



# Does Tommy Steele copy Presley ?

## Tommy hits back in this issue



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GONE are the days when pop singers took to themselves such homely names as Johnnie, Ronnie or Lonnie. The latest aspirant to fame in the music business is a 26-year-old singer and pianist who intends to stick by the name he was born with—Jeremy Lubbock.

That's not the only unusual thing about Jeremy, either. He's no head-shaking rock 'n' roller. He's a tall, suave ex-infantry officer who has just made his debut on Parlophone with a couple of "quality" pop songs.

His admirers claim that he sings like Sinatra and plays the piano like Oscar Peterson.

Whether you agree or not, there's no doubt he's rousing a lot of interest since he was discovered playing in a West End night club by music publisher Johnny Blyton.

Jeremy claims he started playing piano at the age of four. He went to Wellington College, where he won prizes for piano, violin, composition and conducting.

### Philosophy

Later he studied philosophy at Oxford, but was asked to leave as he devoted too much time to university cabarets and revues. He decided to concentrate on architecture instead.

He began playing in night clubs six nights a week to raise some extra pocket-money, little realising that it would eventually become a full time occupation. Today, Jeremy is in demand for radio and TV programmes as well as having a resident club job. His first recorded titles—"Catch A Falling Star" and "The Man Who Invented Love"—are accompanied by a big orchestra conducted by Ron Goodwin.

What is the secret of Jeremy's appeal? According to his publicity agent, he has excellent manners, an intriguing way with women and "exquisite good taste in clothes, art and music."

Is that the formula for hit parade success? Take a look at Jeremy on the "Cool For Cats" TV show tonight (Friday) and decide for yourselves!

### HUMPH-KATH LP

HUMPHREY LYTTTELTON'S latest Parlophone album—"Kath Meets Humph"—is scheduled for release on March 1.

It features guest artist Kathleen Stobbart (tenor), who temporarily worked with the band while regular sidemen Jimmy Skidmore was undergoing an operation.

### CORT IN NEW SHOW

THE Bob Cort Skiffle Group will provide the music for a skiffle and jive dance competition which will be staged at London's Metropolitan Theatre for a week from February 24.

Also in the show, called "Rhythm Off The Record," will be singer Pauline Shepherd and novelty instrumentalist Desmond Lane.

# TOMMY STEELE



This profile of Tommy Steele was taken in Scandinavia, where he was surprised to find he had such a large record following.

THE accusation is frequently levelled against Tommy Steele that he sets himself up as a mere carbon copy of Elvis Presley and possesses no distinctive individuality of his own. Any open-minded jury would quickly dismiss this charge as being completely without foundation.

But the question whether Tommy Steele would have achieved fame if there had been no Presley to lay the foundation is intriguing. Moreover, would either of them have won any degree of success, if rock 'n' roll had not come into its own?

### Background

Let's take a look at the background. During and immediately after the war the country was bogged down with an endless flow of sugary, "better-days-ahead" ballads.

As the tide began to turn, a new phase of more carefree, light-hearted music took over.

Now we have the age of hustle and frenzied, high-powered activity (more so in the States than here), and the restless pace of our times is reflected in the trends of modern music.

It's vibrant, pulsating, dynamic—like the youth of today. Above all, it provides the opportunity for youngsters to let off steam, to release their pent-up emotions, in a harmless fashion.

Rock 'n' roll was inevitable—it was time for the pendulum to swing back to beat music. And just as inevitably, the craze has produced its champions.

Why Presley and Steele in their respective countries? Obviously, one

## NME INFORMATION BUREAU

### WHO'S WHERE

(Commencing February 3rd)

- WEE WILLIE HARRIS, LES HOBEAUX, TONY CROMBIE, MOST BROTHERS, Chiswick Empire.
- DANNY PURCHES, MACKELL TWINS, Doncaster Grand.
- EDMUND HOCKRIDGE, London Metropolitan.
- JIM DALE, THE VIPERS, Glasgow Empire.
- BILLY COTTON AND HIS BAND, Finsbury Park Empire.
- PERSONALITY PLATTERS, Brighton Hippodrome.
- DAVID WHITEFIELD, London Palladium.
- EVE BOSWELL, Manchester Palace.
- DOROTHY SQUIRES, Nottingham Empire.
- DAVID HUGHES, Sunderland Empire.
- NAT GONELLA, Brighton Hippodrome.
- SHANI WALLIS, Liverpool New Shakespeare.

### AFN HIGHLIGHTS

547, 344, 271 METRES

- SUNDAY**  
12 noon Waltz Time; 3 Highway of Melody; 5.05 Metropolitan Opera Auditions; 7.05 People Are Funny; 8.30 European Storybook; 9.35 News and Sports; 10.30 Westward Look.
- MONDAY**  
11 a.m. Request Show; 12 noon Man About Music; 12.30 Holiday in Bavaria; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Lone Ranger; 4 Requests; 5 Music On Deck; 6 Music In The Air; 7.05 564,000 Question; 9 Music For You.
- TUESDAY**  
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.05 What's My Line; 9 Modern Jazz, 1958.
- WEDNESDAY**  
11 a.m. Request Show; 11.55 Les Paul; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.30 Saturday Night Country Style; 8.30 Operation Entertainment; 9 Music Views from Hollywood; 10.05 America's Popular Music; 11.05 Request Show.
- THURSDAY**  
11 a.m. Request Show; 12 noon Man About Music; 3 One Man's Family; 4 Requests; 5 In The Mood; 6 Music In The Air; 7.30 21st Precinct; 8.30 Fantasy; 9.45 Melodia; 10.05 Request Show.
- FRIDAY**  
11 a.m. Request Show; 11.55 Les Paul; 12 noon Man About Music; 2.05 Stickbuddy Jamboree; 2.30 Robert Q. Lewis; 3 One Man's Family; 4 Requests; 5 Songs of Many Lands; 6 Music In The Air; 7.05 Stuart Foster Show; 8.30 Mystery Time; 9 Stars of Jazz; 9.45 Boh and Ray; 10.05 Request Show.
- SATURDAY**  
11 a.m. Request Show; 12.30 Western Swing; 1 Saturday Salute In Music; 3.30 Galen Drake; 4 Request Show; 6 Music In The Air; 7.30 Saturday Night Country Style; 8.30 Operation Entertainment; 9 Music Views from Hollywood; 10.05 America's Popular Music; 11.05 Request Show.

## BAND CALL

(Commencing January 31st)

- RONNIE ALDRICH AND THE SQUADRONAIRES  
Friday: Town Hall, Petersfield; Saturday: Town Hall, Oxford; Sunday: Colston Hall, Bristol; Wednesday: Baths Hall, Leyton.
- TERRY LIGHTFOOT'S JAZZMEN  
Friday: Town Hall, Wimbledon; Saturday: Dorking Halls, Dorking; Sunday: Broadway Cinema, Letchworth; Monday: Empire Rooms, London, W; Tuesday: RAF Station, Halton; Wednesday: Southall; Thursday: Humphrey Lyttelton Club, London, W.
- CHRIS BARBER BAND  
Friday: Town Hall, Birmingham; Saturday: Royal Albert Hall, London; Sunday: Town Hall, Leeds.
- CHAS. McDEVITT SKIFFLE GROUP  
Friday and Saturday: Empire, Middlesbrough; Thursday: Carlton Ballroom, Rochdale.
- VIC LEWIS ORCHESTRA  
Friday: Music Hall, Shrewsbury; Saturday: Pavilion, Buxton; Sunday: Coventry Theatre.
- BASIL KIRCHIN BAND  
Friday: Palais, Stockton; Saturday: Beachley Camp, Chesham; Sunday: Coventry Theatre; Wednesday: Banister Ballroom, Southampton.
- JOHNNY DANKWORTH ORCHESTRA  
Friday: Savoy Ballroom, Southsea; Saturday: Corn Exchange, Peterborough; Wednesday: Nevada Ballroom, Bolton; Thursday: Palace Ballroom, Maryport.

## RADIO LUXEMBOURG

FULL PROGRAMMES - 208 METRES

- SUNDAY**  
6 Beaver Club; 6.15 You Lucky People; 6.45 Accordion Time; 7 Tunes To Remember; 7.30 The Winifred Atwell Show; 8 Opportunity Knocks; 8.30 Take Your Pick; 9 This I Believe; 9.30 Cream of the Pops; 10 Record Rendezvous; 10.30 Magic of Sinatra; 11 Top Twenty.
- MONDAY**  
6 Requests; 8 Show Business; 9 Deep River Boys; 9.15 Song Hits of the Century; 9.45 Ronnie Hilton; 10 Jack Jackson; 10.30 Top Pops of Tomorrow; 11 Talking Points; 11.05 Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow.
- TUESDAY**  
6 Requests; 8 Spike Harrigan; 8.30 Godfrey Winn's Concert; 9 Alma Cogan Show; 9.15 Linger Awhile; 9.45 Tomorrow's Top Ten; 10 The Capitol Show; 10.30 Fontana Fanfare; 10.45 Big Sings; 11 Revival Time; 11.30 Oral Roberts.
- WEDNESDAY**  
6 Requests; 8 Double Your Money; 8.30 Calvert Cavalcade; 9 Stargazers; 9.15 Cugat's Carnival; 9.45 Favourites Old and New; 10 Record Show; 11 Back To The Bible; 11.30 The Hour of Decision.
- THURSDAY**  
6 Requests; 8 The Harry James Show; 8.30 Lucky Number; 9 Song Parade; 9.15 Song Hits of the Century; 9.45 Favourites Old and New; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour.
- FRIDAY**  
6 Requests; 8 Shilling a Second; 8.30 Tops With You; 9 Sporting Challenge; 9.15 Dick Haynes Show; 9.45 Scottish Requests; 10.15 Record Hop; 11 The Voice of Prophecy; 11.30 Still Waters.
- SATURDAY**  
6 Requests; 7 Rhythm on the Range; 7.30 Intrigue; 8 Jamboree; 10 Irish Requests; 10.30 Spin with the Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.

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# IS NO CARBON COPY OF ELVIS PRESLEY

## says Derek Johnson, who analyses the two champions of rock 'n' roll here

of the principal reason is that they happened to be in at the beginning—for which full credit to them.

But even that would not have prevented them from being ousted from their thrones, had a stronger personality come along to overthrow them.

And there you have the keyword—personality.

Rock has little more to offer than a solid beat which can become very monotonous unless it is in the hands of a forceful personality performer.

Presley comes of rugged country-and-western stock, with roots deeply embedded in the folk tradition; his sense of rhythm, his uninhibited approach, are inherent in him. From the outset he was a logical contender for rock honours.

But it was only natural that we in this country, although perfectly willing to recognise the achievements of Presley, should want to boost a star of our own.

The mantle fell on Tommy Steele's shoulders. All praise to him for realising that such an opening existed and for adapting his style to the current demand—remembering that

he did not have the benefit of Presley's background environment.

### Exploitation

Of course, both artists have been the centre of tremendous publicity and exploitation campaigns, without which they would doubtless have taken considerably longer to become established.

The boost which their managers have given them, has in effect been the push which was needed to trans-

form the snowball into an avalanche.

Although the famous Colonel Tom Parker did not actually discover Presley, it is he who is largely responsible for Elvis attaining his present stature. Presley is such big business these days he does not see very much of Parker, who remains in his office to tie up the important deals. A touring manager, Tom Diskin, takes the road with the star.

Presley himself says: "Colonel Parker only advises me in business. I see him only when a big deal is in negotiation and it is essential for us to confer."

Nevertheless, there is an extremely close association between the two, and it is clear that they think very highly of each other.

It is absolutely necessary that a strong alliance should exist in any management partnership, and that is confirmed by Tommy Steele's comments about his joint-managers, John Kennedy and Larry Parnes.

"In my early, struggling days, the help and expert advice of my managers was enormously valuable," he said. "Nobody starting off green, as I did, could have hoped to handle hundreds of business details and still find time to concentrate on performing."

"That's where my backroom boys came in. Without them, I reckon I'd have been completely lost."

### Similar

It may be argued that the development of Messrs. Presley and Steele is following parallel lines... both have burst out of the narrow confines of rock and have been heard to good advantage as ballad singers.

Elvis enjoyed big sales with "Love Me Tender" and "Loving You," and the ballad from the film "Jailhouse Rock," called "Young And Beautiful," is handled most tenderly.

For Tommy's part, many of the songs which he featured in his film biography are far removed from the rock style, and this will be particularly noticeable in his second film, "The Duke Wore Jeans." "Shiralee," his own composition for the film of that name, was also a ballad.

To a large extent, both are abandoning the spearhead of the rock singer's attack—the guitar.

And with their entry into films, each has shown a sincere acting ability and a strong dramatic feeling.

Tommy, of course, has now blossomed into even wider fields and is proving a remarkable success in pantomime, something Presley cannot do in the States! But, apart from cashing in on the rock craze (and, in a couple of instances, singing his songs), there is no indication whatever of Steele deliberately setting out to imitate Presley.

### Tommy speaks

Hear Tommy himself on his subject: "I know it is a common story that I once saw Presley in New York and decided to follow in his footsteps. But it's just a yarn."

"There isn't a bit of truth in it. And as I had already launched my own stage career a year before his first film came over here, it is obviously nonsense to suggest that Elvis had anything to do with the pattern of my show."

"When I first got my break in show business," he continued, "I decided to try to build up an act that was entertaining and different from anything that anyone else was doing at the time. Nothing was copied from Presley—we worked at the act ourselves, until we got it more or less as it is today."

If there is any comparison between the two artists, I suggest it lies in these three points: (a) that they have shown themselves completely adaptable to the requirements of the public; (b) that they should now be



recognised as complete entertainers, rather than solely as rock singers; and (c) they stand supreme as personalities.

Public opinion on this latter point was expressed by way of the NME Annual Poll, which elected them top musical personalities in their own countries, with Tommy second only to Elvis as "World's Outstanding Musical Personality."

### Comments

I went out into Denmark Street, London's Tin Pan Alley, to obtain a cross-section of comments on these two top-line performers.

Said the music publisher: "Both have given the profession a shot in the arm. But they haven't produced world-shattering sales of sheet music, for the simple reason that their kind of music isn't played at home on the front-room piano. From this point of view, I would say that Tommy Steele is the more commercial of the two, Presley being more of a specialist."

Said the secretary: "Well, they're supposed to represent the youth of two countries. I suppose that's why the girls like them—because we can dream about them being the 'men in our lives.' But although Elvis is an ideal screen hero, he's only in 'the land of make-believe' to us. And I'm sure that, when it really comes to the point, most girls would prefer a down-to-earth character like Tommy."

Said the singer: "I admire them both tremendously, although I dislike most of their songs. I wouldn't say there was any marked comparison between them, except that they are both at the head of the 'youth cult' in their own countries. And as America unavoidably leads the world in pop music, that makes Presley on top of the world, too."

Said the agent: "They're the biggest box-office draws in Britain and America, aren't they? Steele will never be as big internationally as

Presley, but I'd still like to have a cut in him!"

Analysing these viewpoints, I would submit that it is to Presley's advantage to remain the rock specialist, as America is infinitely more rock-crazy than Britain.

Over here, the percentage of ballads in the best-sellers (plus the fact that Steele has only topped the Chart for one single week, whereas Presley invariably spends several weeks at the top) makes it advisable for Steele to widen his scope, to appeal to more varying tastes. I believe that he is doing this admirably.

Although Elvis will shortly be drafted into the Army, these two entertainers will no doubt be around for many years to come. And the hero-worshipping girls need have no immediate anxiety.

Tommy declares that he has no desire to get married yet awhile, and Elvis is even more vehement in saying that marriage is furthest from his mind!

### Answer

And so back to our original poser—would these two have made the grade, if there had been no rock 'n' roll? My answer is emphatically yes—because they have shown that they are not dependent upon rock. They are personality entertainers, and their star quality was destined to emerge from ordinary level, irrespective of circumstances.

But let's not say that Tommy is a carbon copy of Elvis. There was bound to be a similarity, whilst they were both confining themselves to rock. However, now that they are overcoming those limitations, I maintain that their styles are constantly growing further apart.

## The stars confess... in February HIT PARADE

**PAT BOONE** says: "Maybe we were too young to get married, but I guess we'll never know—we're too happy." **Doris Day** confesses: "If wives were chosen for their ability to cook, I guess I'd still be a spinster."

Once again our monthly companion magazine brings you a bumper crop of personal articles written by the stars themselves.

Also writing in the February HIT PARADE out on sale this week-end are **Frankie Vaughan**, telling you about his recent trip to the States; and **Terry Dene**, who describes his experiences in making "The Golden Disc."

**Malcolm Vaughan** tells how his recording of "Heart Of A Child" coincided with the arrival of a baby son. Then **Lonnie Donegan** writes about his spare-time hobbies of photography and golf; and **Perry Como** answers questions on the "Witness Stand."

And, of course, there are up-to-the-minute stories of your latest recording favourites—**Jackie Wilson**, **Buddy Holly**, **Jerry Lee Lewis**, **Jimmie Rodgers**, the **Southlanders**.

Other special features are a pen-portrait of cowboy recording star **Hugh O'Brian**—better known to you as **Wyatt Earp**—and an appreciation of **Harry Secombe** by one of his fans.

In addition there are all the news and reviews you will want to read—pop and jazz records, stories from the American film and disc studios, fan clubs and letters pages, a quiz, home addresses of Hollywood stars, singers' favourite singers, February birthdays, etc., etc.

And, as usual, there are **CASH PRIZES** that must be won in the picture crossword puzzle specially designed for **HIT PARADE** readers.

Make sure of your copy of the February **HIT PARADE** by placing an order with your 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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### A CANADIAN IN LONDON

Part three of Edmund Hockridge's series for Nixa. Four soft, sentimental songs—"Transatlantic Lullaby," "Tonight," "Some Enchanted Evening" and "Brazil"—are given the right treatment by this quality singer with Tony Osborne's orchestra backing him up.

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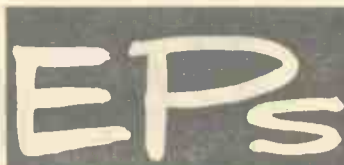
Third EP of Donegan's singles. Fast, tuneful skiffle featured in "Putting On The Style," "My Dixie Darling," "Gambler Man" and "I'm Just A Rollin' Stone." Nixa label.

### HERE ARE THE HI-LO'S

This reedy sounding male quartet presents sophisticated vocal arrangements of four strong standards—"Bowl Of Cherries," "Deep Purple" (a rich hue, too), "My Sugar Is So Refined" and "Basin Street Blues." On Philips.

### HARRY JAMES FAVOURITES

A rousing disc of Harry James trumpeting at its best, backed up by his lively orchestra. Tracks are from different years: "Carnival Of Venice" recorded in 1941, "Jealousy" (1946), "You Made Me Love You" (1951) and "It's Been A Long, Long Time" (1954). Fontana label.



### WOODY HERMAN AND WOODCHOPPERS

Re-issues of 1946 recordings, this disc works up excitement with solid, cool instrumental work from such giants as Woody on clarinet and alto sax and Red Norvo on vibes. "Steps," "Lost Week-end," "Some Day, Sweetheart" and "Pam" are all smooth jazz offerings on Fontana label.

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### FROG ISLAND SKIFFLE GROUP

How mournful can you get? Even the gay Southern folk tune, "Hand Me Down My Walking Cane," is made to sound like a funeral march, and "House Of The Rising Sun" is real head-in-the-gas-oven stuff. It's issued by 77 Records.

# Ronnie Hilton's stunner!

IT'S a winner from start to finish. A downright stunner from HMV! The name of Ronnie Hilton will soon be climbing the hit parade with a great new song called "Magic Moments."

Not a ballad. Not a rocker. Not a novelty number. It's a relaxed, simple melody with first-class words, so catchy that you'll be able to hum the tune after only one hearing.

Ronnie sings with warmth, humour and the tone that picks him out as one of our best. This excellent record has only one minor fault: two lines of the song are sung by a vocal group who help fill in the background for the rest of the time. I had to listen seven times before I could make out all the words of those two lines—the group needed to be closer in on the mike.

On the other side is a song that deserves more than a passing glance; "One Blade Of Grass" is a pleasant ballad with a not-too-pronounced rock beat in the accompaniment. Lyric is especially strong.

## THE TROUBADOURS

For something out of the rut, and with a pleasant old-world air about it ("old world" being pre-rock 'n' roll), try The Troubadours on London-American.

"The Flaming Rose" has a sunny, romantic Spanish atmosphere, no vocal, but part of the melody is whistled. The whistler also makes a melodious contribution to "The Lights Of Paris" and a choir sings from the half-way mark.

The slow waltz tempo helps conjure up a picture of Paris after dark—quite some time after dark—when one is feeling drowsy, but happy and contented.

## JEREMY LUBBOCK

I'd heard a lot of most impressive reports about a singer-pianist called Jeremy Lubbock, so I was very interested to listen to his first record, Parlophone R.4399.

Maybe he doesn't come over as well on wax as he does in person, but on the strength of this disc, anyway, I'm afraid I can't proclaim the discovery of an exciting new star.

His voice is clear, his diction crisp, but there's nothing special about the tone. "Catch A Falling Star" doesn't give much opportunity for a display of singing—the range is small and the melody nearly monotonous.

Best part of this side is the backing from the Ron Goodwin orchestra, which is very good.

In "The Man Who Invented Love," Jeremy displays a vocal style similar to Sinatra, but in tone and feeling he is too wooden. The result is that J.L. sounds as though he is attempting a meticulous copy of Sinatra—and with some success—but without the benefit of Sinatra's distinctive tone and ultra-delicate sensitivity.

Nevertheless, I'll await Jeremy's next disc with interest.

## LOUIS PRIMA

Try to find time to listen to "Buona Sera," recorded by Louis Prima on Capitol CL 14821. I honestly can't say whether it's likely to appeal to you or not. What I can say is that it is different.

Louis himself sings, setting out in slow tango tempo, then bursting into a really hot second chorus. Follows a wild sax solo from Sam Butera, and then the quiet tango again to finish with.

An odd mixture with Louis' odd voice adding to the unique atmosphere created by the disc.

Flipside is the most amusing pop offering on the Sputnik kick to come to hand so far. "Beep, Beep!" does more than relate the sad tale of the laddie whose girl-friend took off on a trip to outer space—it even introduces a new sound-language!

Dreadful thought is that this lyric could be a true reflection of love-troubles ten years hence!

## GLENN MILLER

There are two sides from The New Glenn Miller Orchestra on RCA 1034. I can't feel that there is any real justification for the existence of this band.

The original Miller recordings are still available to buyers and have an atmosphere about them that no copy can hope to achieve, however carefully done.

The arrangements and performance of "So Sweet" and "Falling Leaves" are very good. Anything less would have been inexcusable, anyway.

But I, for one, would not rush to buy a copy if I could collect an original Miller recording from the 1939-42 days.

## SANDRA ALFRED

A teenage lady who is not letting Frankie Lyman and company have it all their own way, is Sandra Alfred, who hots up the Oriole wax with "Six Day Rock."

Sandra rocks with the assurance of a seasoned veteran, injecting plenty of personality into her performance.

No so hot, but more entertaining lyric-wise is "Rocket And Roll." Before long Miss Alfred could develop into an important recording artist. She has what it takes.

## JIM DALE

I'm not so happy about the new Jim Dale platter. "Don't Let Go" has originality about it and a distinguishing "break" gimmick.

It is a punchy rocker with a good lyric of its kind, but what worries me is that the gimmick seems to be over-worked to the extent that I was bored before I had heard the record once through.

Jim's performance is good. So is the beat. But the song itself... well, I'm not so sure. The label is Parlophone.

## HUMPHRY LYTTTELTON

"Buona Sera" gets a neat non-vocal once-over from the Humphrey Lyttelton Band on Parlophone. It will appeal to non-jazz enthusiasts who like a good swinging instrumental where precision counts for more than volume.

"Blues In The Afternoon," a Lyttelton original, completes the coupling.

# POPS

by



## KEITH FORDYCE

famous Radio Luxembourg disc-jockey and champion 'future hit' forecaster

## KEN MACKINTOSH

I'm very suspicious about an instrumental called "Swingin' Shepherd Blues." Suspicious because I don't think this is commercial enough to be a hit, and yet...

Well, the fact is that the melody has an insidious habit of creeping back into my mind three or four times a day. For the most part it's a thin, unexciting flute solo. Yes, I did say flute!

Backed by a steady beat, a very attractive sound develops. You'll find this number by the Ken Mackintosh Orchestra on HMV with the full brass section strengthening the middle part.

There's one mystery—the vocal group mentioned on the label must have fallen through the hole in the middle, because they don't sing a single note on this side!

They have plenty to do in "The Stroll," but this is not a good arrangement. Too dull.

★

"Thanks a lot"

MICHAEL

# ... and you'll be sweet on Alma Cogan's 'Sugar,' too!

IN "Sugar Time," Alma Cogan has got hold of a song that is not only bright, zippy and well suited to her talents, but has all the assets that could make it a big seller.

A fast and lively beat sets the feet a-tapping straight away. This "Sugar" should be sweet enough for Alma.

## JOHNNY LUCK

The latest addition to the Lyman-London school is Johnny Luck. He makes his debut on Fontana with "Buzz, Buzz, Buzz." Johnny has a good fast rocker here, and shows that he can rock with the best, and "sell" a song, too.

Given enough broadcasts this could be a good seller and I can confidently recommend it to those who dig the real teenage sound. "Play Rough," is real crazy, but lacks distinguishing features. However, Johnny's performance couldn't be bettered.

## SAMMY SALVO

Sammy Salvo is another name likely to arouse interest on the teenage front. Sammy is a Stateside lad who has waxed "Oh Julie" for RCA.

A medium paced rocker that stands out from the rest by reason of a soprano voice that keeps appearing in the background. A good gimmick.

Mr. Salvo is reasonably restrained in his vocalising, and all the words can be heard. "Say Yeah" is faster, enjoyable, but not out of the ordinary. Sammy has the right sort of appeal and should be popular.

## BEST SELLING POP RECORDS IN THE U.S.

(Week ending January 22)

Last Week	This Week	Title	Artist
1	1	At The Hop	Danny and the Juniors
2	2	Stood Up/Waltin' In School	Ricky Nelson
3	3	Great Balls Of Fire	Jerry Lee Lewis
4	4	April Love/When The Swallows Come Back To Capistrano	Fat Boone
5	5	Peggy Sue	Buddy Holly
6	6	Jailhouse Rock	Elvis Presley
7	7	Raunchy	Bill Justis
8	8	Kisses Sweeter Than Wine	Jimmie Rodgers
9	9	You Send Me/Summertime	Sam Cooke
10	10	Silhouettes/Daddy Cool	The Rays
11	11	Oh Boy!	Crickets
12	12	The Stroll	Diamonds
13	13	La Dee Dah	Billy & Lillie
14	14	Buzz, Buzz, Buzz	Hollywood Flames
15	15	Sugartime	McGuire Sisters
16	16	Salt Along Silvery Moon/Raunchy	Billy Vaughn
17	17	Chances Are/The Twelfth Of Never	Johnny Mathis
18	18	Rock And Roll Music	Chuck Berry
19	19	Jingle Bell Rock	Bobby Helms
20	20	Bony Moronie/You Bug Me, Baby	Larry Williams

By courtesy of "Billboard" EXPLANATION: This is the chart for January 22. On the opposite page is the chart for January 29. In future, we will give the U.S. Best Sellers list a week earlier than hitherto, by special arrangement with "Billboard."

# HITS HITS HITS HITS

## Nixa IN THE HIT PARADE

Petula Clark	"Alone" N 15112 (78 & 45)
Lonnie Donegan	"Jack O' Diamonds" N 15116 (78 & 45)
Gary Miller	"The Story Of My Life" N 15120 (78 & 45)
Marion Ryan	"Love Me Forever" N 15121 (78 & 45)

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**the John Barry Seven**

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**DANNY and The Juniors**



**At the hop**

H.M.V. POP436

**The Jumpin' Jacks**

featuring Danny Lamego  
**My Girl, My Girl**

H.M.V. POP440

**Jimmie Rodgers**

Kisses Sweeter than Wine

COLUMBIA DB4052



**The Vipers**

No other baby

PARLOPHONE R4393

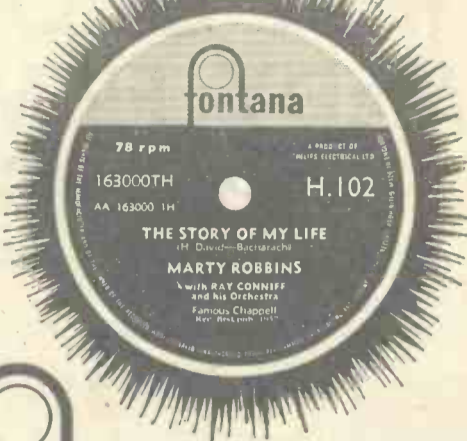
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## NME MUSIC CHARTS

### BEST SELLING POP RECORDS IN BRITAIN

Last This Week	(Week ending Wednesday, 29th January, 1958)
1	1 JAILHOUSE ROCK (Elvis Presley (RCA))
8	2 THE STORY OF MY LIFE (Michael Holliday (Columbia))
4	3 OH BOY! (Crickets (Coral))
3	4 ALL THE WAY (Frank Sinatra (Capitol))
2	5 MA, HE'S MAKING EYES AT ME (Johnny Otis Show/Marie Adams (Capitol))
5	6 GREAT BALLS OF FIRE (Jerry Lee Lewis (London))
6	7 MY SPECIAL ANGEL (Malcolm Vaughan (HMV))
12	8 APRIL LOVE (Pat Boone (London))
6	9 PEGGY SUE (Buddy Holly (Coral))
10	10 KISSES SWEETER THAN WINE (Jimmie Rodgers (Columbia))
8	11 REET PETITE (Jackie Wilson (Coral))
16	11 AT THE HOP (Danny and the Juniors (HMV))
11	13 KISSES SWEETER THAN WINE (Frankie Vaughan (Philips))
16	14 THE STORY OF MY LIFE (Gary Miller (Pye-Nixa))
13	15 I LOVE YOU BABY (Paul Anka (Columbia))
18	16 LOVE ME FOREVER (Marion Ryan (Pye-Nixa))
15	17 BONY MORONIE (Larry Williams (London))
14	18 WAKE UP, LITTLE SUSIE (Everly Brothers (London))
—	19 YOU ARE MY DESTINY (Paul Anka (Columbia))
—	20 JAILHOUSE ROCK (EP) (Elvis Presley (RCA))
21	21 BYE BYE BABY (Johnny Otis Show (Capitol))
20	22 THE STORY OF MY LIFE (Dave King (Decca))
—	23 RAUNCHY (Bill Justis (London))
26	24 LOVE ME FOREVER (Eddie Gorme (HMV))
—	25 THE STORY OF MY LIFE (Alma Cogan (HMV))
19	25 JACK O' DIAMONDS (Lonnie Donegan (Pye-Nixa))
21	27 ALONE (Petula Clark (Pye-Nixa))
—	28 LOVE ME FOREVER (Esquires (London))
—	29 PUT A LIGHT IN THE WINDOW (King Brothers (Parlophone))
—	30 AN AFFAIR TO REMEMBER (Vic Damone (Philips))

### BEST SELLING SHEET MUSIC IN BRITAIN

Last This Week	(Week ending Wednesday, 29th January, 1958)
1	1 MY SPECIAL ANGEL (Yale) 2s.
7	2 THE STORY OF MY LIFE (Sterling) 2s.
2	3 KISSES SWEETER THAN WINE (F.D. & H.) 2s.
6	4 ALL THE WAY (Barton) 2s.
4	4 APRIL LOVE (Robbins) 2s.
3	6 MA, HE'S MAKING EYES AT ME (Feldman) 2s.
5	7 ALONE (Duchess) 2s.
8	8 FORGOTTEN DREAMS (Mills Music) 2s. 6d.
8	9 TAMMY (Macmelodies) 2s.
12	10 I LOVE YOU, BABY (Sherwin) 2s.
10	11 WAKE UP, LITTLE SUSIE (Acuff-Rose) 2s.
19	12 LOVE ME FOREVER (Kassner) 2s.
11	13 DIANA (Robert Mellin) 2s.
16	14 PEGGY SUE (Southern) 2s.
14	15 AN AFFAIR TO REMEMBER (Feist) 2s.
15	16 LET ME BE LOVED (Frank) 2s.
—	17 JAILHOUSE ROCK (Belinda) 2s.
21	18 OH BOY! (Southern) 2s.
13	19 MARY'S BOY CHILD (Bourne) 2s. 6d.
20	20 LONG BEFORE I KNEW YOU (Chappell) 2s.
—	21 PUT A LIGHT IN THE WINDOW (Kassner) 2s.
17	22 REMEMBER YOU'RE MINE (Belinda) 2s.
17	23 HE'S GOT THE WHOLE WORLD IN HIS HANDS (Sterling) 2s.
—	24 CHICAGO (Feldman) 2s.

### BEST SELLING POP RECORDS IN U.S.

Last This Week	(Week ending Wednesday, January 29)
1	1 At The Hop (Danny and the Juniors)
2	2 Stood Up/Waitin' In School (Ricky Nelson)
3	3 Great Balls Of Fire (Jerry Lee Lewis)
5	4 Peggy Sue (Buddy Holly)
4	5 April Love/When The Swallows Come Back To Capistrano (Pat Boone)
—	6 Get A Job (Silhouettes)
16	7 Sail Along Silvery Moon/Raunchy (Billy Vaughn)
12	8 The Stroll (Diamonds)
15	9 Sugartime (McGuire Sisters)
13	10 La Dee Dah (Billy & Lillie)
7	11 Raunchy (Bill Justis)
14	12 Buzz, Buzz, Buzz (Hollywood Flames)
8	13 Kisses Sweeter Than Wine (Jimmie Rodgers)
11	14 Oh Boy! (Crickets)
6	15 Jailhouse Rock (Elvis Presley)
9	16 You Send Me/Summertime (Sam Cooke)
10	17 Silhouettes/Daddy Cool The Rays
20	18 Bony Moronie/You Bug Me, Baby (Larry Williams)
—	19 Why Don't They Understand (George Hamilton IV)
17	20 Chances Are/Twelfth Of Never (Johnny Mathis)

The American chart is published by courtesy of "Billboard"

**Jack Carroll**

**ONE BLADE OF GRASS**



**Ricky Nelson**

**STOOD UP**

**WAITIN' IN SCHOOL**



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# new MUSICAL EXPRESS

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## MANTOVANI U.S. SELL-OUT

MANTOVANI opened his current American tour to a packed house at Scranton, New Jersey, on Monday evening. His Tuesday concert at Brooklyn was also a total sell-out, and nearly all the dates on his itinerary are completely sold out in advance.

Last Thursday, at New York's Waldorf-Astoria hotel, Mantovani was presented with the Golden Disc and eight Golden Centres, to mark the sale of 2½ million LPs. The presentation, on behalf of London Records, was made by Franklin D. Roosevelt, jr., at a party for disc-jockeys and recording executives.

## Malcolm Vaughan TV project

THE new variety tour which hit-singer Malcolm Vaughan and his stage partner, Ken Earle, undertake at the end of their current Wolverhampton pantomime season has been postponed by a week. It will now commence on Monday, March 10, at Hulme Hippodrome (Manchester).

In London during the previous week, Malcolm Vaughan and Ken Earle will prepare a special "pilot" TV programme—the basis of a new series in which they expect to appear.

\* Pilot programme is one performed for programme heads on a closed circuit to see if it merits a series.

## TERRY DENE VARIETY PLANS ANNOUNCED

VARIETY dates for Terry Dene have now been completed up to the time he leaves for South Africa in April. Dene stars at the Embassy, Peterborough, for a week from February 10, following with Gloucester Regal (February 17), and Norwich Gaumont (February 24).

Terry has a week in London, at Chiswick Empire, from March 3, and then tours Moss Empires in Glasgow (March 10), Liverpool (24), Nottingham (31) and Leeds (April 7).

Remaining weeks will be devoted to TV, radio and recording dates. He is due to leave for South Africa on April 28.

## Russ Hamilton's new tour

RUSS HAMILTON opens a new variety tour at Belfast Empire for a week from February 17. Other Moss Empire and super-cinema dates are being arranged for him by agent Dave Forrester.

Hamilton also appears for part of the "6.5 Special Stage Show" concert tour, first booking for him being at Southampton Gaumont on February 9.

He also stars at a concert at the Colston Hall, Bristol, on Sunday, and next week appears daily from Wednesday at Butlin's Annual Reunion at the Royal Albert Hall, London.

## Fans prefer trad-jazz

FANS prefer traditional to modern jazz, the BBC has discovered. Tickets for the first of this year's "Jazz Saturdays" to be held at the Royal Albert Hall, London, tomorrow, were sold out within a week.

This concert, called "New Orleans to Dixieland," features Chris Barber, Mick Mulligan and Johnny Duncan—with their groups—plus singers Otilie Patterson and George Melly.

There are still some tickets left for the second concert "Dixieland and After," to be held on February 15. Among those appearing in this are Johnny Dankworth Orchestra, with Cleo Laine, the Tony Kinsey Quintet and the Humphrey Lyttelton and Alex Welsh Bands. Consolation for fans unable to attend: two lengthy excerpts from each concert will be broadcast in the Light Programme.

## More '6.5' package dates

PAUL LINCOLN'S "6.5" package variety show featuring Wee Willie Harris, The Most Brothers and Les Hobeaux, has now been booked for an extended tour. New dates include weeks at Oldham and Middlesbrough Empires (weeks from February 17 and 24 respectively), Dudley Hippodrome (March 3), Leicester Palace (10) and Hulme Hippodrome (24).

## FORDYCE TAPING THE STARS

KEITH FORDYCE, NME record reviewer, arrived in London on Tuesday from Luxembourg. He is here until Sunday, spending most of the time recording interviews for the Monday evening 208 feature, "Show Business."

Among the stars he hopes to tape for use in future programmes are Vera Lynn, David Whitfield, Jimmy Young and Dave King.

## Cotton resumes TV in April

A LEADING BBC-TV musical presentation, "The Billy Cotton Band Show," returns for a new series early in April. Eight programmes will be relayed at fortnightly intervals.

Once again the producer is Billy Cotton's son—Bill Cotton, jr.

# LONNIE DONEGAN SET FOR GOON COMEDY FILM

BRITAIN'S skiffle king, Lonnie Donegan, is scheduled to star in a film to be made in Britain by a leading American company. Donegan will have a straight acting role in the movie, which will be a comedy.

Co-starring with Lonnie will be comedian Eric Sykes, who is co-author of the story. Lonnie is depicted as a Goon in the Army, with situations providing an important opportunity for his humorous capabilities to be exploited.

Cyril Berlin (Lonnie's business representative) told the NME that a tentative date had been set for shooting on location to commence early in May—continuing for almost two months, until the Donegan group play a summer season in Blackpool, starting in July.

The first major screen production headlining Lonnie and his group is the forthcoming film adaptation of the BBC-TV show "6.5 Special" which is due for release early in the spring.

Additional variety dates for the Donegan skiffle unit already booked include Belfast Opera House (March 24), Worcester Gaumont (March 31), Coventry Theatre (April 7), and Cardiff Odeon (April 21).

On Saturday, March 22, Lonnie with his group will be presented in a unique style for BBC-TV "6.5 Special" programme—with several contributions by the skiffle unit during the programme. On this occasion, Bill Cotton, Jr. will be the producer.



Vivacious singing star Dorothy Squires was well escorted by film-star husband Roger Moore (left) and British picture favourite Tony Wright, when they rigged out in western style to welcome a film called "Cowboy" to London last week.

## HOLLIDAY 'STORY' ON PAYNE TV

MICHAEL HOLLIDAY, whose record of "The Story Of My Life" is second in the NME best-sellers this week, will feature this song in Jack Payne's BBC-TV "Off the Record" on Feb. 13.

Eddie Calvert is another Columbia artist to be presented in this edition. Les Hobeaux skiffle group will also be seen.

Wee Willie Harris, The Alan Clare Trio and a filmed contribution by Eve Boswell have already been announced for this show.

Danish guitarist Ulrick Neumann joins the stars on Cyril Stapleton's "Show Band Parade" on February 6. He will accompany Swedish singer Alice Babs and be seen in his own spot. Names previously announced include Dennis Lotis and The Lana Sisters.

Future bookings for "Show Band Parade" are Petula Clark (February 20) and Alma Cogan and The King Brothers (March 6).

## JUNE CHRISTY HERE IN APRIL

JUNE CHRISTY, renowned American jazz vocal-stylist, is set to make her first public appearances in Britain—joining forces with the Ted Heath Orchestra for concerts in April.

Her long-awaited visit will be restricted to three days only—on Easter Saturday, Sunday and Monday, April 5-7 inclusive.

Impresario Harold Davison will present June and the Heath Orchestra for double concert performances at Sheffield City Hall, Kilburn Gaumont State, and Birmingham Town Hall—but has yet to decide which venue will feature these attractions on the respective dates.



## AL HIBBLER PACTED FOR SIX WEEK TOUR

AMERICA'S notable blind coloured singer, Al Hibbler, is the latest personality contracted to tour Britain—his first visit here, which commences on March 23.

He will be presented at six leading variety theatres by Lew and Leslie Grade.

The length of his stay is subject to extension. Besides Sunday concerts, major TV programmes will also feature Hibbler for guest appearances. His contract was negotiated by Harold Davison Ltd.

In the summer of 1955, Hibbler reached No. 2 position in the British best-selling disc charts with "Unchained Melody."

Further record hits attained by him in America have since included "He," "After The Lights Go Down Low," and "I'm Free."

Prior to solo disc successes Hibbler was featured vocally with Duke Ellington's Orchestra for a number of years.



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

## Valentine's AR series now set for June 10

THE starting date of Dickie Valentine's forthcoming AR-TV series has been switched for the third time. Instead of commencing in March, he will now definitely be featured every Tuesday from June 10.

These programmes will continue for a minimum of six weeks—during the peak-time viewing hour. No further details have yet been announced, but in view of this re-arrangement Dickie plays variety engagements at Peterborough Embassy (March 10), and Huddersfield Ritz (March 17).

His current starring rôle in the pantomime "Cinderella" at Newcastle's Theatre Royal, terminates on February 22. Shortly after returning to London, he headlines in the "Dickie Valentine Show" (in the ATV "Saturday Spectacular" series) on March 8.

Later the same month, Dickie broadcasts in the BBC "Festival of Dance Music" at the Royal Albert Hall on Tuesday, March 25.

Almost a fortnight's preparation for rehearsals has been allocated for a major BBC-TV programme starring Dickie acting and singing in a situation musical titled "Hit The Headlines" to be relayed on Saturday, April 5. The producer is Francis Essex.

## Lanza film opens in March

MARIO LANZA's new MGM film, "Seven Hills Of Rome," opens at the Empire, London, early in March.

An exact date cannot be given, as the run of the previous film has not yet been decided. This is "Don't Go Near The Water," featuring a title song sung by The Lancers. Its charity premiere on February 12 will be attended by royalty.

## JIM DALE'S FIRST 208 SHOWS DUE

JIM DALE has been signed for his first Radio Luxembourg series. It will be heard on Mondays from 9.15 p.m. for thirteen weeks. Each programme will last 15 minutes, produced by Clarence Wright.

The first three shows were recorded in London on Monday. David Jacobs is his compere, and Dale's backing is provided by Mike Sammes, who leads both instrumental and vocal groups.

Sammes, regularly heard with his singers on "6.5 Special," recently joined Jim Dale on a new Parlophone LP.

## 'Top Numbers' attractions

TERRY DENE, Lita Roza and Wee Willie Harris are among the guests scheduled for ABC-TV's "Top Numbers" during February.

Harris appears with Jill Day and the Tanner Sisters in the next show on February 9. Elizabeth Lerner is with Dene and Lita Roza in the February 23 show.

American singer Jerry Vale, released by Philips here, guest stars in the "Steve Allen Show" presented by ABC on February 8.

In ABC's "Late Night Show" on the same date are new disc-artists The Mudlarks, Sheila Buxton and Patrick Feeney.

The Hedley Ward Trio has been booked for three weeks in a resident show at His Majesty's, Aberdeen, commencing February 24.

## SECOND GOSPEL SINGER FOR U.K.?

FAMED U.S. gospel singer Marie Knight may tour Britain later this year (cables American correspondent Nat Hentoff).

London agent Lyn Dutton confirmed that he is negotiating the deal for either late May or early June. He is at present awaiting final details concerning the venture from U.S. artists manager Mannie Greenfield, who is acting on his behalf in the States.

Marie Knight works as a solo artist in America, where she has made numerous recordings including some duet titles with Sister Rosetta Tharpe, who recently toured Britain.

## Two top bands for Germany

TWO of Britain's top bands will appear together in Germany next week. They are the Ted Heath and Eric Delaney Orchestras, who will share the stand at an American Forces' base at Landstuhl, on Wednesday.

Heath is making a three-day visit to Germany to play dates in that area. The Delaney Band is appearing there for a month—its first overseas booking.

Eric, his wife Valerie, and manager Derek Boulton fly out today (Friday). The band follows tomorrow and opens in the evening.

Its Monday Light Programme radio series has been pre-recorded to maintain the sequence during the band's absence.

## YOUNG DATES

JIMMY YOUNG resumes variety dates at Sunderland Empire on February 10.

Other bookings so far arranged for include Brighton Hippodrome (March 3) and Newcastle Empire (March 10).

Young's first record under his new Columbia contract will be released on March 1.

American composer Harry Jentes died in New York last week.

\*\*\*\*\*  
 PERRY  
 COMO  
 Magic moments  
 Catch a  
 falling star  
 RCA-1036 45/78  
 \*\*\*\*\*



# New company plans to cut disc prices by third

## Deal signed with U.S. Bell label

BRITAIN'S major record companies, at the height of their successes in the disc business's greatest boom, face a new, important competitor this summer.

An enterprising company, backed by a powerful syndicate, plans to launch records made by a faster process which will slash the selling price of discs by at least a third and revolutionise the industry in the process.

The firm is Rainbow Records, which has already obtained British rights to the American Bell label and is negotiating with two other concerns.

### Sarah Vaughan in variety

SARAH VAUGHAN'S BRITISH VISIT WILL INCLUDE SIX WEEKS OF VARIETY, SUNDAY CONCERTS AND MAJOR TV DATES.

SHE ARRIVES HERE ON APRIL 13. IN JUNE, SARAH GOES TO THE CONTINENT, RETURNING TO BRITAIN IN JULY.

Frankie Vaughan will broadcast an appeal on behalf of the Durham Association of Boys' Clubs in the Northern Home Service on Sunday evening.

According to managing director Monty Lewis, Rainbow are currently talking with three British stars at present with other labels to switch their recording affiliation to the new concern. Launching date is set for mid-summer. First releases will be American recordings, but British ones will follow shortly afterwards. Rainbow is already operating here but in another field. They have just produced a first batch of paper records—including sides by Jo Searle and Ben Bowers—which will be distributed as part of a powerful advertising campaign for lingerie.

# DON'T MISS OUR 'DISC JOCKEY JAMBOREE' NEXT WEEK

THE New Musical Express is privileged to announce an exciting scoop in next week's issue—an extra four-page supplement devoted entirely to the forthcoming Warner Brothers' musical extravaganza "Disc Jockey Jamboree," which is one of the most exciting and ambitious screen musicals ever to hit the screens.

Comprising 17 recording stars, 19 top disc-jockeys, and 21 potential hit-songs, the galaxy of glittering disc-personalities highlights JERRY LEE LEWIS (singing "Great Balls Of Fire"), FATS DOMINO, CHARLIE GRACIE, SLIM WHITMAN, CARL PERKINS, JIMMY BOWEN, the FOUR COINS, BUDDY KNOX, JODIE SANDS, the COUNT BASIE BAND with JOE WILLIAMS and many other attractions, including LEWIS LYMON and the TEENCHORDS and FRANKIE AVALON.

This four-page supplement will be packed from cover to cover with exciting pictures of the famous artists in the film, plus their telescoped biographies, and all the exciting details of "Disc Jockey Jamboree."

As usual, next week's NME will also bring you the up-to-the-minute news of your disc favourites on both sides of the Atlantic, "behind the scenes" gossip, brilliant feature articles and all the good things which make New Musical Express THE MUSIC PAPER WITH THE LARGEST CIRCULATION IN THE WORLD.

Be sure of your copy, and tell your friends not to miss this presentation which no music fan can afford to miss. Place an order with your regular newsagent or bookstall (at no extra cost) and climb aboard the New Musical Express—the paper which brings the stars right into your home.

## BOBBY HELMS

No other baby



## DEBBIE REYNOLDS

A very special love



### LIBERACE'S WEEK OF LONDON DATES

THE world's most publicised musical entertainer, Liberace, returns to Britain for a series of concerts at Rank-controlled cinemas throughout the country commencing at London's Dominion Theatre, Tottenham Court Road, on Sunday, April 6. This vanguards 23 days of twice-nightly concerts with Liberace headlining a complete package show which will remain unchanged for his entire run.

The first week is devoted entirely to London dates following the Dominion—with Kilburn Gaumont State (April 7), then consecutive daily appearances at Lewisham Gaumont, Barking Odeon, Edmonton Regal, Hammersmith Gaumont, and Elephant and Castle Trocadero.

Fourteen venues will shortly be named by Rank's to complete the itinerary.

### Marty Wilde's 15-week tour

MARTY WILDE has been signed for a nation-wide variety tour by Northern impresario Arthur Fox. It will start on March 17 and will last for fifteen weeks.

Wilde has also been approached by Danish film producer Henrik Sandburg to appear in a production in Copenhagen in the near future. Sandburg arrives in London on Monday to discuss the project.

## TOMMY STEELE MAY BE BRITAIN'S 'MR. WONDERFUL'

BRITAIN'S top musical star Tommy Steele, has just been offered the most sensational role of his brief, brilliant career.

The distinguished American producer and actor, Sam Wanamaker, has asked him to star in a British version of "Mr. Wonderful," the musical which starred Sammy Davis, Junior.

Wanamaker currently operates the New Shakespeare Theatre, Liverpool. Steele is at present starring in pantomime at the Royal Court Theatre in the same town and it was there the offer was made.

Tommy told the NME: "Sam Wanamaker asked me if I would be interested, providing he could bring the Broadway show to London. I replied that I would be very interested. In fact if there is a chance of playing the lead in 'Mr. Wonderful' I shall really be delighted."

The story of the show is basically the same as Tommy's own life. Near the end of the show, as staged in New York, there is ample opportunity for the star to perform his usual act to supplement the dramatic sequences.

### SINGER LEAVES

Vocalist Larry Turner leaves the Dave Shand Band, resident at London's Savoy Hotel, this week-end to freelance. A girl vocalist will probably replace him.

### 'Bid for Fame' girl to Spain

GLENDAL LEIGH is booked to sing with the Bernard Hilda orchestra at Madrid's Castellana Hilton for two months, commencing March 3.

Originally known as Glenda Gould, she was spotted on ABC-TV's "Bid For Fame" and has just made her first record for Fontana.

The "Show Business" soccer-team play a BBC eleven at Molspur Park, Surrey, on Sunday.

### Eula returns

Eula Parker is due back from a two-month visit to her home country, Australia, on Tuesday. She is expected to resume TV dates in ATV's Birmingham programme "Lunch-box" from February 10.

### 'BEAT' STARS IN FILM

ANOTHER American musical film featuring many recording stars will soon be seen in Britain. Called "The Big Beat," it has contributions from The Del Vikings, Fats Domino, The Diamonds, The Four Aces, Gogi Grant, Jeri Southern, the Mills Brothers, The Lancers, Russ Morgan, Harry James and Freddy Martin.

Jazz is also featured, with appearances by George Shearing, the Cal Tjader Quintet, Charlie Barnet and Buddy Bregman.

The film has a West End opening on February 13 at the Gaumont, Haymarket. It will be generally released on the Gaumont circuit on March 17.

## RECORD TV RETURN FOR DAVID WHITFIELD

DAVID WHITFIELD is to make a return appearance on ATV's "Jack Jackson Show" on February 15—only two weeks after he appears on tomorrow's edition.

This is the quickest return engagement in the history of the show and will mean another Saturday evening dash from the

# PAUL ANKA RETURN CONFIRMED: ALSO FILM



Paul Anka with his most precious British souvenir—the Gold Disc he was given for the million sales of his "Diana" in Britain.

THE return appearance of sensational teenage recording star Paul Anka to Britain—exclusively forecast during his first visit here last December—has been confirmed. Furthermore, this vocal rage on both sides of the Atlantic has signed to appear in a major Columbia film.

Prior to his next trip, Paul joins a host of new disc personalities for the film "Let's Rock"—which commenced production under the auspices of Harry Foster (an American personality) in New York this week.

Besides Anka, fourteen other rock 'n' roll artists will take part—although several names have yet to be announced. Ballad singer Julius La Rosa has a strong acting role as one of the romantic leads.

### DANNY AND JUNIORS

Attractions already signed for "Let's Rock" include Danny and the Juniors, Roy Hamilton, top feminine rhythm 'n' blues singer Della Rees and the Tyrones. Music will be written by Otis Blackwell, Charley Lee Singleton and Jesse Stone.

Anka will be launched here on March 1 for a minimum of twenty-three consecutive dates, which may be extended until March 25.

Although in our last issue the likelihood of him playing a week at a variety theatre was indicated, latest information is that his bookings will be confined solely to concerts plus two or three TV spots.

On March 1, another top U.S. attraction—The Crickets and Buddy Holly—arrive in Britain for a 25-day tour, as announced in last week's NME.

### Shani Wallis Australian offer arrives

A CONTRACT has been received for versatile British vocal artist Shani Wallis to star in the Australian production of the Anglo-U.S. musical success "Bells Are Ringing."

Shani is expected to sign the agreement, to portray the role played by Judy Holliday on Broadway and Janet Blair in the London productions.

It would involve six months in Australia—commencing in April at Melbourne.

It is planned that Shani will make the trip via America, departing for New York (following her present engagement in "Finian's Rainbow" at Liverpool) towards the end of February. TV appearances in the U.S. have been offered, prior to Shani continuing her journey to Australia.

### Comedy for Sinatra

FRANK SINATRA has signed to make another film for MGM. It is a comedy by Garston Kanin, titled "Devil May Care," and will be made later this year. The top rating "High Society" was Sinatra's last film for this studio.

### TOMMY SANDS ARRIVES SOON

TOMMY SANDS, U.S. teenage sensation will fly to Britain for the premiere of "Sing Boy, Sing," at the Rialto, London, on Thursday, February 27.

Sands will make the trip for 20th Century-Fox, but it is strongly indicated that he will undertake special concerts in London during his stay.

### Beverley Sisters for Bournemouth

THE Beverley Sisters have been signed to star in the resident summer production at the Pavilion, Bournemouth. Called "The Big Show," it will co-star Bob Monkhouse and Denis Goodwin, and is being presented by Harold Fielding with George and Alfred Black.

Opening early in July, the production is set to run for at least 10 weeks. The Bevs are a late addition to tomorrow's "6.5 Special" on BBC-TV. They plan to present hand-jive sequences with torches in a darkened studio.

At the end of February, the trio resume their tour of super cinemas with a week at Lincoln Savoy from February 24. Later dates include Hull Regal (March 3), Taunton Gaumont (March 24), Wolverhampton Gaumont (April 7), and Preston Gaumont (April 14).

### Brubeck bass

BASSIST Gene Wright, formerly with the Cal Tjader Quartet, has joined the Dave Brubeck Quartet for its British tour. It opens at London's Royal Festival Hall on February 8.

## NME critic KEITH GOODWIN in '6.5 Special' discussion with Humphrey Lyttelton

NME jazz critic Keith Goodwin appears on BBC-TV's "6.5 Special" tomorrow (Saturday) when he takes part in a discussion with Humphrey Lyttelton on the relative merits of skiffle, rock 'n' roll and jazz on the show.

Producer Dennis Main Wilson is eliminating all comedy from tomorrow's programme. He told the NME that the policy is to introduce more features and interviews in the series.

From February 8, the "Record of the Week" feature will be expanded into a four-record spot.

### CALLING ALL JIVERS

## ENTER THE INTERNATIONAL SKIFFLE JIVE COMPETITION

at the METROPOLITAN, EDGWARE RD. WEEK COM. FEB. 24th — CASH PRIZES ENTRY FORMS from the BOX OFFICE or direct from M & L PRODUCTIONS, Westcombe House, Whitcomb St., W.C.2 Dancing on the Stage to BOB CORT WINNERS TO COMPETE IN ALL BRITAIN FINALS



# Although TV star JOAN SAVAGE has a most attractive voice, she won her fame on the Jack Jackson show by

AS a confirmed cynic, I never thought I would have the pleasure of seeing a woman opening and closing her mouth for half an hour with no sound being emitted!

## LENDING

# HER LIPS TO OTHER VOICES!



commotion going on in the studio we shouldn't be able to hear the records on the speaker, if we were singing at the same time," explained Joan.

"Besides which, there are usually passages of live speech between the record inserts. This means that the mike often has to be left on, so we couldn't afford to risk being heard singing."

Joan admitted these were just some of the complications of putting on the Jackson Show, which is transmitted from ATV's Foley Street Control Centre, in quite the smallest television studio I have ever seen.

### TV weekend

It is part of the regular gang's many duties to set any newcomers at their ease, and when this crazy quartet get to work, it's difficult for anyone to remain nervous!

Admirers of Joan's singing ability now have the opportunity of hearing her real voice, for she teams up with Ken Morris every other Sunday on ATV's "Top Tune Time," on which programme they are resident.

"We certainly don't get much of a week-end at home these days," she grinned.

But she was only joking, for she is really thrilled to be an integral part of two peak-hour shows, and to be able to combine her ability as comedienne with her talent as a romantic singer.

She enjoys TV immensely, though admits to an occasional attack of "butterflies." But it doesn't happen very often for, as she says, "your state of mind depends largely upon the people around you, and in that respect I'm very lucky."

Being so closely associated with records, I asked Joan about her own favourite disc stars. "I admit I don't like all the records I mime," she said. "That's probably personal prejudice, because some of them are so awkward to decipher that it takes me hours to discover what they're singing about—before I start learning the mime!"

She listed Doris Day, Judy Garland and Frank Sinatra as her all-time favourites, but claimed that her particular disc passion is

for the lush, sweeping strings of such orchestras as Melachrino and Mantovani.

One of the big happenings in Joan's career occurred last year when, in company with husband Ken, she went back to her hometown, Blackpool, to star in a summer season with Bob Monkhouse.

This was a crowning achievement for Joan, whose first taste of show business came when, at the age of twelve, she was asked to join the Tower Ballet Company. After landing a singing spot on the Northern Home Service, her big break came when she was 18—she won an important part in George and Alfred Black's "Music and Madness."

Indeed, this show proved important in more senses than one, for also in the cast was comedian-pianist Ken Morris. And as we know, the couple have since formed a highly successful partnership—both professionally and personally!

Although TV commitments have prevented them from playing any variety dates for two years, they are currently negotiating a summer season for this year.

I refrained from asking Joan about the clash between the Jackson Show and "6.5 Special," which are now on at the same time. There seems to be a sort of unwritten law on ATV territory that the "6.5" just isn't mentioned.

### Ambitions

So I fell back upon the journalist's stock question, asking about her ambitions. "Gosh, I've got dozens of 'em," she said. "But I think most of all, I'd like the change of playing in a West End musical."

Well, I suppose a stock question deserves a stock answer, for that is the number-one aim of practically every girl singer I have ever met. And a jolly good one, too.

Just as I was going, Joan threw a parting thought at me. "You know, I have got another ambition," she murmured. "I'd love to see someone else miming to my record!"

DEREK JOHNSON.

The human goldfish in question was none other than attractive Joan Savage, one of the star mimers of "The Jack Jackson Show," whom I watched silently mouthing in the studio on Saturday—although the uninitiated viewers at home might have been startled at the versatility of someone employing the voices of such contrasting artists as Vera Lynn and Little Richard!

### Husky

Of all people to happen to, though, it's a pity that Joan has to remain silent. She has a soft, husky voice, like gently cloying honey. But those who have heard any of her three Columbia-records will not need to be told this.

Her most successful disc to date was a combination of two top pops—"With All My Heart" and "Love Letters In The Sand"; although Pet Clark and Pat Boone easily won the individual honours on these titles, the coupling of the two songs was an obvious purchase for those who could not afford two separate discs.

Previously, she had enjoyed "fair to middling" sales on "Five Oranges, Four Apples"—a song which meant very little when it was published in

the summer, though it could have been a "wow" if it had been saved until the Christmas season.

More recently, Joan has invited prospective buyers to "Shake Me, I Rattle," this time with only so-so results.

Joan is now growing excited about her next disc venture, which she will be recording in the near future. The reason for the excitement is the fact that Joan and husband, Ken Morris, are joint composers of the song, which is called "If You Love Me."

She told me: "We took it to my recording manager, Norman Newell.

He liked it and he's going to let me record it, just as soon as we can find a suitable coupling."

It struck me that it must be rather a strange experience for a singer in her own right to have to mime to other artists' records.

"It was most odd at first," she admitted, "and I still find it a little difficult. But now that I've been on the Jackson Show over a year, it comes more naturally."

"I still find it hard to resist the impulse to give out at the top of my voice, though."

This is understandable, as most of

the visiting celebrities do actually sing with their records—even though the microphone is switched off and the viewers only hear the disc.

Not only is it less embarrassing to sing rather than mouth, but there is no doubt that it does look more genuine that way. People are seeing so much television these days, that they are becoming hyper-critical about whether an artist is "giving out" to the best of his ability.

### The 'gang'

But in the case of the regular team (the "gang," as they call themselves), it is impossible to do more than mouth words in their comedy sequences.

"For one thing, there is so much

## Keith Goodwin on JAZZ records

CONSISTENCY AND originality are the trademarks of Duke Ellington. His music is never derivative, and he is one of the few people in contemporary music history to have created an easily recognisable, distinctive sound.

A fine cross-section of Ellington sounds and moods is on SUCH SWEET THUNDER (Philips BBL 7203), the most "complete," absorbing and colourfully imaginative extended work composed by him in the last decade or so.

The suite, on which Duke collaborated with his erstwhile friend and associate, Billy Strayhorn, was inspired by and is dedicated to Ontario's Shakespearian Fes-

tival. It includes "Sonnet For Caesar," "Lady Mac," "Sonnet To Hank Cinq," etc.

The band, with Sam Woodyard at the drums, swings like mad. There are some excellent solo spots for altoist Johnny Hodges ("Half The Fun"), trombonists Britt Woodman ("Hank Cinq") and Quentin Jackson ("Sonnet For Sister Kate"), baritone saxist Harry Carney ("The Telecasters") and many other Duke stalwarts. A historic, highly recommended album!

JIVE, JIVE, JIVE—HMV CLP 1143 ("Who's Your Hoosier; Argo; Blue Hound Bus Greys; Things Ain't What They Used To

Be; Keep The Home Fires Burning; Lummy; Let's Blow The Blues; Rhubarb; Swinging Down The Lane; Blues Rose; Hear Me Talking To You; Lemon Twist")

Don't be put off by the rather uninspiring title of this album. It's a really fine programme of lusty, swinging, big-band jazz by the now seldom-heard Charlie Barnet Orchestra.

The personnel of the band fluctuates from track to track, but a pretty high standard is maintained, and the rhythm section in particular is extremely good. Barnet divides his time between alto and soprano saxes, and among the other fine soloists are Charlie Shavers, Maynard Ferguson, Buddy Childers, Herbie Harper, Milt Bernhart, Georgie Auld, Willie Smith, Bill Holman, Barney Kessel and Hank Jones. "Lummy" is the stand-out track—the remainder are all good!

SWEET SMELL OF SUCCESS —Brunswick LAT 8225 ("Goodbye Baby; Jam; Cheek To Cheek; Susan; Sidney's Theme; Honaloh; Night Beat; Concerto Of Jazz Themes").

A pleasant, impeccably performed sequence of themes from the film "Sweet Smell Of Success" by drummer Chico Hamilton's unique, almost strange-sounding little quintet. One complete side of this record is devoted to a lengthy work-out incorporating snatches of all the tunes on the first side ("Concerto"). Useful solos from Fred Katz (cello), Paul Horn (alto, flute and clarinet) and John Pisano (guitar) and excellent rhythm work by Chico and bassist Carson Smith.

SWINGING SOUNDS — Contemporary LAC 12062 ("The Dart Game; Bea's Flat; Parthenia; Un Poco Loco; Bernie's Tune; Doxy; Slan; A Gem From Tiffany").

For a change, an accurate album title. This set by drummer Shelly Manne's quintet does swing—most of the time! Bassist Leroy Vinnegar is the most consistently impressive member of the combo (notice his beautifully rounded notes during Shelly's moody "Parthenia").

Elsewhere there are tasty solos by Russ Freeman (piano), Stu Williamson (trumpet) and "Bird-fancier" Charlie Mariano (alto). Give this one a listen!

THE JAZZ GREATS OF OUR TIME—Coral LVA 9064 ("Blues From Neither Coast; Latined Fracture; Poor Dr. Mill-moss; Minor Matters; My Sweetie Went Away; All To Soon; See Here, Miss Bromley").

Manny Albam, one of the most talented arrangers in the U.S. today, wrote the scores for this record, which features a group of soloists who really justify the "Jazz Greats" tag.

There's little to choose between trumpeters Art Farmer and Nick Travis solowise, and all the reed-men—Phil Woods, Zoot Sims,



## THE FOUR JACKS BRING A JAUNTY SEA 'AIR' TO DISCLAND

The Four Jacks obviously enjoyed their guest appearance on Cyril Stapleton's BBC-TV show last week.

THE tall, rugged seaman stood six-foot plus, beaming at me as he said proudly: "I haven't a price on my head. But the others come pretty expensive. Top figure is £175 . . . sounds like a footballer's transfer fee, doesn't it?"

The speaker was 24-year-old Vic Hall, a Leading Airman in the Fleet

### DISCLAND

Air Arm and of the aircraft carrier "Albion."

We were discussing how much it would cost to buy the new singing team, The Four Jacks, out of the Services, if they made a hit in show business.

These young singers, all in their early twenties, have come a long way in a short time, and I met them celebrating their good fortune at a party in agent Hyman Zah's flat.

They were fresh from their BBC-TV debut in Cyril Stapleton's Show Band Show.

Hyman, shrewd judge of talent, and behind Terry Dene's first rise to fame, was obviously impressed by this quartet of singers, who also write their own numbers.

They have got Tin Pan Alley talking, no small feat, with their vocal arrangements of their own songs.

They told me excitedly about their fast success. Jo Douglas started it all. She heard them when the "6.5 Special" travelled to the Naval NAAFI at Plymouth. She encouraged them and gave them advice.

### Many offers

They came to London and got a recording test, an interview at Foster's talent agency, a recording offer, Midlands ITV, and the Stapleton Band Show.

Already they have waxed six of their own compositions for Decca, and the enthusiasm of a & r chief Dick Rowe is easily understandable when you've heard the results—as I have.

Vic introduced me to the rest of the group. There's Jackie Coulter, who is on a course at Lee-on-Solent, Hampshire, at the present time, thus complicating rehearsals, which take place in Plymouth, Devon.

"It could mean promotion for Jackie, too. From Leading Airman to Petty Officer," said Vic, with concern, and I couldn't make up my mind whether he was worried about having a Petty Officer in the group, or if it cost more to buy out of the Navy a P.O.

Third member of The Four Jacks is 21-year-old Naval Airman Gordon Smith, known as "Smudge," and completing the quartet is 23-year-old Brook Illingworth, the only one who is in the Royal Navy and not in the Fleet Air Arm.

Smith and Illingworth come from Leeds and their ambition is to become as well-known as other Leeds citizens, Ronnie Hilton and Marion Ryan.

"I've read plenty about Ronnie in the NME," said Brook Illingworth, "but I'll bet he'll be surprised to read about me. I knew him when we both played working men's clubs. I mimed to gramophone records in those days instead of singing on them as I do now."

The Four Jacks' first two songs are released today (Friday). "Prayer Of Love" is backed with "Hey, Baby." Vic Hill wrote "Hey, Baby" by himself, but three brains went into "Prayer Of Love"—a combined effort by Vic, Smudge Smith and a Fleet Air Arm friend, Doug Donovan, a 21-year-old National Serviceman.

After hearing their first Decca disc, all I can say is these boys are in for some promotion—into the hit parade!

JAY BLACK

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# Cyril Ornadel won 'Fair Lady' with disc!

reports

**NAT AMERICAN AIRMAIL HENTOFF**

A BROADWAY report indicates that the reason Cyril Ornadel has been assigned to direct the London stage version of "My Fair Lady" is that composer Frederick Loewe heard, and was impressed by, the orchestral suite he made and recorded from the score.

The Ornadel version has been released in America by Liberty... George Liberace is a director of the Hotel Sans Souci in Las Vegas, as well as entertainment booker for the room...

Frank Sinatra may film Meredith Willson's "The Music Man," the biggest Broadway musical hit since "My Fair Lady"... Kapp has released a Russ Hamilton album, "Rainbows"...

Julie London has her most important film part yet, the lead opposite Gary Cooper in "Man of the West." Filming starts February 3, and Julie will play a dance hall singer and hostess of the early West...

Tab Hunter may take over Tony Perkins' starring rôle in "Look Homeward, Angel," the Broadway hit, in June. If the deal goes through, the part would increase Hunter's stature in the business immensely.



Danny Kaye is waxing his first album in three years—"Mommy, Gimme A Drinka Water."

album in three years, "Mommy, Gimme A Drinka Water." Each song indicates a child's reaction to the world around him and Danny's voice changes as the child grows from four to ten...

Pianist-composer-conductor Andre Previn will be musical director for Sam Goldwyn's production of "Porgy and Bess." MGM gave Previn a year off to take the assignment. Previn is also a jazz recording artist for Contemporary... Count Basie has been ailing (with gallstones listed as the latest diagnosis). He's back with the band, though... Capitol is about to release the first Danny Kaye

## DOT TOP LOT

ACCORDING to the "Billboard" charts, Dot Records had seven of 1957's fifty top American records, more than any label. Victor and Columbia had six hits apiece in the top fifty; Capitol and Imperial had four each; Mercury and Cadence had three apiece.

In the top six, Dot had Pat Boone's "Love Letters In The Sand" (2) and "Don't Forbid Me" (6), plus Tab Hunter's "Young Love" (4).

Jeanne Carson starred in one of American television's most important series, the General Electric Theatre, on a recent Sunday... Pat Boone has survived the generally dismal season for pop singers on TV. As it looks now, his show will return next fall. Frank Sinatra's future on ABC-television is uncertain, and Guy Mitchell has already succumbed...

The growing power of Morris Levy (head of Roulette Records and Birdland, personal manager of Frankie Lyman, etc.) is indicated by a strong rumour that he will take over the management of Sarah Vaughan in June from Sarah's ex-husband, George Treadwell. Sarah will then probably move from Mercury to Roulette...

Ricky Nelson gets his second Gold Disc as a result of his Imperial record, "Stood Up"... There are more and more reports in the trade that Mitch Miller is finding his newest hit singer Johnny Mathis (and managers) hard to handle. Or maybe it's the other way round...

Columbia has released Duke Ellington's "My Heart, My Mind, My Everything" as a single. He wrote words as well as music. Duke has now been a recording artist for 33 years...

Woody Herman has hired the Al Belletto Sextet intact and has incorporated it into his band... Louis Armstrong's newest bassist is Mort Herbert, who served at the Metropole a long time with Cozy Cole... Bill Russo is now in New York, teaching, writing and working with Mort Sahl on a musical comedy...

News from traditional jazz circles on the west coast: Bob Scobey is moving his base of operations to Chicago and Turk Murphy has his own Easy Street club in San Francisco... Two scoops from Russ Wilson, of the "Oakland Tribune": Dave Brubeck's new bassist when he arrives in England will be Eugene Wright. Wright, 34, is a member of the Cal Tjader Quintet and has worked with Gene Ammons, Count Basie, Arnett Cobb, Buddy DeFranco and Red Norvo...

When Louis Armstrong was in Boston recently, Bix Beiderbecke's only sister, Mrs. Mary Louise Shoemaker, showed Louis Bix's last known horn. Louis reminisced: "Bix always played fresh. He had changes in his mind and he knew where he was going all the time... Take that solo in 'From Monday On' with Paul Whiteman's band. Just 16 bars, but the most beautiful thing I ever heard..."

The new Jimmy Giuffre Trio (without piano, bass or drums) but with trombonist Bob Brookmeyer and guitarist Jim Hall is the most swinging he's ever had... Atlantic will soon release an album featuring solos by John Lewis. He's backed on alternating tracks by guitarists Barry Galbraith or Jim Hall, and also in places by Connie Kay...

not that seems to make up today's pop singer. Give me David's honest-to-goodness voice any day.

I'm sure there must be many people like myself who prefer those beautiful old melodies like "You Are My Heart's Delight," "My Heart And I," "Smiling Thru," etc.

A "6.5 FAN," of Wrexham, Denbighshire, writes:

At first I thought that "6.5 Special" would never be a success, as there weren't enough British artists to go round.

But now I see that I was wrong, and I think the best thing that the programme is doing is introducing new British stars such as Terry Dene, Terry Wayne, Jim Dale and Laurie London.

THOMAS HARDING, of Preston, Lancs, writes:

Reader Peter Weigh incorrectly gave "At The Hop" as being Nick Todd's first British release. This was "Plaything," which was featured some time ago on the "Cool For Cats" TV show.

## FROM YOU TO US

We welcome your opinions on popular music subjects. Address your letters to "From You To Us," New Musical Express, 5, Denmark Street, London, W.C.2.

**YOLANDE LANGRIDGE** writes from London, W.2:

I enjoyed seeing and hearing the Glenn Miller Orchestra under the direction of Ray McKinley. It was THE favourite orchestra during the war years, and I also have fond memories of his films, "Sun Valley" and "Orchestra Wives."

One thing puzzles me, however. According to the Harold Davison souvenir programme, the fact that I have any memories of the Glenn Miller Band classifies me as "middle aged." On this point, Mr. Davison is most definitely wrong.

**SUSAN MESSINESI**, of Radlett, Herts, writes:

After hearing "C'mon Let's Go," I feel sure that Guy Mitchell has another one for the Top Twenty.

But why so few LPs? Perhaps it would be a good idea if Guy recorded an album with some of his jokes between songs—like his recent stage act.

**BRENDA ZANELLI** writes from London, S.W.2:

After seeing the King Brothers perform "Put A Light In The Window" on TV, I feel I must congratulate them on a really first-class impersonation of the Four Lads. They ought to introduce it in their stage act!

**JOSEPH WARD**, of Darlington, writes:

I have a problem. Doris Day beat all competitors in her section of the NME Poll and she is regularly turning out first-class recordings like "Whad'ja Put In That Kiss," "Through The Eyes Of Love" and "The Party's Over."

Why then has she not had a record in the hit parade for well over a year?

**JACK BERRETT**, of Grange-over-Sands, Lancs, writes:

For a disc-jockey, Pete Murray doesn't seem to know much about the various forms of popular music.

A little while ago he referred to the Everly Brothers' "Bye Bye Love" as skiffle and, more recently, also put The Crickets' record of "Oh Boy" in the same category.

If he wants to hear some real skiffle, I suggest he listens to The Vipers' "Coffee Bar Special" LP.

**TONY SIMMONDS** writes from London, N.12:

I agree with the Alley Cat about the reappearance of Bill Haley in the hit parade, though I have heard no new record on which to base this opinion.

But a comeback like this has happened before—Guy Mitchell, Frank Sinatra, Jimmy Young, Frankie Lane, Johnnie Ray—and it will happen again with Haley... and Ruby Murray.

It seems the public can have too much of a good thing and tire quickly of hearing an artist. But these singers make too big an impression to fall into total obscurity.

**I. J. GODDARD** writes from Chesham, Mon.:

I'm afraid that Mr. Dolton must be doing quite a lot of wishful thinking concerning the "death" of the ballad.

I would merely refer him to the present positions in the NME chart of "All The Way," "April Love" and "The Story Of My Life."

Anyway, although I prefer a ballad to any rock 'n' roll number, I have no wish to see the charts dominated by ballads.

One good song is worth ten lots of rock 'n' roll, and I think that those whose musical tastes demand something more than a lot of screaming and shouting are really quite well catered for.

**SHEREE MITCHELL** writes from London, E.9:

To know that Johnnie Ray has regained his hearing is the most wonderful news that we fans have ever had. He has given us so much happiness in the past few years that this is the least he deserves in return.

**JOYCE BAKER** writes from Worthing, Sussex:

Why doesn't the BBC realise that there are appreciative audiences for jazz programmes on TV? The reason I ask is that neither of the "Jazz Saturday" shows from the Albert Hall next month are being televised.

**Miss B. JACK**, of Grimsby, Lincs, writes:

Thanks, David Whitfield, for the best show of the week on radio—namely your Sunday evening programme on Radio Luxembourg.

I'm a teenager, but don't go for all this guitar-playing, hip-swinging



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# FOCUS ON SKIFFLE

Lonnie Donegan works like a man possessed during his skiffle sessions, as this picture proves. He makes some interesting comments on his art, flatly denying any suggestion that his kind of music is on its way out.



**KEITH GOODWIN** asks the question—

*Is it dying?*

and gets the answer—

*No, but it's changing*

A YEAR or so ago, the "Dismal Desmonds" of the music business were telling us that rock 'n' roll was on the way out. They were wrong, of course. Rock is still very much a part of the pop music scene.

Today the same "Morbid Morons" are shouting the odds that skiffle has had its day; that its decline and ultimate fall is just around the corner. But is it?

On the surface it seems that skiffle is losing its grip and that ballads are coming back into vogue. On the other hand, there are many underlying facts which tend to suggest that the countless thousands are far from tired of it.

They are the fans who have grown to love the music since the skiffle craze first started late in 1955 with the release of Lonnie Donegan's best-selling "Rock Island Line."

A general consensus of opinion on the present state of skiffle is that the music is undergoing many radical changes and that the rough-hewn material once so popular is being replaced by a more mature style.

Dennis Main Wilson, co-producer of the BBC-TV "6.5 Special" series puts it this way: "Skiffle made the youngsters 'do-it-yourself' music conscious—a very good thing. But I do feel that the old 'twang-twang' style is now being superseded by a more advanced and polished music form in the skiffle idiom."

"6.5" compere Pete Murray told me: "I do think that the old style of skiffle is on the way out, but at the same time we must bear in mind that the really good skifflers will always be in demand. I think the trend now is for a different, modified form of skiffle."

## Why apathy?

What, then, are the causes for this sudden feeling of apathy and general diminishing of interest which so many people claim now exists in skiffle circles?

No, the real reason, I think, is the noticeable absence of skiffle records from the hit parade in more recent months.

Only Lonnie Donegan, acknowledged leader of the skiffle movement, has managed to retain his hit parade status, although his last two records haven't attained the high positions expected of them.

All Mr. D's Nixa singles reached the Top Ten with ease until the release of "My Dixie Darling," which hovered around the middle of the Charts for some considerable time and made only one fleeting Top Ten appearance at No. 10!

"Jack O' Diamonds" came in with a bang, but it didn't move in the direction everybody expected. It became Lonnie's first Nixa release NOT to reach the Top Ten!

The effervescent Vipers haven't had anything like a big hit since the success of "Cumberland Gap" and "Don't You Rock Me, Daddy-O"—and that was early last year. With the exception of "Green Back

Dollar," which just touched the fringe of the Charts, neither Chas. McDevitt nor Nancy Whiskey have been able to find a follow-up hit to "Freight Train," and after the phenomenal success of "Last Train To San Fernando," Johnny Duncan hasn't managed to attain another seller of equal stature.

Stalwarts like Bob Cort and Dickie Bishop have been unplaced in the hit lists, while comparatively new groups, such as The Worried Men, Les Hobeaux, The Barbecues and Sonny Stewart's Skiffle Kings have yet to produce a best seller.

Does this situation, then, point to a decline in the popularity of skiffle music?

## Lonnie answers

As far as Lonnie Donegan is concerned, the answer is a firm "No." Lonnie explained this by saying: "I don't regard the hit parade as being altogether indicative of popularity. The point is that some records sell quickly and thus shoot into the Charts, while others sell over a period of time.

"Puttin' On The Style," for example, is still selling and has now reached half a million. Then there's "My Dixie Darling," which is now in the region of a quarter of a million. And there were something like 180,000 advance orders for "Jack O' Diamonds." They seem to be pretty good figures to me."

David Platz, whose Essex Music company publishes a lot of skiffle tunes, added: "The record business has boomed in the last six months. Many more discs have been sold.

"Skiffle records are selling in as great numbers as before, so other types of music must be selling even more copies than previously. But that doesn't mean that skiffle is dying.

"As far as I'm concerned, it's just as popular now as it was six months ago, perhaps even more so. The sales of our skiffle albums are very encouraging and the position seems pretty bright to me."

Back again to Lonnie... he has been doing good business at theatres all over the country. After visiting some towns where skiffle and folk music were in great demand, Lonnie encouraged the formation of folk music clubs and he is now closely associated with a dozen such groups in Britain.

More of these clubs are springing up each month and Lonnie's manager, Peter Buchanan, now has what amounts to a full time organising job.



The go-ahead Vipers group have recently broadened their scope by adding rock to skiffle—and consequently dropped the word skiffle from their billing.

The skiffle pessimists have attached a lot of importance to the fact that The Vipers have dropped the word skiffle from their official billing. Wally Whyton explains: "It is simply because we want to feel free to broaden our scope. In other words, we didn't want people to think that skiffle was the only thing we could play.

"Our act now includes songs like '16 Tons' and 'On Top Of Old Smokey,' a country-and-western style tune called 'Why, Baby, Why?' and even a Latin-tinged song called 'No Other Baby.' We feel we'll

go a lot further by adding colour to our act.

"Skiffle dying?" Wally continued. "I don't think it is at all. It's just that when it first started out, it received an awful lot of publicity. Now it's settling down to a steady pace. The Vipers are booked pretty solid now. I'll be very surprised if we work less than 45 weeks in the next 52. How bad can that be?"

Does Chas. McDevitt think skiffle is taking a nose dive? Speaking from Middlesbrough Empire, he said: "No, it's certainly not dying out—just finding its own level. As

far as we personally are concerned, we're doing very nicely, thank you! "As a point of interest, we are trying to widen our appeal, and recently, we've been playing cabaret-type spots at dance halls.

## Mixed songs

"My singer, Shirley Douglas, has been singing things like 'My Special Angel' and 'With All My Heart,' in addition to the established skiffle favourites. The group now do songs like 'That'll Be The Day' and 'Wake Up, Little Susie' in the skiffle idiom.

"You see, skiffle is just a style of playing, and almost any form of music can be played in the style—within reason."

Russell Quayle, leader of the City Ramblers and proprietor of the Soho's popular "Skiffle Celler"

(open seven nights a week!) told me: "We feature two groups each night—top-liners and amateurs—in addition to soloists. At week-ends, the cellar is always jam-packed. It wouldn't be if skiffle was dying."

Regarding the actual music, Russell says: "I think that the emphasis is shifting to the country-and-western style, and there's also quite a demand for 'spasm' music—a skiffle style that incorporates numerous changes of tempo. It's becoming very popular."

I drew two conclusions from my enquiry. Firstly, that after exploding on to the pop music scene with H-bomb force, skiffle is now settling down to a steady run of popularity; and secondly, the music is developing and gradually changing.

Is skiffle on the way out? That's for you to decide!

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## The story of Mike Holliday's life



Michael Holliday, the soft-spoken Irish charmer, is very popular with the girls, and here he poses with two of his admirers—Marion Ryan (centre) and June Marlow.

**Born:** November 26, 1928. Son of a New Zealand sailor and Irish mother.

**Family name:** Miller, altered by deed poll to Milne. Holliday is his mother's maiden name.

**Home town:** Liverpool.  
**First job:** Apprentice to tailor's cutter.

**Started singing:** During service in the Navy, in off-duty time, to entertain his fellow sailors.

**First public appearance:** In a talent competition at Radio City, New York. He won 100 dollars.

**First professional jobs:** Singing with local dance bands in Liverpool area. Subsequently signed to sing with band at a holiday camp—at £5 per week.

**First big break:** Became vocalist with Eric Winstone and his Orchestra, which spot he held for three years.

**Records:** While with Winstone, was tested by Columbia A-&R man, Norrie Paramor. Achieved reputation for relaxation by taking his audition sitting down. First record released September, 1955—"The Yellow Rose Of Texas"/"Stein Song."

**Record, Best-sellers:** Before this week's No. 2 ("The Story Of My Life"), has had three records in the Top Twenty—"Nothin' To Do" (reached 19th position), "Gal With The Yaller Shoes" (13th),

and "Hot Diggity" (15th). Also has had "Ten Thousand Miles" in the Top Thirty.

**Records that just missed:** "Sixteen Tons," "Four Walls," "Yaller, Yaller Gold," "Old Cape Cod."

**LP's and EP's:** Four extended-plays and LP called "Hi."

**First big TV success:** In Richard Afton's "More Contrary."

**Cabaret:** Seasons at Café de Paris, Dorchester and Embassy.

**Achievements:** Televised many times on both channels. Toured the major variety circuits as top-of-the-bill.

**Currently:** Just completed radio series, "Sentimental Journey," with Edna Savage. Also just finished Radio Luxembourg series. Has own BBC-TV series.

**Future:** Summer season at Blackpool Hippodrome, with Winifred Atwell. Prior to this, short variety tour beginning in March.

**Spare-time occupations:** Taking things as easily, and doing as little, as possible! But he does like cinematography and "messing about with tape recorders."

**Family:** Wife (Marge) and son (Michael junior).

**Favourite singers:** Como, Crosby, Sinatra, Doris Day, Jeri Southern, Vera Lynn.  
**Favourite food:** Rare steaks.

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# Will Como-tion hurt Ronnie?

**A DING-DONG** battle will rage between Ronnie Hilton and his favourite singer, Perry Como. They have both waxed "Magic Moments," but as the Como version is released on rival RCA label here, it will be interesting to observe if Ronnie's HMV release can score a victory. Unlike the past, Como now has the advantage of his TV show on BBC to exploit the song—but remembering that he launched "Round And Round" in America with three performances in the same programme, an attempt to adopt these tactics here is hardly likely to curry favour with British viewers. His pantomime commitment at Sheffield does not afford Ronnie Hilton the maximum opportunity of undertaking many radio and television shows to promote his disc—but although the odds slightly favour him to capture the "magic moment," plenty of "Como-tion" can be expected from merry Perry's corner!



The success of Dorothy Squires in cabaret at London's Astor Club has encouraged a project for Donald Peers to appear at this venue. Although American Decca (Brunswick here) have lost Kitty Kallen's services, they are likely to gain a long-term contract with Howard Keel.

It was quite an explosive, dynamite-filled Tony Bennett who revealed a new personality in ATV "Sunday Night at the London Palladium" last week-end—compared to his mild offering on Ted Ray's BBC-TV show in 1955.

Few will begrudge Michael Holliday his long awaited smash disc hit "The Story Of My Life"—by far the strongest challenge to Elvis Presley's "Jailhouse Rock"; film producer Herbert Smith is likely to

star Michael in a screen rôle, before his summer season with Winifred Atwell at Blackpool. At a conservative estimate, British composers Jack Fishman and "Why Don't They Understand" co-writer Joe "Mr. Piano" Henderson will share royalties of £5,000; from the American success of this title: record sales by George Hamilton IV now approach three-quarter-million mark. Gary Crosby plans European dates—after his demob from U.S. Army.

In a two-page advertisement in current "Variety," wide prominence is given by Frankie Laine to an NME review of his London Palladium variety act, without reference to date of publication—August, 1953! Spyros Skouras (head of 20th Century-Fox) announces the launch-

# TAIL-PIECES by THE ALLEY CAT



Tony Bennett enjoys the company of French vocalist Line Renaud, whom he met during rehearsals for last Sunday's Palladium TV show, in which they both appeared.

ing of a record firm by this film company; accordingly, Pat Boone and rising new singing star Tommy Sands (both under screen contract), are likely to have future sound-track albums issued by this new label. Rosemary Squires continues to shine as a British vocal hope of the future—with Gerardo's ATV "Gerry's Inn" her latest triumph on Monday. Fantastic advance orders for

victim of incorrect information; he reported (in good faith) that Rita Hayworth sings herself in "Pal Joey" film—but this column revealed last March that her voice is dubbed by Jo Ann Greer, featured vocalist with Les Brown's orchestra. Resident singer in ABC-TV "Top Numbers" series Maureen Kershaw is married to former singer-pianist Burton Brown—now a booking representative with Lew and Leslie Grade Agency. A reader attending our recent Poll Winners' concert has offered to start a fan club for Roger Moore (television's dashing "Ivanhoe") who presented the NME awards with screen-star Tony Wright; incidentally, Roger has composed many songs with his wife Dorothy Squires.



For his visit here in April, Liberace will be joined by his sister, Angelina. R. C. Noel-Johnson becomes general manager of the music firm Ascherberg, Hopwood and Crewe on March 1—succeeding the late Walter Eastman. Now back in her Hollywood home, Julie London is very likely to strongly consider a reconciliation with ex-husband Jack Webb—before deciding whether or not to "tie the knot" with composer Bobby Troup.

Val Parnell is hardly likely to regret paying the fee Tommy Steele demanded (and deserves) for London Palladium variety fortnight—from April 7. Perhaps the success of Eydie Gorme's "Love Me Forever" will influence EMI to release her sensational LP album here, "Eydie Swings The Blues." Except for



Best man Lonnie Donegan's advice to the bride, Maria de Vries, was to go ahead and sign the contract which gives her a long-term option on happiness with Jimmy Currie, whom she married in London on Monday. Jimmy is, of course, the guitarist-singer in Lonnie's group.

original cast LP album of "My Fair Lady," featuring Rex Harrison, Julie Andrews and Stanley Holloway—which Philips issue when this show opens in London. Now that Alma Cogan's version joins the Top Thirty, four British recordings of "The Story Of My Life" grace the sellers—but not Marty Robbins' original U.S. hit. "Daily Mirror" disc critic Patrick Doncaster was an unfortunate

a brief Billy Eckstine—Sarah Vaughan disc duet entry in our best sellers a few months back, Mercury are not enjoying The Platters, Freddie Bell or Diamonds' successes, obtained in earlier days of their handling by the Pye group here; besides these artists, we would welcome to the hit parade Patti Page and Rusty Draper (both top Stateside stars), besides Mercury's recent captures, Del

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Vikings—and another established vocal group, the Shepherd Sisters. Congratulations on arrival last weekend of their second daughter (named Miranda)—to Mr. and Mrs. Nat Hentoff in New York. In a recent interview, Bing Crosby was asked to name the most promising singer in the world; Pat Boone was his choice—but Bing also highly praised Elvis Presley. Making one of his frequent trips to Britain—music publisher Eddie Kasner.

Sunday's ABC-TV "Top Numbers" programme. The Beverley Sisters are strongly tipped to appear in next West End Follies Bergere presentation by Bernard Delfont.



Last year, Jerry Lewis's earnings were five million dollars—compared to four million in 1956, when he was in partnership with Dean Martin. "Inside information" from Parlophone headquarters indicates solo recordings by Spike Milligan—singing ballads! Twenty-three-year-old Dennis Crosby will marry a Las Vegas show girl (three years his senior) Pat Sheehan; Dennis's screen actress step-mother Kathy Grant (who, of course, is Mrs. Bing Crosby) is two years younger than his fiancée!

Ruby Murray and her vocalist-husband, Jones Boy Bernie Burgess, plan to purchase a bungalow, in Surrey. Pity that Sabrina lacks talent comparable to her temperament—which caused producer Arthur Lane plenty of headaches on last

Although rumours are flying fast and furious concerning Petula Clark's romance and possible marriage to Joe Henderson, nothing will persuade any comment from "Mr. Piano" at present. As an admirer of Anne Shelton (since her dance band singing days with Jack Payne and Ambrose), this writer wishes her a speedy recovery from illness; Carole Carr deputised in Anne's own BBC-TV show last Friday, when a prior commitment also prevented Teddy Johnson and Pearl Carr from taking part. When his contract with NBC expires in August, Steve Allen is unlikely to renew.

Whatever became of Marion Ryan's fiancé? Eddie Calvert's recording of "Mandy" and the waxing by Edmundo Ros of "The Pansy" are different titles—but both based on the same Italian melody. Having recently taken up the Jewish faith, will Sammy Davis, jr. be denounced by the American synagogue for marrying a coloured girl?

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P.S. "MA" says thank you

# MOBILE MUSICAL

"LADY at the Wheel" at the Lyric, Hammersmith, is a slick, teen-appealing musical in the modern idiom.

Lucille Mapp, as a winsome coloured maid-cum-night club singer, has two good songs—"Love Is" and "Early Birdie," which she put over well, and Bernard Cribbens, as a dago racing driver, steals the show with his singing of the saucy "Siesta" number.

The show will transfer to the West End, possibly to the Westminster Theatre. An LP of the show is planned.



LUCILLE MAPP

# DAVID'S DATES

DAVID HUGHES resumes variety dates at Sunderland Empire this Monday. He is also booked for Chester (Feb. 17), Edinburgh (24), and Cardiff (March 10).

Johnny Duncan and his Blue Grass Boys, the King Brothers, and the Betty Smith Quintet combine for a "Disc Stars Gala Show" at the Walthamstow Granada on February 16

# MUDD ON WAX

A NEW British vocal group, The Mudlarks, have been signed to record for the Columbia label. Their first coupling is scheduled for release today (Friday).

The group—24-year-old Fred Mudd, his sister Mary (18) and brother Geoff (21)—were discovered by disc-jockey David Jacobs while playing at a social function in their hometown, Leagrave, Bedfordshire