



ED SULLIVAN and Mike Clifford caper together on Sullivan's television show during one of Mike's three appearances with Ed on Sunday night. Young Clifford currently is appearing in the Apollo Room at Caesars (4111 Pacific Coast Hwy.). The popular singer has options for three more visits with Sullivan, will be at Caesars tonight this week.

Relaxing with Red . . . Mike Clifford Sings the Language of Music

By RED LOCKWOOD

Last Monday night in the Apollo Room at Caesars (4111 Pacific Coast Hwy.) a young man of 21 by the name of Mike Clifford picked up a microphone to sing for the first time professionally to an audience in his native Southern California.

But those in the room who knew looked back to see a little boy of five join a group of strolling musicians on Catalina Island to sing an impromptu song which touched the heart of a man who handed a five dollar bill to the little boy. And they remembered how the desire to sing stirred powerfully within the boy by the time he was 12, so strongly that at 18 he set out to sing his way through life.

Two Revolutions

Three years after he set out, Mike Clifford came back home. A lot had happened to Mike in those three years, including two revolutions.

One revolution took place in Venezuela while Mike had his own television show in Caracas.

One lonely afternoon, he sat in his hotel room watching through the window as revolutionists destroyed tanks in the street and wondered if he'd ever see home again.

The other revolution was taking place in the heart of Mike Clifford.

It was not one of destruction, but one of creativity which gave him the power to rise high in the ranks of young professional singers.

That power within him gained Mike three appear-

ances on the Ed Sullivan television show, and won options for three more Sunday evenings with Ed.

It brought Mike a contract to record for United Artists and sent one of his records, "Close to Kathy," soaring near the magic million mark.

That power took Mike into night clubs in Boston, in New York, in Miami, and in Atlantic City during the recent "Miss America" pageant.

And it brought pride to those who know Mike and journeyed to Caesars in Torrance to hear his debut now that at last he had come home again.

One was his father, Cal Clifford, a musician who played 30 years ago with Isham Jones, and grew to maturity in the trumpet sections of later bands, such as Tommy Dorsey's.

And what is it in the heart of Mike Clifford that gives him that power?

A Little Tense

"I try," said Mike in his room sipping coffee before going out to sing to the folks he knows, "to make the lyrics believable."

Silently he got up, a little tense, to slip on his coat. While straightening his tie before the mirror, Mike added, "Lyrics to me, properly projected, can help people. It can give them hope. It can help them with their problems."

He turned, "I don't know if you understand," he said. "But music is a language all of its own."

And Mike Clifford is speaking that language nightly this week at Caesars. Those who were there Monday night somehow seemed to understand what the language says when spoken by the heart and the voice of young Mike Clifford.

women who have gone on before.

With the songs are the instruments of the people, the guitar and the banjo which seem to speak a language of their very own Sunday nights at the Mariner.



AN OLD HAND at previews and theatre openings is Roy Evans, shown greeting Sophia Loren at a recent preview at the Egyptian Theatre in Hollywood. Evans is assistant western division manager for United Artists Theatre Circuit, and has supervised activities for the Circuit during construction of the new United Artists Theatre which opens here tonight.

MIKE CLIFFORD
from the
Ed Sullivan Show

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A Trumpet for Tommy; Coffee Hour at Caesars

Saturday nights, at the Sands, Tommy Carlough is joined by drums and trumpet.

Manning the drums is Fritz Carlough, Tommy's brother, and Bob De Vincent softly mutes his trumpet to weave its tones carefully through the voice of Tommy.

The piano bar filled early and the people listened intently as music also filled the room.

After an hour and a half, the three still were going strong without any sign that a break would come.

The listeners at the piano bar spoke their requests. The requests were played. All through the evening back and forth passed music and gentle repartee between Tommy and his fans.

Dancing is not dead. As a matter of fact, it seems stronger than ever at Caesars with the trio of Ronnie Donath on the piano, Eddie Aparicio at the drums, and Glen Dewese on bass.

The floor was full, the room was crowded, and the trio played on interlaced with the show sessions of the Indigos who were there last weekend.

And at two in the morn-

ing the trio didn't stop for at Caesars the waitresses serve free coffee from two until three the morning following Saturday night.

The music went on, so did the dancing.

Sunday nights at the Mariner, the world of the Hootenanny takes over.

Bob Hayes and Claude Reeves are anchor men.

Joining them are such groups as the young Hillsmen, and singles such as Jim McPherson.

They unfold in song the stories that are lost in history.

Jim goes back to the days in England of William of Orange.

There are more modern comments, too, ranging from the songs of old New Orleans at the turn of the century, to the more modern lyrics of depression days, and throbbing guitar blues.

Folk songs, they say, are the songs of the people which are left to tell those who follow of the men and

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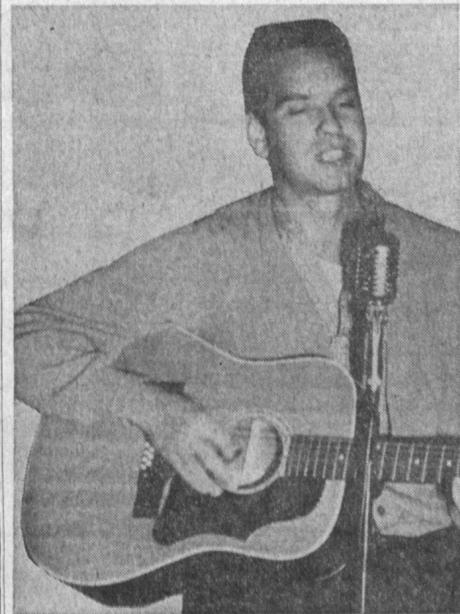
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