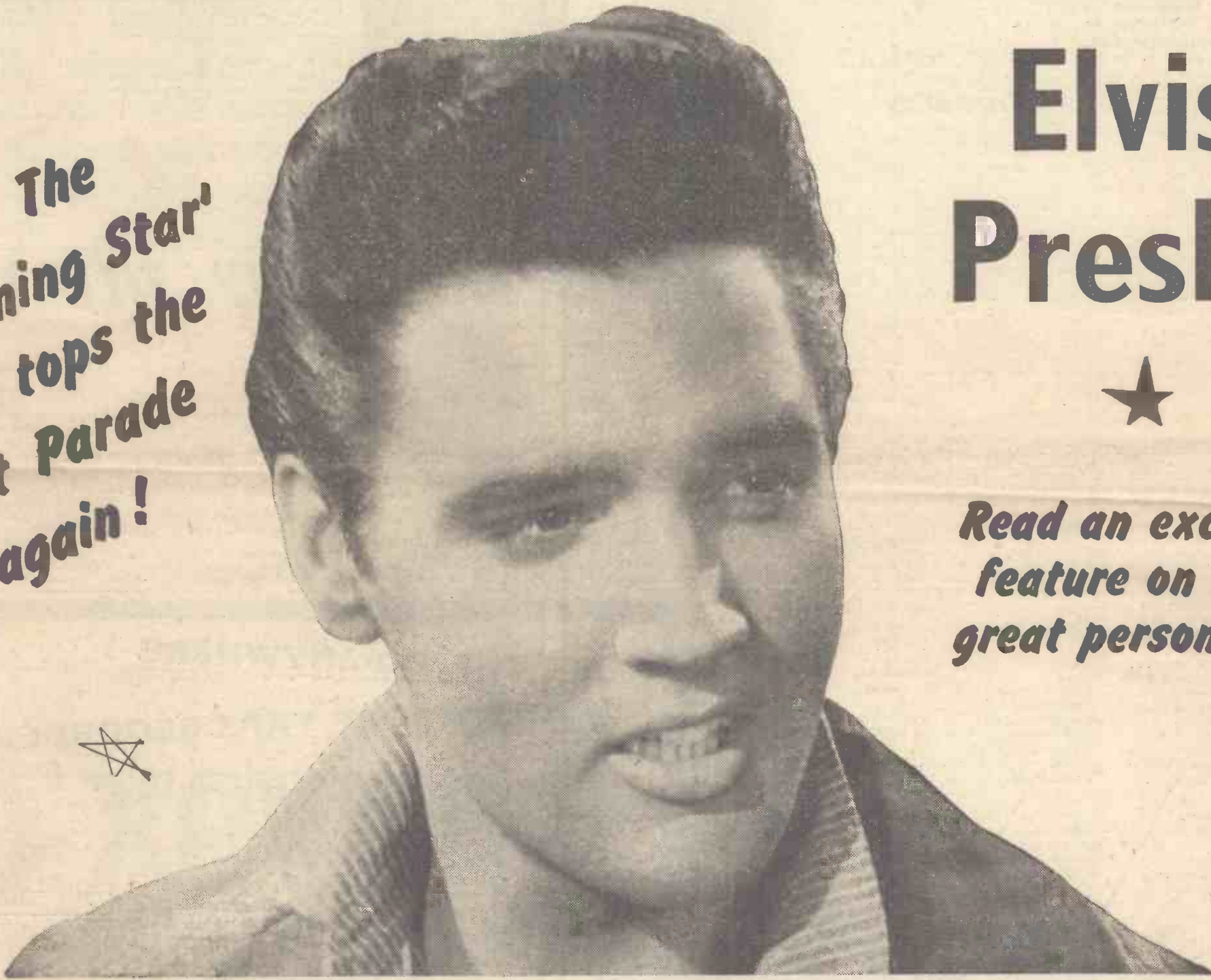
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No. 6 in **ONE** week



# "When I saw Adam Faith my heart stopped"

## admits CONNIE FRANCIS

IT is generally expected in the show business world that Connie Francis will pay this country another visit in March. Good! The world's outstanding young female singer is always a welcome visitor to Britain—not only because we are glad of the opportunity of enjoying her infectious singing style in person, but also because we fully appreciate the consideration which she is showing to her British fans, as a result of these frequent visits.

What will Connie do if she comes over again in a few weeks time? Well, undoubtedly she will make at least one major TV appearance, and the chances are that she will cut some more tracks for MGM in EMI's London studios—with her favourite British musicians, Geoff Love and Tony Osborne, providing their usual lush backings.

But I'm sure there are two questions in the minds of many teenage fans, for which it isn't possible to supply official answers.

Will Connie be seeing Adam Faith again when she returns here? And is there anything really serious between these two fine entertainers?

### Privacy

When I have spoken to Connie on the subject in the past, she has tended to treat it rather lightly. Her remarks on Adam have been largely confined to his prowess as an artist. And Adam himself dismisses their friendship with a shrug of the shoulders, changing the subject with noticeable haste.

It is understandable that two young performers, who are continually in the public eye, should be anxious to maintain some privacy.

Not that either of them complains about the widespread speculation concerning their friendship, for both are sensible enough to realise that, with their big names, they cannot possibly

hope to keep themselves completely to themselves.

The reluctance of Connie and Adam to comment on their association is understandable. The truth of the matter is that they don't really know where they stand.

They've not had very much time alone together—inevitably surrounded by a battery of journalists, agents, musicians and all the other backroom boys of show business.

Besides, they are essentially career-minded people.

They are both on record as having said that they don't intend to get married for several years.

### Unreality

Connie once mentioned 25 to me, as the age when she would start contemplating marriage—while Adam went a stage further and suggested 30!

In the midst of the everlasting whirl and glitter of the entertainment world, it is far from easy to take a rational view of personal things. In a sense, they are living in a world of unreality.

Maybe that's why, when they do succeed in snatching five minutes alone together, they have to pinch themselves to make sure they're not dreaming! And it probably explains why they find it difficult to analyse their true feelings—particularly with 3,000 miles of ocean separating them for the greater part of the year.

It is also, perhaps, the reason why they prefer not to comment on their association to the Press—simply because they really don't know their own minds.

But, over in the States, far removed from the excitement of her friendship with Adam, Connie had more time to think about the young British singer—and to put their relationship into proper perspective.

Recently, she gave a lengthy interview to the American "Photoplay" magazine, concerning her first meeting with Adam. And her comments show clearly that she is extremely fond of him—far more so than she would have us suppose in the past!



Their first meeting—at a Variety Club luncheon in London's Dorchester hotel last spring.

She admits, in fact, that she was hit hard by Adam, from the very first moment she saw him. It was at a reception in a London hotel, and Connie was completely surrounded by a crowd of people trying to get at her. She felt a tap on her shoulder.

turned round—and there was Adam. To use her own words: "My heart stopped"! She says that she was completely fascinated by his appearance, especially his hair which looked as though it had been "cut with an eggbeater," and by his fascinating smile.

She got off on the wrong foot by mis-hearing his introduction—she thought he had called himself Adam Wade. But he broke the ice by pretending he thought she was Connie Stevens. After that, there seemed to be a natural bond established between them.

"I flipped!" comments Connie. meetings, and her great joy at going on a sightseeing tour of London with Adam as guide. And when she flew back to the States, she tells us that her eyes were full of tears. In the final passage of the interview, she remarks that she is very much looking forward to seeing Adam again. She is keeping her fingers crossed, she says, and hoping that nothing will spoil their relationship.

So Connie has come right out into the open, and has admitted that she has a considerable feeling for Adam Faith. A feeling that, judging by the manner in which Adam is constantly turning up at her hotel when they are both in London, is mutual!

And it is further enhanced by Connie's admission that they have written to each other nearly every day, since the occasion of that first meeting in London.

It's pretty certain then that the two will be getting together, when the MGM singing star next visits these shores. In fact, one is prompted to wonder whether her desire to see Adam again is the primary cause of that transatlantic trip!

No doubt the life of a girl like Connie is filled with personal ups and downs. She is always on the move, and is perpetually meeting appealing and attractive young men—but seldom has the chance of really getting to know them.

She describes the thrills of their

BRUCE CHARLTON

## Life-lines of JOHNNY TILLOTSON

Real name: Johnny Tillotson.  
 Birth date: April 20, 1940.  
 Birth place: Jacksonville, Florida.  
 Height: 5ft. 8ins.  
 Weight: 135 lb.  
 Colour of eyes: Dark brown.  
 Colour of hair: Dark brown.  
 Present home: He has an apartment in New York.  
 Instrument played: Guitar.  
 Education: Palatka Senior High School, University of Florida.  
 Educational achievements: B.S. degree in journalism, radio and TV.  
 Musical education: Self-taught. His parents bought him a ukulele when he was a boy and he was later given his father's old guitar.  
 Age on entering show business: 19.  
 First public appearances: While at



at Nashville by Lee Rosenberg, owner of the Southern Belle Music Co.  
 No. 1 disc hit in Britain: "Poetry In Motion."  
 First American hit: "Dreamy Eyes."  
 Other discs which appeared in American best sellers: "True, True Happiness," "Why Do I Love You So," "Earth Angel," "Poetry In Motion."  
 Current U.S. hit: "Jimmy's Girl."  
 Current British hit: "Poetry In Motion."  
 Latest British release: "Jimmy's Girl."  
 Present disc label: Cadence (London here).  
 Recording manager: Archie Bleyer.  
 Composition: "Princess, Princess."  
 Biggest influence on career: "Hank Williams—his singing moved me as a boy of nine."  
 Hobbies: Collecting records, writing songs.  
 Favourite singers: Elvis Presley, Ray Charles, Dinah Washington, Brenda Lee, the Everly Brothers.  
 Likes: Informal dates with down-to-earth girls... hamburgers... drive-in movies... beach parties... dancing.  
 Best friend: Phil Everly.  
 Most thrilling experience: "Meeting Elvis Presley in Jacksonville, when he was a little-known singer touring with a c-and-w show."  
 Tastes in music: Bluesy western songs, rock 'n' roll.  
 Personal and professional ambition: To tour Britain.

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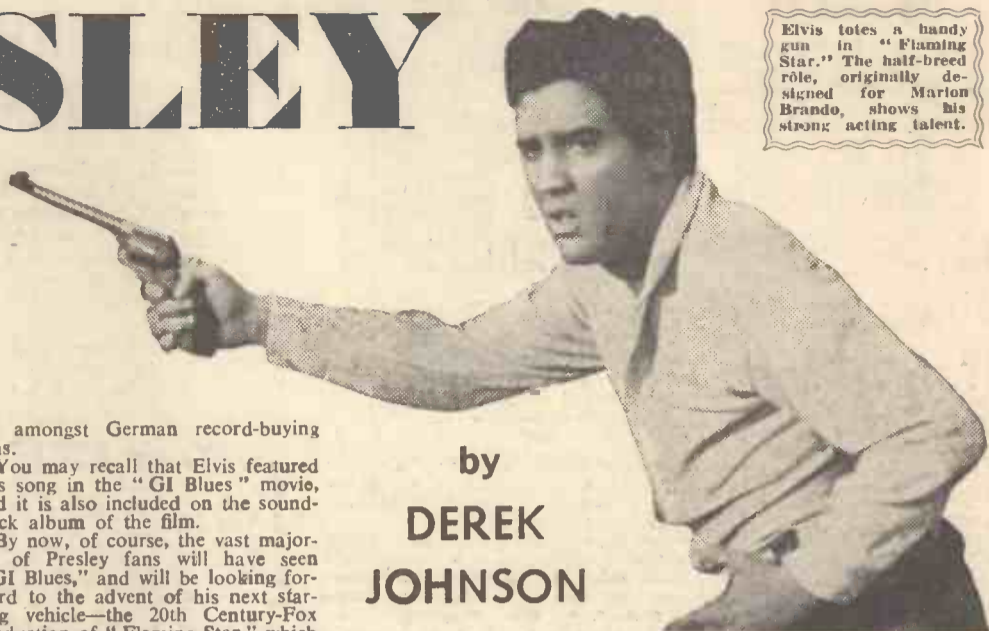




'Flaming Star' — the title of his new film — aptly describes the great

# ELVIS PRESLEY

Elvis totes a handy gun in "Flaming Star." The half-breed role, originally designed for Marlon Brando, shows his strong acting talent.



by  
**DEREK JOHNSON**

**NO** matter what happens on the entertainment front, you can't keep Elvis Presley out of the news these days! Whenever he cuts a disc it is always something sensational; his personal appearances invariably make the headlines; and his films create tremendous impact the world over.

A measure of his international popularity is to be found in the fact that about one in every three letters from readers are on the subject of Elvis. It's fascinating to note, however, that the latest batch of correspondence has contained a wide variety of opinions, some of them quite controversial. Let's take a look at a few comments on the subject of Elvis' current "Are You Lonesome Tonight" smash hit: "Undoubtedly the best record even Elvis has ever made..." (Vera Ethrington, Leeds) "It is a pity that Elvis has to move backwards by picking on such old songs, without even giving them the benefit of progressive treatment." (Al Whittaker, Southampton) "Elvis' recitation in the middle of 'Lonesome' is spoken with real feeling and emotion. It shows that

he is a great actor as well as a superb singer" (Eileen Savage, London, N.22) "He sings the first chorus very well indeed, but I winced at his pathetic handling of the monologue" (Michael Gibbs, Birmingham) And so on. Dozens more of them, in fact. I suppose it is true to suggest, though, that only Elvis could stir up such a hornets' nest of criticism, because only he is so universally popular.

It is significant, too, that nearly all the adverse criticism came from male members of the community, while the girls were bubbling over with praise.

### No tears

In fairness to the boys, though, let me add that a considerable number of them approve of the record. Not that Elvis is shedding any tears over this controversy, I feel quite sure. For "Are You Lonesome Tonight" earned him his inevitable Gold Disc for a million-plus sales—his fourth such trophy of 1960. The others were for "Stuck On You," and one each in Britain and America for "It's Now Or Never." An indication of the success of the current hit is to be found in the large number of "answer" discs, which are being released in the States

as a follow-up to the Presley triumph. I understand that the publishers were none too keen on the prospect of "answer" versions treading so swiftly upon the heels of the original. But since both composers of Presley's song are dead, no valid argument could be offered to prevent this new development.

So, in America right now, fans can purchase a number titled "Yes, I'm Lonely Tonight"—which is the same melody as the original, but with a revised lyric—by either Dodie Stevens, Thelma Carpenter, Linda Lee or Ricky Paige.

And there's a second "answer" song, called "Oh, How I Miss You Tonight" by the answer-specialist Jeanne Black—you may recall that she helped to start this present craze of "answer" discs, when she replied to Jim Reeves' "He'll Have To Go." Another Elvis Presley disc which is causing considerable controversy at the moment is the nostalgic and wistful "Wooden Heart," which you may have heard played on "Two-Way Family Favourites" last Sunday. This is an unusual disc in that Elvis sings part of the lyric in German—the reason being that it is based upon an old German folk song.

Now a couple of radio stations in Germany have banned the record, on the grounds that they are anxious to protect their folk-songs from such commercialised treatment.

Despite this ruling, however, the disc has become a substantial

hit amongst German record-buying fans.

You may recall that Elvis featured this song in the "GI Blues" movie, and it is also included on the soundtrack album of the film.

By now, of course, the vast majority of Presley fans will have seen "GI Blues," and will be looking forward to the advent of his next starring vehicle—the 20th Century-Fox production of "Flaming Star," which opens at London's Rialto Cinema on February 23.

This film provides Elvis with what is generally considered to be his most dramatic role to date. And I've got a word of advice for Presley enthusiasts—when you go to see this one, make sure you take a generous supply of hankies with you. For it ends with the death of Elvis!

### Bitter feud

The story has an Indian background, with Elvis cast in the role of the half-breed son of a full-blooded Kiowa Indian.

It's a tense story of bitter race hatred between the redskins and the whites, with Elvis—as a result of his mixed blood—finding himself in the embarrassing position of an in-between.

The picture is crammed full of action, with ambushes, massacres and fights galore. Half-way through the movie, as a result of being spurned by the white townfolk, Elvis actually goes to join up with his Kiowa kinsfolk—and is seen at one point as a member of an Indian raiding party!

But family love triumphs in the end. For when his all-white half-brother is seriously injured in a fight with an Indian, Elvis deserts the tribe—and incurs their wrath—by

taking the wounded man home, and caring for him.

And when his brother is sent into town for medical attention, Elvis stays behind to fight a delaying action against the hostile Indians, which costs him his life.

There's not so much singing from Elvis as there has been in most of his films. But the role gives him his best opportunity to date to shine as an actor.

Just as many older folk have discovered Elvis' ability as a ballad singer through the medium of his last two disc releases, so these same people will now have a chance with this film to assess the full range of his versatility.

Two days after its London opening, Elvis has an extremely important engagement in the States. He is starring in a gigantic charity show, which is being staged in the huge Ellis Hall in Memphis.

The show is being presented as a special tribute to Elvis, and will be attended by the Governor of Tennessee, together with many other leading state officials. Elvis will be presented with the various Gold Discs he has won during the past year, including his million-in-Britain trophy.

The awards will be made by celebrated comedian George Jessel, who will be compering the production.

Exactly one month later, on March 25, Elvis has another major charity function lined up—and, whatever adverse criticisms the cynics find to say about him, they'll have to admit that he has a big heart when it comes to charity.

On this occasion, he's off to Hawaii, where he is to headline a big charity performance at Pearl Harbour, the proceeds of which will be devoted to the erection of a memorial for the battleship Arizona.

This is one of the ships that was sunk, with heavy loss of life, when the Japanese first attacked Pearl Harbour on December 7, 1941.

### Big appeal

Yes, wherever he goes, Elvis is a sure-fire, record-breaking attraction. And let's hope that it won't be long before he has the opportunity of demonstrating his terrific appeal in person over here.

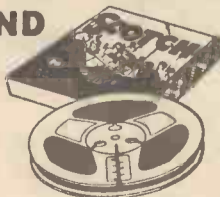
Letters are cascading into the NME from readers imploring Elvis to visit us. Some are sympathetic—pointing out that he is currently far too busy to come over; other imply that it's only fair to his British fans that he should consider their requests; and one even goes so far as to suggest a boycott on all his records in this country, until he condescends to come!

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# KEITH FORDYCE reviews the latest SINGLES

## 'Jimmy's Girl' for Johnny or Ricky?

THERE should be an interesting struggle between two relative newcomers to disc stardom, America's Johnny Tillotson and Britain's Ricky Valance, both of whom have waxed "Jimmy's Girl."

Johnny has an easy voice and this number has a pleasant tune, but in no way is it as good as "Poetry In Motion."

The lyric, about a boy who is breaking his heart over a girl he's never met, borders on the silly.

Flip of this London release is "His True Love Said Goodbye," and I'm afraid it's no better.

The Columbia waxing of "Jimmy's Girl" by Ricky Valance is good, both the vocal by Ricky and the backing by Frank Barber making the most of the song. But there's no getting over the lyric.

"Only The Young" is an easy-flowing ballad about young love misunderstood by the older generation.

### DAVID MACBETH : HUGHIE GREEN

Making "The Puppet Song" his "A" side is David Macbeth on Pye. David sings with quiet friendliness and Johnny Douglas provides an attractive "toy-box" accompaniment.

Flipside finds Mr. M. busy with that popular "Angel On My Shoulder." Not as good as at least three of the other versions.

Decca had the bright idea of getting Hughie Green to make their version of "The Puppet Song." The joint talents of Hughie and



MICHAEL COX

## MICHAEL COX SINGS MARTY WILDE'S TUNE

"TEENAGE LOVE" was written by Marty Wilde and is recorded on HMV by Michael Cox, with the backing of the Hunters. A pretty song, medium-paced and with a light beat, it makes ideal material for Mike's lightweight voice.

The Dave Lee Group backs Mike for "Linda," a quiet and gentle song about a quiet and gentle girl.

### JULIAN SCOTT

A tremendous hit of about 12 years ago, and one that is always worth reviving, is "So Tired." Julian Scott has done a most attractive waxing of this extremely catchy and melodious song on Columbia.

"My Steady Date" is a cute ditty, catchy and cheerfully light-hearted. There's moneysworth on both sides of this platter.



SYLVIA SANDS

## AVALON'S 'PERFECT LOVE'

ANYONE who wants "A Perfect Love" can find it on HMV, provided by Frankie Avalon. A medium-paced song with a light, galloping rhythm in the background, pretty enough to grow on you the more you hear it.

The accompaniment is most unusual for a pop number by a teenage idol—it belongs more to the realm of light music.

"The Puppet Song" is a charming tale about a puppet-maker whose four puppets, Pancho, Pedro, Cisco and Chico, came to life.



FRANKIE AVALON

## BILL BLACK : FLEE-REKKERS

That famous "Blue Tango" is back in the American hit parade, thanks to a waxing (on the London label here) by Bill Black's Combo.

I've listened to the disc six times and I still can't see what made it sell. I'm sure it's too tame for British record buyers.

"Blue Tango" has been covered for Pye by the Flee-Rekkers, and I'm relieved to say that they've made a more spirited job of it than Bill Black.

### POTTED POPS

TED HEATH and his Music (Decca) have got hold of an ear-catching novelty in "Ruby-Duby-Du" which comes from the film "Key Witness." "Midnight Lace" is also film music—an unusually quiet and romantic offering for the Heath outfit.

RAY ELLIS (MGM) also tackles "Midnight Lace," with harmonica taking care of the melody. A nice, relaxing record. "Theme From Grand Jury" is an Ellis original, a sombre and ominous piece.

LES BAXTER (Capitol) conducts his orchestra and chorus in "Pepe." Too late for the charts, but worth your attention if you like your instrumentals relieved by a vocal chorus. "Adios" is one of the greatest Latin-American numbers, and Mr. Baxter does it justice.

## LPs By ALLEN EVANS

\*\*\* ALL MY OWN WORK (Parlophone) is the remarkable achievement of singer-composer Jerry Jordan, who has penned the 12 numbers and sings ten of them. He leaves two others—Apache and First Romance—to the excellent accompanying musicians, under Johnnie Spence. Jerry makes a good job of A House, A Car, And A Wedding Ring (Mike Preston's hit); I've Waited So Long (Tony Newley's big one); and adds his own chart-maker, Who Could Be Bluer. He features three new songs, All Night Long, I Want To Fall In Love, and The World's Loneliest Man—all good.

\*\*\* THE UNFORGETTABLE LADY DAY (HMV) is wonderful listening, as you are whisked back to 1955-56 to hear recordings by the late, lamented Billie Holiday, backed by top instrumentalists. At the time, Miss Holiday was far from well, and her singing mirrors the sad hopelessness of ill health, giving it a sadly beautiful quality. I liked best Everything Happens To Me, April In Paris, and Cheek To Cheek.

\*\*\* THE TERRIFIC PETERS SISTERS (Columbia) is a go-mango type of album, with this hefty coloured trio putting exciting rhythm into Mean To Me, Please Don't Talk About Me When I'm Gone, and 'Tain't What You Do, to mention just three of twelve rip-roaring tracks. Geoff Love and Rita Williams Singers are in support.

\*\*\* SOUNDVILLE (Capitol) is yet another off-beat experiment by adventurous Jack Marshall and His Music, as he fools around with established tunes like Baby It's Cold Outside, Should I, and Tiptoe Thro' The Tulips. Jack seems to be having a whale of a time, introducing smatterings of other tunes, weird noises, scatty breaks—and yet somehow it merges into something ear-worthy in the end. I liked it.

\*\*\* GREAT LOVE THEMES FROM HOLLYWOOD (Warner Bros.) is an album featuring many top musical aggregations which have contributed to film sound tracks. There's Britain's Muir Mathieson conducting Tara's Theme from "Gone With The Wind"; Ray Heindorf and the Warner orchestra offering Hi-Lili, Hi-Lo; pianist Buddy Cole and orchestra with Laura; and Three Coins In The Fountain by the John Scott Trotter orchestra.

\*\*\* DOCTOR JAZZ (HMV) is one for the trad fans, as clarinettist George Lewis pounds out eight rowdy numbers, backed by five lively musicians. Joe Watkins and Andrew Anderson take the vocals.

### NAT 'KING' COLE

"The World In My Arms" is the latest from Nat "King" Cole.

Inasmuch as it's a warm song of love it's typical Nat. But in rhythm, tune and presentation it is distinctive and unusual.

Guitars strum out an urgent rhythm, a girls' chorus sing an echo in the far background and Nat deals admirably with a very good lyric.

On the other side, Ray Noble's oldie "The Very Thought Of You" gets the famous Cole treatment.



NAT "KING" COLE

# Marty Wilde

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<p><b>JOE BROWN</b></p> <p>'SHINE'</p> <p>b/w</p> <p>'THE SWITCH'</p> <p>45 rpm 7N 15322</p>	<p><b>DAVID MACBETH</b></p> <p>THE 'PUPPET SONG'</p> <p>b/w</p> <p>'ANGEL ON MY SHOULDER'</p> <p>45 rpm 7N 15325</p>



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45-HLA 9275 London

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**RONNIE LOVE**  
45-HLD 9272 London

**I WANT TO BE LOVED**  
**SAVANNAH CHURCHILL**  
45-HLW 9273 London

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## PRESLEY PRESENTED WITH BRITISH 'GOLD DISC'

ELVIS PRESLEY was presented with his first British Gold Disc as he left the film set where he is shooting "Wild In The Country" at Hollywood's 20th Century-Fox studios.

The Disc was won by Presley for "It's Now Or Never," which sold a million in less than seven weeks in Britain and thus created a new record. It was presented by Jimmy Savile.

Savile, who hosts the Warner Brothers record show on Radio Luxembourg, flew to America with the Disc (and with a Silver Disc for Presley's manager Col. Tom Parker).

He also tape-interviewed several Warner artists—including Joanie Somers, the Everly Brothers, Connie Stevens and Joe "Fingers" Carr—for future programmes.

Savile was able to give Presley the latest British sales figure of "It's Now Or Never," now in excess of one-and-a-quarter million!

Sales of his latest disc, "Are You Lonesome Tonight?" which topped the NME Chart this week, are now more than 500,000 after a fortnight in the shops.

## GALAXY OF STARS IN FEBRUARY 'HIT PARADE'

ADAM FAITH describes his first experience of playing in panto... Duane Eddy writes about the moments he'll never forget... Marty Wilde talks of the thrill of starring in a forthcoming West End musical... Mark Wynter tells what qualities he seeks in his dream girl... Sammy Davis pays his tribute to the warmth of British audiences.

WHERE? Why, in the February issue of the glossy, up-to-the-minute record magazine HIT PARADE—on sale next Wednesday. And these star contributions are only a few of the good things you will be missing if you don't order your copy NOW.

A staff of top feature writers brings you brilliant articles on Elvis Presley, Gene Vincent, Roy Orbison, Johnnie Ray, Acker Bilk, Billy Fury and Johnny and the Hurricanes, besides introducing you to the exciting musical talents of America's Ray Charles and Ray Conniff.

Then there are the monthly reviews of pop, jazz and LP releases; Tony Bromley's fan club round-up; film and disc news hot from New York and Hollywood; intimate secrets of the stars, and a wonderful selection of pictures with handsome Jess Conrad on the cover and Shirley Bassey in Portrait Gallery.

Al this—and much more—in February's HIT PARADE, and it costs only two shillings! Do yourself a favour: get HIT PARADE from your newsagent. Alternatively, mail the coupon on page 11 of this NME, and HIT PARADE will be posted to you on publication.

## CHECKMATES' PYE LP

A PART-INSTRUMENTAL, part-vocal LP by

# Cliff Richard selected for U.S. Palladium TV show

CLIFF RICHARD has been chosen to represent Britain's pop music stars in the special show being tele-recorded at the London Palladium for American TV. The programme is being taped on Sunday evening, March 5—the same day Cliff appears at the NME Poll-Winners' Concert.

Richard was named in New York this week for the show by a spokesman for NBC, the network which will transmit the production across the United States, cables Nat Hentoff.

## MARTY WILDE'S GROUP ON HMV

THE musicians who form Marty Wilde's group, the Wildcats, are beginning a career as a feature act. They will be known as the Krew Cats and have already been signed as a recording unit by HMV.

Their first disc, "Trambone," will be released on February 24. It was made as a private recording by John Fields Music, but won them a long-term contract with HMV.

They begin work on the same day as the name the same day.

NBC also revealed others taking part—comedian Charlie Drake, the Tiller Girls and the Scots Guards band and pipers. Laurence Harvey will be the host.

The programme, to be called "An Evening At The Palladium," will be tele-recorded for NBC by ATV. After the show has been seen in America, it will be relayed here during the summer.

Petula Clark is the main guest in the first of the Columbia star's own weekly tele-recorded series, "Cliff," which starts on Thursday, Feb. 16.

Johnny Carson and Dave Sampson also appear in this programme, and Marty Wilde will be Cliff's guest in the February 23 transmission.

The Kaye Sisters have been added to Cliff's guest list for a later date.

An additional guest is Jill Brown, better known as Nurse Catherine, of "Emergency—Ward 10," who will sing with Cliff.

The last programme in the series was being tele-recorded (Thursday).

## 'JURY' DATE?



## ADAM FAITH'S DANISH DEBUT

ADAM FAITH has been offered his first important dates in Denmark. If plans are finalised, he will star at a concert in the KB Hall, Copenhagen, on Monday, April 3. This would also be televised.

Jack Conway's widow receives a cheque for £1,165 from Cliff Richard—raised at a Royal Albert Hall benefit concert last Sunday week.

## MATT MONRO WITH SQUIRES

Matt Monro is a guest on "Rendezvous" on Tuesday. He will appear on Scottish TV's "The Big Show" on March 9. Home Service's "The Big Show" on February 27.

## Connie for M

CONNIE FRANKLIN is coming here during her tour. She will be in London studios, and one big TV show. Her exact itinerary is understood here—which has us in a bit of a state. Connie and her band will be in the Continent before the end of the month. "United States to Berlin to be German fans' delight." Last week, Connie was on American TV. Her tribute.

## Big U.S. firm opens

ONE of America's biggest record firms—Shane Co. Inc.—is to launch a new firm. Cyril Shane, of Kassners for ten years, has been named general manager. One of Shane's first moves is to launch Twangy, a firm handling original recordings. U.S. executive is expected here on Feb. 28 for the official opening of the office. Cyril Shane has been in the firm for six years, previously with...

Twenty plane... reserved

"Parade Of..." has been... on BBC-4 on March 4

## SON IN BOW

Special tour is revival of the "Rainbow" and her husband... to open at... for ten days... week at Liver-

chester Opera... April 17... (May 1),... Newcastle... and Leeds

ceeding for a... the tour.

## Dean Martin and Peggy Lee

# FRANK SINATRA LA NEW RECORD

FRANK SINATRA'S new American disc label—Reprise U.S. next month. First release will be a Sinatra single, LP, "Ring-A-Ding-Ding."

April issues on the Reprise label will include albums by Sammy Davis (with orchestra directed by Neal Hefti) and former Capitol singer Mavis Rivers, accompanied by the Marty Paich Orchestra.

Veteran U.S. comedian Joe E. Lewis (on whose life the Sinatra film "The Joker Is Wild" was based) will make his disc debut on the label soon.

And Nat Hentoff cables from the States that both Dean Martin and Peggy Lee may eventually join the label.

Sinatra's first Reprise album has already been recorded. The title, "Ring-A-Ding-Ding," was derived from a new composition specially penned for the session by award-winning composers Sammy Cahn and Jimmy Van Heusen. Orchestra is under the direction of ex-Count Basie trombonist-arranger Johnny Mandell.

The label will release both popular and jazz material, and an LP featuring poll-winning tenor saxist Ben Webster playing Johnny Richards' arrangements is already "in the can."

Negotiations are under way for several other artists to join the label and overseas affiliations (including a British outlet) are expected to be finalised soon.

Earlier this month, Moe Austin (formerly a top executive of Verve Records) switched to Reprise to head the administrative division.

Last week Sinatra (who will continue to have a set number of records released by Capitol each year) signed Jay Lasker, national sales manager of Kapp Records for the past four years, for a similar post with Reprise.

## Cogan introduces King Brothers

Additional attractions in the all-pop music "time"—ATV's major mid-week variety presentation.

Alma Cogan will be the first to appear on the bill, which will also feature the King Brothers, Bert Allen.

Later next month, Don Arroll and the Beverley Sisters join Adam when...

## Australian tour by

vaughan and his... begin an eight... Australian cities... cabaret and TV... completed a panto... n. They return... Jersey for a... summer.

## Names in the News

- ROOSEVELT SYKES, noted American blues singer-pianist now visiting Britain, will head the all-star bill at the annual Hammersmith Palais Jazz Band Ball on February 6. Also featured will be the Bob Wallis band and the Temperance Seven.
- PETER WYNNE makes his BBC radio debut in "Workers Playtime" on Thursday, February 9.
- FRANKIE VAUGHAN and Jess Conrad guest in Tynes-Tees TV's "One O'Clock Show" on Tuesday.
- TERESA DUFFY, one of Decca's entrants for the Eurovision Song Contest, has now been booked to appear throughout the remainder of Malcolm Mitchell's current BBC-TV series.
- ALLAN BRUCE plans to visit America in the spring, in conjunction with the April release there—by Epic—of his Scottish songs LP.
- JULIE RAYNE guests in the Light Programme's "Sing It Again" on Saturdays, February 4 and 18.
- CHRIS BARBER and his Band, with Ottilie Patterson, begin a short concert tour of Switzerland at Berne on Sunday, February 5. Other venues include Geneva, Zurich and Lucerne.



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# PEGGY LEE, TONY BENNETT, PATTI PAGE, GORME & LAWRENCE IN CABARET HERE

## Plus Alma Cogan season at London's Pigalle Restaurant

**T**HE biggest influx of top American singing stars to visit Britain in recent years has been booked by a London restaurant. From March until August, every headliner at the Pigalle theatre-restaurant will be a major U.S. personality—and most of them will televise during their stay here.

Confirmed for the venue are Tony Bennett, Patti Page, Peggy Lee and the Eydie Gorme-Steve Lawrence husband-and-wife singing team! They were booked by Pigalle owner Al Burnett during his latest visit to New York.

As previously reported, Betty Hutton begins a five-week season at the venue on March 13. She vanguards a succession of U.S. stars—not equalled since the heyday of London Palladium's fortnightly variety presentations in the early 'fifties.

### ON TELEVISION

The Pigalle series of American stars will be prefaced by the first important London cabaret season of Alma Cogan. She headlines there from February 20 for three weeks.

A four-week visit from April 17 is set for Tony Bennett. He has previously appeared for TV and variety in Britain and will televise twice during his next stay.

Patti Page stars at the Pigalle for five weeks from May 15. Apart from a filmed series of TV programmes, this Mercury star has never appeared in this country.

At least two ATV shows—including "Sunday Night At The London Palladium"—are being planned for Steve Lawrence and Eydie Gorme, whose visit was forecast in the NME on December 9. They will open for a month from June 19 at the Pigalle.

Last of the U.S. stars scheduled is Peggy Lee. Her booking awaits final confirmation, but is regarded as virtually certain. She would make her British bow at the Pigalle on July 17 for not less than two weeks.

### The Shadows overshadowed!

"APACHE," the Jerry Lordan composition which brought the Shadows nation-wide stardom last year, is becoming a hit in America—but not for the British group!

First "Apache" waxing to enter the U.S. "Billboard" magazine's "Hot 100" is by Swedish guitarist Jorgen Ingmann on the Atco label, for whom Bobby Darin records. It is at No. 94.

Mantovani's "Exodus," now in its tenth week in the "Billboard" charts, climbed ten places this week to No. 31. Pianists Ferrante and Teicher's version is at No. 2.

### Louis Armstrong group: another visit here?

**V**ETERAN U.S. jazz star Louis Armstrong is probable for another British tour this year. London agent Harold Davison is planning an autumn visit by the legendary "Satchmo" and his All-Stars.

This would be Louis' third tour here since the Musicians' Union ban on American bands was relaxed in 1956.

Davison envisages a nationwide tour, with the Terry Lightfoot Jazzmen in support.

At present, Armstrong is appearing in Ghana. Next week, he plays dates in Scandinavia, and following engagements in Germany in late February, will return to America.

### NEWLEY, HOLLIDAY IN TED HEATH BROADCASTS

**A**NTHONY NEWLEY, Michael Holliday and the Ray Ellington Quartet are the latest pop personalities named for guest appearances in the BBC transcription series now being recorded by Ted Heath and his Music.

Holliday is set for two shows, Ellington and Newley for one. Maureen Evans and the vocal group, the Zodiacs, have been added to the resident cast, which already includes Dickie Valentine and compère Paul Carpenter.

## Marty Wilde for West End show

**M**ARTY WILDE becomes the first British rock singer to appear in a major American stage musical—when he stars in the West End production of "Bye, Bye, Birdie" this summer.

The show opens at Manchester Opera House on May 25 before coming to London's Her Majesty's Theatre in mid-June.

Wilde plays a U.S. rock idol, called into the army, in this satirical story.

The show is currently one of Broadway's big musical hits. It will be produced here by dancer Gower Champion, who auditioned Wilde for his part just before Christmas.

Rehearsals begin in April, almost immediately after Marty returns from filming "The Helions" in South Africa.

Richard Todd was signed for the film this week, which will be a Technicolor, wide-screen project. Wilde will possibly sing the title song of the movie.

Once "Bye, Bye, Birdie" is successfully launched, he expects to play Sunday concerts, appearing in various resorts during the summer.

Wilde flies to South Africa on

### Lightfoot's U.S. tour

**C**LARINETTIST Terry Lightfoot and his New Orleans Jazzmen undertake their first American concert tour—in the late spring or early autumn. It will be arranged by the Harold Davison office, who represent the group from February 18.

The Lightfoot band also appear at Germany's Essen Jazz Festival on April 14.



ALMA COGAN hasn't run out of dresses—she wore this uniform for a sketch in her "Saturday Spectacular" last weekend!

### CONWAY, FAITH IN WEMBLEY S.O.S. CHARITY SHOWS

**A**DAM FAITH and Russ Conway are among the first artists named for the annual "Record Star Show"—in aid of the Stars' Organisation for Spastics—at Wembley's Empire Pool on Sunday, March 26.

The show—usually a complete sell-out well in advance—is to have an evening as well as an afternoon performance. Both will feature the same artists.

In addition to Faith and Conway, Alma Cogan, the John Barry Seven and Bert Weedon have agreed to appear. The concerts are sponsored by the "Daily Express."

### LOTIS' IRISH RETURN

Dennis Lotis ends his season starring in Belfast Empire's pantomime "Cinderella" next weekend, but returns to Ireland two weeks later for an appearance at Dublin's Gaiety Theatre on February 19.

On Monday, March 13, Dennis appears with Adele Leigh in her BBC-TV series "Let There Be Music."

### Weedon's package: dates next month

First dates for the combined package show which features Bert Weedon, Ricky Valance and Peter Chester, were finalised this week.

The tour starts on February 16 at a venue yet to be announced, but visits Chelmsford Odeon (Sunday, February 19), Trowbridge Gaumont (February 25) and Plymouth Odeon (26th).

### NEW CRAIG DOUGLAS 'CLUB' BOOKING

**C**RAIG DOUGLAS' next appearance in the Light Programme's "Saturday Club," postponed from February 11 owing to his illness, has now been set for February 25.

With Gene Vincent heading the "Club" bill on February 18 (as announced last week), the cast is completed by the Books Brothers, Paul Hanford, Stevie Marsh, the Trebletones, the Bachelors, Tim Connor and Arthur Greenslade with the Gee-Men.

## Ella Fitzgerald guests in Jo Stafford TV show here

**E**LLA FITZGERALD will be one of the international stars guesting in the forthcoming series of Jo Stafford TV spectaculars, to be filmed in London this summer, cables Nat Hentoff.

Most of the shows will be tele-recorded at the new ATV studios in Elstree—with the remainder being filmed on Continental locations. These one-hour presentations will cost an estimated £35,000 each.

They are also being sold for transmission in Canada, Japan, Australia, Mexico, Germany, France, Italy and Scandinavia, besides being screened here and in America.

Jo Stafford arrives here in mid-June to commence filming the series that month. She plans to remain until mid-September, appearing in at least one major ATV show during her stay.

### FORD CONCERTS

**M**ORE one-nighters are being planned for Emile Ford in March, interspersed with his projected variety tour.

Promoted by Joe Collins, the concerts include Blackburn, Stockport, Rochester and Barking, but no dates have been finalised. They commence on March 21.

Following his variety tour, Ford undertakes fourteen one-night stands at Granada theatres in May.

### SOUNDTRACK

### Bilk returns to 'Parade Of Pops'

**M**R. ACKER BILK and his Paramount Jazz Band broadcast again in the BBC Light Programme's Wednesday lunch-time "Parade Of The Pops" on February 8.

Also guesting on that date is Columbia's Ricky Valance. Next Wednesday, Susan Grey joins Bert Weedon.

Gene Vincent, who opened his long British tour at West Bromwich on Monday, has been rebooked for the same venue on March 6.



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## Sammy Davis' return visit postponed

**S**AMMY DAVIS' projected London season this spring has been put back four months and he is now due to return in August, cables Nat Hentoff.

Davis was originally announced for a starring season at the new Royalty Theatre. He was to open on April 10 for a six-week season in what was to be a virtual one-man show.

His New York agents, the William Morris office, said this week that Davis will now start a four-week London engagement on August 21.

## Sunshine on the Continent!

**T**OURS of Germany, Scandinavia and Ireland are being lined up for the new Monty Sunshine Band—even before the ex-Chris Barber clarinetist has finalised his personnel.

Also plans for a debut LP in Columbia's "Lansdowne Jazz Series" early this summer are progressing.

Sunshine, who signed with the Lyn Dutton Agency this week, will lead an all-star quartet during February, prior to the debut of his six-piece group the same month or in March.

The Sunshine quartet, which will be extensively featured on the forthcoming LP, will visit Denmark during the middle of next month.

Lyn Dutton flew to Hamburg last week to discuss a lengthy tour at a specially convened meeting of bookers.

Irish engagements are also under consideration for the entire band.

### Jury panellists

Actress June Thorburn is the remaining panellist for BBC-TV's "Juke Box Jury" presentation tomorrow (Saturday).

The following week, singer Monty Babson replaces Catherine Boyle, who switches to the February 11 programme.

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# HAT TRICK OF HITS FOR THREE KINGS

A HAT-TRICK of Top Twenty hits—that's the proud achievement of Poll-Winning British vocal team, the King Brothers, who are currently enjoying a spell of delayed success with "Doll House."

Why delayed? Well, the disc has been available for almost two months—but only now, after the boys had virtually given up hope of a hit, is it beginning to click! Returning to Britain on Sunday, following a short working holiday in Switzerland, the trio were amazed to find that "Doll House" had suddenly developed into a best seller.

"Nicest surprise we've had for a long time," commented guitarist Mike, while brothers Denis and Tony nodded agreement. "Doll House" is their seventh chart success, which prompts us to name them Britain's most consistent vocal team since the phenomenal Stargazers, who enjoyed a great run of popularity back in the early fifties. Last year found them back in the best sellers with "Standing On The Corner," and this was immediately followed into the lists by "Mais Oui," with the net result that the trio regained the NME Top Vocal Group crown which they first won in 1957.

"Doll House" (a recent hit in the States for Donnie Brooks) is similar in style to both "Standing On The Corner" and "Mais Oui"—a happy-go-lucky, bouncy song.

## "Selective"

"We try to be selective about the tunes we record, and we feel that this kind of material is ideal for us," explained pianist Denis.

How did they stumble on "Doll House"? "We didn't," answered bassist Tony. "Our manager, Paul Cave, can claim all the credit."

"Last November, when I was in New York for Frankie Vaughan's 'This Is Your Life' appearance, I heard this song at Idlewild Airport while waiting for my luggage," said Paul. "I was very impressed, but when I tried to buy the record in New York, I found that nobody seemed to know anything about it."

"Finally, I cabled Norman Newell—who supervises the boys' Parlophone recording sessions—to find



Left to right: DENIS, TONY, MICHAEL

out if he knew anything about it. When I finally got back to London, Norman had traced the song."

The Kings are hoping for success, too, with their next disc which is already "in the can." The title? "76 Trombones," a lively song from the forthcoming stage musical hit "The Music Man."

And after that? "I particularly want the next disc after '76 Trombones' to be a hit," chipped in Denis. "Why? Because I wrote it! It's a 12-bar fingersnapper called

'Goodbye Little Darlin' and we've already recorded it."

Denis' first composition, "Got A Feeling," has been recorded by Doris Day.

Do the trio look for any special requirements in a song? "In a sense we do," said Mike. "In particular, we try to find songs around which we can build a visual routine for TV dates. Like 'Standing On The Corner,' which we do with straw hats and canes in a little dance routine.

by KEITH GOODWIN

"Lionel Blair worked that out for us, and he also planned the country-style dance routine, complete with Stetson hats, that we do when we sing 'Doll House.'"

"Television is such an important and influential medium that we feel it's very necessary to incorporate some form of presentation when we appear."

"What we'd really like is a TV show of our own," Tony declared. "Mind you, if such a show materialised, we'd want an awful lot of time to sort things out and rehearse. We believe that a really good TV show, with the sort of production numbers we like to do, needs an awful lot of preparation."

"We did a TV show in Zurich a couple of weeks ago and it was really chaotic," Tony went on. "We arrived there on Sunday, expecting to do the show on the following Tuesday night."

"Then, at 7 o'clock on the Mon-

day morning, the phone rang and we were told we were needed at the studios to film our spot right away. Well, what could we say? We didn't even have time to shave, and they had to put make-up over our stubble!"

Mike continued "Once the TV show was over, we had a whale of a time in Switzerland. We went on to a holiday resort at Scheidegg, and had a great time there with our parents and young sister Moira."

## "We all skied"

"We all had a go at skiing—a great sport if you're prepared for a few spills," said Denis. "As a matter of fact, I didn't do too badly. I went on a four-mile run, fell down four times, but really enjoyed myself. So did the others."

What does the future hold for the Kings (whom you can see on Sunday's BBC-TV "Showtime" and next Wednesday's ATV "Star-time")?

There's a deal now being negotiated for them to appear in cabaret in New York within the next few months, and a plan is also afoot for a West End season starting in the early summer.

# VEE FOR VICTORY!

THERE'S an old saying that out of misfortune comes good. Well, certainly one of the greatest misfortunes ever to befall the pop music world occurred almost two years ago to the day when Buddy Holly, Ritchie Valens and the Big Bopper were all killed in a plane crash. Yet it was directly as a result of this disaster that young Bobby Vee first broke into show business!

The plane in which Holly and his colleagues were travelling had just taken off from Mason City, Iowa, en route for the Moorhead Armoury. The boys were scheduled to take part in a teenage hop there that evening.

First reaction was to cancel the

concert—but gradually the old axiom about the show going on, began to seep into the numbed minds of the organisers.

So a call went out for local talent. And that was precisely where young Bobby Vee appeared on the scene.

He hailed from the near-by town of Fargo, just across the State border in North Dakota.

For some while past, he and his elder brother Bill, together with two other local lads, had been amusing themselves making music. Even so, they certainly didn't consider themselves an integrated unit.

But, when the cry for urgent replacements was heard on February 3, 1959, the boys decided to volunteer.

It was at the suggestion of young Bobby, who was only 15 at the time, that they went along to be auditioned by local disc-jockey Charlie Boone—who was so impressed that he hastened to include them in the show.

That night they went on the stage, unrehearsed and extremely nervous, and they brought the house down!

In less than no time, they were lined up for a string of personal appearances, and had signed a recording contract.

## SOLO BILLING

As young Bobby was featured principally on all their work together, it was decided that he should take solo billing. So his real name of Bobby Velline was shortened, for professional purposes, to Bobby Vee—while the group looked around for a name suitable for themselves.

It is rather ironic that they should have alighted upon "The Shadows"—especially as our own Cliff Richard has already had to change the name of his backing group once, to save clashing with an American combination of the same name!

Today, though still only 17, Bobby is one of the hottest properties in American show business.

Currently his "Rubber Ball" record-

ing is high in the Stateside hit parade, and he has already benefited from one previous disc triumph on the other side of the Atlantic. That was when his waxing of "Devil Or Angel" jumped into the Top Ten in America.

The disc was also issued here, on the London label, but it didn't make any noticeable impact.

With "Rubber Ball," however, it's a different kettle of fish—for the record has entered the Charts at the relatively high position, for a hitherto-unknown artist, of No. 13.

Despite his fame, Bobby still finds time to study. He is, in fact, involved in several complicated correspondence courses with North Dakota State College, as he is determined to finish his junior year of high school.

He doesn't, of course, deny that music is predominant in his life. Whenever he is not at work (which is seldom these days, as a result of his disc successes), he spends hours

thinking through new routines. He also plays guitar proficiently and spends long periods practising.

And to complete the picture of young Bobby's versatility, he also indulges in songwriting.

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# FACE to FACE with CYRIL ORNADEL

PROBABLY one of the most familiar faces on television today is that of Cyril Orndel, whose smiling countenance beams at us at the beginning of every "Sunday Night At The London Palladium," where he is resident musical director.

But today he has an equal claim to fame. For, with recording manager Norman Newell, he penned the delightful "Portrait Of My Love" ballad, which has boosted Matt Monro so high in the top table—and which so many people believe is a healthy indication of future hit parade trends.

## Instrumental

Little known, though, is the fact that the tune was originally written as an instrumental by Cyril—and was recorded for MGM by his orchestra, some while before Matt Monro got around to waxing Norman Newell's lyric.

The recording remained in the background, principally because it was treated as the "B" side of the disc. Main attraction was focused on its coupling, the theme from "Song Without End."

But at least the Radio Luxembourg boys realised its full potential, for they selected it as the theme for their regular Monday night show "Music At Bedtime"—in which it is still used.

Their remarkable success with this song has prompted the Orndel-Newell partnership to produce another attractive ballad, titled "Autumn Tears."

This is likely to prove a most effective vehicle for young Sylvia Sands, whose Columbia recording of it is released today (Friday).

Cyril has already recorded extensively for MGM, and has become a prolific dollar-earner in the States, where the lush, velvety, light orchestral sound is appreciated to the full.

His albums of "The Musical World Of Lerner And Loewe," "The Musical World Of Rodgers And Hammerstein" and "Opening Night—Broad-

way Overtures" have all sold well in America, and are now available in this country.

And he has a new one, "The Musical World Of Cole Porter," set for release here in a week's time.

Also on the market in this country is an Orndel EP of selections from "The Most Happy Fella" and "Kismet," while two other single releases couple "June Is Busting Out All Over" with a "Flower Drum Song" medley, and "Begin The Beguine" with a selection of numbers from "Can Can." This second single is, of course, extracted from his LP of Cole Porter compositions.

It's worth pointing out, by the way, that Cyril's interpretation of the much-hackneyed "Begin The Beguine" is quite sensational.

And in these days of exceptionally short tracks, it's a pleasure to obtain full money's worth, with a track that runs for four-and-a-half minutes.

So much for the current success story of Cyril Orndel. But it wasn't so long ago that his name was generally unknown. To everyone except theatregoers, that is.

And no doubt his weekly TV spot has brought him to the public's attention more than any other single factor. But with the triumph of "Portrait Of My Love," let's hope the man-in-the-street will recognise the full extent of Cyril's achievements and versatility.

## Experience

Cyril has enormous experience as musical director of many leading West End productions, dating back to the time in 1950 when he took over the baton of the "Take It From Here" show at London's Victoria Palace, to become, at the age of 25, Britain's youngest pit conductor.

The following year, he conducted his first musical comedy, "Kiss Me Kate"; then followed "Call Me Madam," "Wish You Were Here," "Pal Joey," and "Wonderful Town."

This last production he conducted for the first night only—for thereafter he had to devote his entire attention to working on the very complicated score of "Kismet"—which he also subsequently conducted.

Together with David Croft, Cyril wrote a large part of the score of "The Wonderful Lamp," which was



the London Palladium's pantomime presentation for that year.

And, more recently, he has been applauded by many thousands of delighted spectators, for his brilliant handling of the "My Fair Lady" score at Drury Lane.

Yes, 35-year-old Cyril is indeed a man of many parts. After two-and-a-half years at the Royal College of Music, studying piano, double bass and composition, he undertook a variety of engagements.

He was with ENSA for a while and later toured Europe as pianist with singer Dorothy Carless.

He led his own all-girls' band at Murray's Club in London, and even had a spell as a concert party pianist. But it was when he started arranging that things really began to happen.

He undertook some musical and vocal arrangements for the Players' Theatre, and this led to his appointment as musical director of a touring show, "Hello Beautiful."

His first major London engagement was as the conductor of a pantomime at the People's Palace in the Mile End Road.

Then came the big break, "Take It From Here"—the final stepping-stone to his acknowledgment as one of Britain's leading MDs.

Now Cyril has yet another feather in his cap. For, in "Portrait Of My Love," he and Norman Newell have written what must surely be accepted as one of the loveliest ballads of our time.

DEREK JOHNSON.

## EPs by ALLEN EVANS

GARRY MILLS (Top Rank) offers good value in LOOK FOR A STAR because he adds five tunes to the title number—Running Bear, Comin' Down With Love, Jimmy's Girl, Seven Little Girls, and Teen Angel. A "must" for Mills fans.

CONNIE FRANCIS (MGM) is indeed FIRST LADY OF RECORD, the title of her new EP, on which she sings with great feeling Everybody's Somebody's Fool, Teddy, My Heart Has A Mind Of Its Own, and the tango Jealous Of You. Stan Applebaum conducts.

JACK SCOTT (Top Rank) sings four self-composed tunes—What In The World's Come Over You, My King, Burning Bridges, and Oh Little One. Plenty of rocking drive.

MONTY SUNSHINE (Columbia) is featured in Solitariness, Bechet's Bagatelle, Burgundy Street Blues, and New Orleans Hula. His former boss, Chris Barber, supplies backing, with his Jazz Band. Good trad.

OSCAR PETERSON TRIO (HMV) offer two long tracks—Tenderly and C Jam Blues—of smooth, relaxing jazz, recorded in 1952.

"ELMER GANTRY" (London) film soundtrack music is recorded on two EPs, conducted by the composer, Andre Previn. Very heady listening.

FRANK SINATRA (Fontana) swoons his way through Embraceable You, None But The Lonely Heart, If You Are But A Dream, and Luna Rossa. Axel Stordahl orchestra backs.

McCann-Erickson Advertising Ltd., advertising agents for E.M.I. Records Ltd., regret any inconvenience caused by the inadvertent insertion of a photograph of the Four Freshmen in the Capitol Records advertisement for the Four Preps which appeared in NEW MUSICAL EXPRESS last week.



BERT WEEDON'S GINCHY TOP RANK JAR 537

# SAMMY DAVIS TO STAR IN DARIN FILM?

SAMMY DAVIS has been approached to be one of the stars in "The Sound Of Hell," a property bought by Bobby Darin for himself. Burl Ives has also been asked.

Says Sandra Dee of the working plans that she and husband Bobby Darin have: "We want our marriage to last, and the best formula is to keep it apart from our work."

The 18-year-old son of Les Paul and Mary Ford is now part of their night club act. He plays drums, and is being tutored constantly by his father.

Singer Frankie Avalon has been signed for the 20th Century-Fox picture, "Voyage To The Bottom Of The Sea."

Jerry Wald is preparing a musical, "Girls Are Here To Stay" for 20th Century-Fox with Juliet Prowse, Cyd Charisse and Janet Leigh.

## BEST DRESSED

THERE has been much publicity in the press about the expense of Frank Sinatra's specially made clothes for the U.S. Presidential Inauguration gala in Washington. His white-tie-and-tails alone cost \$5,000. Or so it's said.

Nat Cole make his initial series of appearances in Japan in May.

Yip Harburg ("Finian's Rainbow") is doing the lyrics for the new musical, "The Pleasure Of His Company," which British actor Cyril Ritchard will direct.

While in Hollywood, Jimmy Savile was scheduled to tape, among others, the Everly Brothers and Edd Byrnes for his Radio Luxembourg shows.

## Nat Hentoff's

### American Airmail

Pat Boone makes his first west coast appearance at a plush hotel when he opens at the Fairmont in San Francisco, February 16.

Steve Allen is reported to star in Burgess Meredith's production of "A Thurber Carnival" in London.

None of the huge array of stars that Frank Sinatra and Peter Lawford obtained for the gala on the eve of Inauguration Day was paid anything but expenses.

Hedda Hopper, the Hollywood columnist, writes of Paul Anka that until she saw him: "I didn't quite credit stories written about him. He's a one-man Texas oil gusher. His talent is the real kind."

The results of the biggest American jazz poll—run by "Playboy" magazine—include: Stan Kenton, leader; Miles Davis, trumpet; J. J. Johnson, trombone; Paul Desmond and Cannonball Adderley, altos; Stan Getz and Coleman Hawkins, tenors; Gerry Mulligan, baritone; Benny Goodman, clarinet; Dave Brubeck, piano; Barney Kessel, guitar; Ray Brown, bass; Shelly Manne, drums; Lionel Hampton, miscellaneous instrument; Frank Sinatra and Ella Fitzgerald, vocals; Dave Brubeck, combo; Lambert-Hendricks-Ross, vocal group.



PEGGY LEE

FRANK SINATRA

## Triumph for Peggy Lee

PEGGY LEE'S triumphant return to Basin Street East brought her some of the most enthusiastic reviews of the season. Consensus is that the highlight of her act is her tribute to Billie Holiday.

GEOFFREY CLARK, Kimbolton, Huntingdonshire, writes: Readers have written saying that many discs play for a short time and are not worth the same value as records that have a longer running time.

When I buy a disc, I buy it for the quality of the singer or group, and for the song.

Marty Wilde's "Little Girl" has a short playing time, but it's a great record and well worth the money.

J. F. BONIFACE, Portlade, Sussex, writes: Many thanks to Keith Goodwin for the article on Tony Bennett a few weeks ago. I am a great fan of Tony and have all of his LPs, plus an American one called "Hometown My Hometown."

When I mention his name to friends they ask who he is, but after I have played a few of his numbers to them, they admit he is great. I only hope he returns here before long.

## FROM YOU TO US

GEORGE BARLOW, Wirral, Cheshire, writes: I have just received from America the most important Elvis Presley record ever released—his new album "His Hand In Mine." The material ranges from rock to hymns, and cowboy songs to an Hawaiian number. All these tracks are fabulous and sung as only Elvis can sing them.

J. WALL, Kensington, Liverpool 6, writes: The success of Elvis Presley's two recent hits "It's Now Or Never" and "Are You Lonesome Tonight" is winning him many new friends among the adult section of the community.

They are now beginning to realise that Presley—like many of his rock 'n' roll counterparts—possesses a good voice, can switch at random to any style of singing, and perform each well.

The youngsters have known this for a long time, but not the critics. Now they have to swallow their words!

ROBERT JONES, Birmingham, writes: At last Ray Charles is going to visit our country. This performer has been acclaimed by Sammy Davis, Gene Vincent, Cliff Richard, Bobby Darin and innumerable other international stars.

His talent on almost any instrument is exceeded only by his virtuosity at singing anything from rhythm-and-blues to out-and-out rock 'n' roll at which he has no equal.

This visit should help to establish him here, but I personally think he is too good for the taste of British record fans.

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# TWO 'GRABLE-BODIED SAILORS' HIT THE HIGH C's!

## PETULA CLARK

THERE'S been a lot of talk in the press about Britain's flagging exports. But this does not apply to our booming pop music industry. Every week we dispatch home-made discs to all parts of the world. And we even "export" artists—like pert Petula Clark, who now makes her home in Paris and is an established star on the French music scene.

Pet came back to Britain recently for television dates (including a starring appearance in ATV's "Sunday Night At The London Palladium") and found that, despite her lengthy absence, the fans haven't forgotten her.

During her hectic work schedule here, she found time to wax a new disc for Pye—and the same record, a romantic ballad called "Sailor," has this week firmly re-established her in the hit parade. Already, it's zoomed from nowhere to No. 6 position.

### AUSTRIAN SONG

"Sailor," an Austrian song, was a big hit in the States for German singer Lolita, who performed it in her native tongue. Available here on Polydor, it has been well and truly overshadowed by Pet's fine version, which is also outstripping another interpretation by the Andrews Sisters on Decca.

Pet's toughest opposition, it seems, is coming from Anne Shelton's Philips waxing, which also made its chart debut this week.

Now furnished with English lyrics ( penned by David West—a nom-de-plume for a well-known British pop music personality), "Sailor" looks all set for a long run of popularity. And as far as Pet is concerned, it couldn't have come at a better time.

Her name has been absent from the charts since 1958, when she hit the jackpot with "Baby Lover."

Immediately before that, she notched hits with "Alone" and "With All My Heart," and going back a bit further, we can readily recall such successes as "The Little Shoemaker," "Suddenly There's A Valley" and "Majorca."

But although she's had rather lean years recordwise in Britain recently, Pet certainly hasn't been short of hits in France, where her best sellers in-

clude French versions of "Baby Lover" and the Elvis Presley hit "A Fool Such As I."

So great was Pet's success with the latter song that Presley's disc didn't get a look in!

What prompted Pet to settle in Paris in the first place?

Back in 1958, she went there for stage and TV dates. They were so successful that famous French entertainer Henri Salvador invited her back to play with him on an all-star bill at the Alhambra Theatre.

"After that, I decided that I would like to try and build a career for myself in France," Pet explained when we met on Friday. "It was very difficult at first because I couldn't speak the language, but now I'm able to handle my stage act entirely in French."

Initially, when Pet recorded in French, she simply learned the lyrics, was coached on the exact pronunciation, and cut the disc without really knowing the meaning of the words.

"But it wasn't always as easy as it sounds," said Pet.

### "I PANICKED"

"Take the Alhambra show, for example, I had to learn a song in colloquial French. Believe me, it was no joke, especially as there were six verses! On the eve of the show, I still hadn't learned it and I began to panic."

"Finally, I went to an hypnotist and he put the words in my head while I was under a light trance."

"No, I haven't used this technique since. Frankly, I'm a little nervous of hypnotism. I only used it then out of sheer desperation, and I haven't had reason to do so again."

In a relatively short space of time, Pet has really hit the big time in France.

Last year she headed her own show



By

KEITH GOODWIN

at the Olympia Theatre, and she's committed for French dates throughout 1961. These include another Paris season towards the end of the year, a lengthy South of France engagement during the summer, plus several major TV dates.

"It's very doubtful if I'll be able to undertake any British stage appearances this year because I'm so busy," she declared.

"On top of everything else, there's a good chance that I'll be making a film in France very soon. Several producers have expressed interest, and I'm just waiting for the right part to come along."

Paris is now home to Pet and she'll continue to live there after her marriage to Claude Wolff (public relations executive of Pet's French record label, Discs Vogue) in the spring.

"But don't think I've deserted Britain for ever," she told me. "I want to combine my French and British careers, and I'll be coming back as often as possible."

WHENEVER Anne Shelton gets to grips with a "forces song"—a tune with Army, Navy or Air Force associations—she seems to wind up with a hit on her hands. And right now, it's happening with the catchy, continental melody "Sailor," which re-introduces Anne to the charts this week.

You'll no doubt recall many Shelton "forces song" hits, including her 1956 No. 1 "Lay Down Your Arms," an Army-flavoured offering. Going back even further, there's her never-to-be forgotten "Lili Marlene," another song with Army connections.

And the Air Force? Well, during the war years, Anne helped to boost the morale of the "boys in blue" via such song successes as "Silver Wings In The Moonlight" and "Coming

## ANNE SHELTON

in "On A Wing And A Prayer." That leaves the Navy. For a long time, Anne has been getting letters from sailors asking: "What about a song for us?" A few years ago, she thought she had stumbled on it, but "Until They Sail," failed to catch on in a big way.

Since then, Anne has been keeping an eye open for a suitable nautical-flavoured song—and now, it seems, "Sailor" has at last done the trick.

Her recording entered the charts this week at No. 17, and there's every possibility that it'll offer stiff competition to the rival Pet Clark version (now leading the field) in the coming weeks.

How is Anne reacting to her sudden re-entry to the best sellers? At the moment she's barely able to croak, let alone speak, since she's confined to bed with 'flu and tonsillitis. But we know for a fact that she's extremely pleased about the situation, and so, too, is her Philips recording manager, Johnny Franz.

"I'll tell you a funny thing about Anne," said Johnny when I contacted him on Tuesday. "I've worked with her for all of 15 years, and over that period, I've noticed that whenever she has a terrible cold and is hardly able to speak, it doesn't affect her singing one little bit."

"Did you see her in BBC-TV's 'Showtime' last Sunday?" Johnny asked. "Well, it was quite incredible. She was so ill that she was just about able to stand up, yet she sang magnificently."

Anne doesn't deliberately set out to concentrate on "forces songs." She's an exceptionally versatile and adaptable singer, and over the years has notched hits with all kinds of diverse material—including religious songs. (Like "Village of St. Bernadette"), Jewish songs (the memorable "My Yiddishe Momma" for instance), jazz-flavoured items (which can be found on "The Shelton Sound" and "Songs From The Heart" albums) and straightforward pops (such as "Arrivederci Darling" and last year's chart entry, "Come Back Again").

London-born Anne has certainly come a long way since her first broadcast with famous Ambrose orchestra back in the early forties, and her popularity is by no means confined to this country alone.

Early last year, for example, she undertook a lengthy tour of South Africa and such was her success that she's set to return there for cabaret and concerts in Southern and Northern Rhodesia, as well as Kenya, later this year.

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meet the  
manager

IF the name of Dick Katz sounds more familiar as an artist rather than as a manager, it's not surprising for, although Dick is kept fully occupied in the latter field, he still finds time to play the piano—his main love.

He is featured on disc as a piano player in his own right, in addition to a weekly spot in Radio Luxembourg's nightly series "Pops At The Piano."

As a manager, agent and business adviser, Dick is responsible for handling the affairs of artists like Ray Ellington, Marion Ryan, Valerie Masters—to whom he is engaged—Al Saxon, Max Geldray, Mike Preston, Paddy Roberts and Gary Marshal.

He recently formed a new com-

pany—Dick Katz Ltd.—with impresario Harold Davison, to widen his scope and give added protection to his artists' interests.

Born in 1916, Dick has been playing the piano since the age of five. At seven, he was broadcasting on Berlin radio.

It was not until 1941, however, that he turned professional. From the time he left school until then he had made his name as a recording engineer—playing the piano in his spare time.

In 1943, Dick teamed up with the Caribbean Trio—the nucleus of the Ray Ellington Quartet, and started the quartet with Ray in 1947.

Dick was featured with the group in hundreds of shows—on stage, television and radio—until January 1959, when increasing managerial work forced him to leave.

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## TAIL-PIECES by THE ALLEY CAT

### Superb Frankie Vaughan shines on Palladium TV!

FOR showmanship, personality and top-star quality, Frankie Vaughan excelled on Sunday's Palladium TV show; but appearance of Gladys Morgan marred his otherwise superb act. . . . Pet Clark's French fiancé Claude Woolf responsible for Paris dates next month by Emile Ford. . . . True story: A radio listener requested Johnny Tillotson's "Oh A Tree In Motion". . . .

Screen rôle for Louis Prima planned by 20th Century-Fox—with Jayne Mansfield co-starring. . . . During the war, Anne Shelton's fiancé David Reed was a sailor! . . . Lightning U.S. visit by Donald Peers on Saturday. . . . Pye manager Alan Freeman reveals "Sailor" recorded by Pet Clark in 25 minutes! . . . A microphone concealed in Johnny Mathis' pocket for

his stage act. . . . Nice gesture, Matt Monro; he called to thank Bruce Charlton for last week's NME article. . . . Surprise appearance from composer Dimitri Tiomkin in "77 Sunset Strip," which co-starred Connie Stevens, on Saturday. . . . "Wheels," title of Max Harris' next release; a U.S. hit for String-A-Longs, another cover version by Johnnie Spence here

. . . . At a reception last week, Jet Harris met his idol, Gene Vincent. . . . "Who Am I?" "This Is It," Adam Faith's next issue; both sides penned by Johnny Worth. . . . Universal-International signed Bobby Darin for two films this year. . . . U.S. columnist Hank Grant estimates world sales of three million for Everly Brothers' "Cathy's Clown". . . .

From Meredith Willson's "Music Man," Beverley Sisters wax "Good-night My Someone". . . . Complete set of new Bob Miller band jackets stolen prior to recent Cliff Richard TV "Spectacular". . . . British singer Monty Babson received invitation from Frank Sinatra, to attend Inaugural Ball for President John Kennedy in Washington last week. . . .

Currently in Israel, Danny Kaye and his wife Sylvia Fine. . . . Now in Austria, NME Editor Andy Gray enjoying fortnight's winter sports. . . . When Frankie Vaughan returns to U.S. he may wax LP of Al Jolson songs under Frank De Vol's direction. . . .

For vocal quality, Steve Lawrence's "Portrait" not comparable to Matt Monro's version. . . . "Sentimental Journey," Doris Day's first-ever hit with Les Brown's band, revived by Harry Robinson's XV (Decca). . . . Police escort from BBC-TV studio for Anne Shelton to Lewisham 208 broadcast last Sunday! . . .

Philips' singer John Scott penned flipside of latest Frankie Vaughan disc. "The Day That It Happens To You". . . . Topping U.S. charts, Bert Kämpfert, Ferrante and Teicher and Lawrence Welk—with three instrumental records! . . . Paul Anka's musical director Sid Feller conducts orchestra for latest Dakota Staton LP, "Time To Swing". . . .

Belated congratulations to Francis Essex for brilliant production of

Eartha Kitt's recent ATV show. . . . Former Cyril Stapleton road manager Johnny Mathieson has left Britannia Music—now general manager of Johnny Johnston's Michael Reine publishing firm. . . . Next Freddie Cannon release revives "Muskrat Ramble". . . .

According to Kent Walton, "Many Tears Ago" considered by Connie Francis her best record. . . . Last week, Keith Fordyce commented he thought Marty Wilde's "Rubber Ball" contained shades of Buddy Holly; Northwood reader Graeme Andrews thinks Bobby Vee's version does, too! . . . Now rehearsing in London, Van Johnson for "Music Man" starring rôle; producer Bob Merriman has arrived here. . . .

Handled by Johnny Mathis' personal manager Helen Noga, big U.S. Columbia promotion for Mike Clifford, promising new singer. . . . First time Russ Conway covered an American hit, Duane Eddy burned his fingers. . . . Long-term contract for Tommy Sands with Paramount likely. . . .

Johnny Horton's widow now recording under name of Billie Jean Horton. . . . Titled "Sunshine Guitar," new Guy Mitchell LP issued in America. . . . Next Johnny Burnette single, "Little Boy Sad". . . .

"Mystery Girl," current Jess Conrad release, published by Jack Good's music company. . . . New members of Stars' Spastics Committee—Bruce Forsyth, TV producer Francis Essex, disc-jockey Pete Murray and guitarist Bert Weedon. . . . Leaving hospital this weekend, Cliff Richard's father, Roger Webb. . . .

In "Frightened City" film, Norrie

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Paramor appears as a pianist. . . . Decca's first Don Arroll disc includes Jack Fishman's "Everybody Likes It". . . . Vocal version of Percy Faith's "Summer Place" theme waxed by Lolita for U.S. market. . . .

Hackney schoolgirl Helen Shapiro's first Columbia disc supervised by Norrie Paramor; both sides penned by John Schroder (his assistant) and published by Alan Paramor (his brother). . . . Fast-rising U.S. hits—Bobby Rydell's "Good Time Baby," Connie Francis' "Where The Boys Are," Chubby Checker's "Pony Time" and Platters' "If I Didn't Care". . . . Success with "Sailor" by Pet Clark proves power of Palladium TV exposure. . . .

One of Dakota Staton's greatest fans—Cliff Richard. . . . After a seven-year association, Chris Barber next month leaves Lyn Dutton agency—switching to Harold Davison. . . . Former Top Rank executive Pat Skinner now handling Jess Conrad's publicity. . . .

"Rubber Ball" recorded by Bobby Vee in New Mexico studio of Norman Petty—manager of late Crosby's house, he gets a present from Bing!

crash—subject of Everly Brothers' next release, "Ebony Eyes". . . . Your Alley Cat's recent "Butterfield 8" Joe E. Lewis gag appeared following week in Paul Tanfield's "Daily Mail" diary. . . .

Both keen early morning runners—Mark Wynter and composer Lionel Bart. . . . London "Midnight Lace" première attended by Shirley Bassey last week. . . . More U.S. competition for Matt Monro's "Portrait Of My Love"—from Tommy Edwards (Everest). . . .

Two months' vacation for Johnny Mathis in Europe starts June 3. . . . Next Johnny Preston release not dedicated to your Alley Cat, "Leave My Kitten Alone". . . . EMI's Norman Newell penned lyrics of Pet Clark's Pye hit "Sailor"; Decca's Marcel Stellman composed flipside, "My Heart". . . .

Adam Faith and composer Johnny Worth both keen racing-car fans. . . . New Max Bygraves ATV series includes Eric Rogers' musical backing. . . . Cracks Bob Hope: "When Santa Claus comes down chimney at Bing Crosby's house, he gets a present from Bing!"

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