

IN THIS WEEK'S ISSUE: EXCITING NEWS, STORIES AND PICTURES OF
EVERLY BROS., PLATTERS, VIC DAMONE
SINATRA, THE ARMY GAME, DENNIS LOTIS

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IT'S HERE!
 Keith Fordyce's RECORD OF THE WEEK
 on Radio Luxembourg
SHEB WOOLEY'S
PURPLE
PEOPLE
EATER
 on M.G.M.

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MUSICAL
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 HLU 8634  45/78



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TWO FAMOUS MEN WHO HELPED TO MAKE THE RECORD INDUSTRY GREAT, HAVE DIED

Tom Rockwell found the stars

Personal tribute by LESLIE MACDONNELL



Tom Rockwell is seen with Bing Crosby. The picture was taken in April, 1937, during the first visit to California of Leslie Macdonnell.

respected since he first came to Britain 25 years ago as manager of the Mills Brothers.

While I was visiting him in 1938, he took me to the Glen Island Casino, near New York, to see the launching of a new sound that soon made musical history.

It was the first date of Glenn Miller's orchestra that was to sweep the world in the next few years. It still lives today on records.

We sat up until the early hours talking over this exciting debut. Tom Rockwell was never anything less than enthusiastic over his artists. He would travel thousands of miles just to hear a new singer or trumpet player, listen to a new sound or routine, as watch and support a client tackling something new.

MAURICE KINN writes:

TWO outstanding personalities who played a large part in shaping today's world of popular music—Sir Louis Sterling and Tom Rockwell—passed away within four days of each other last week-end. Sir Louis was for several years managing director of the famous EMI group; many stars were launched on the road to fame by Rockwell—who became President of America's GAC Agency—today's largest organisation representing disc artists of international repute.

Last Thursday Rockwell died in New York, aged 56. His name is known to very few in Britain, but his foresight in developing recording performers thirty years ago produced some of the top disc names in the world. At first, bands were his main business interest—Louis Armstrong, Paul Whiteman, the Casa Loma Orchestra and Duke Ellington; then singers: Bing Crosby, The Mills Brothers, Ruth Etting and The Boswell Sisters, to name but a few.

More and more stars

As these attractions became ace money-spinners in every part of the globe, GAC, under Rockwell's control, emerged as a powerful force in American music circles by pursuing his policy of encouraging recording personalities.

During the late 'thirties and the ten years following, GAC increased their status by signing British orchestra leader Ray Noble for a long U.S. career, plus The Andrews Sisters, Perry Como, Stan Kenton, Patti Page, Glenn Miller, Les Paul and Mary Ford, the Dorsey Brothers, Frankie Laine, Peggy Lee, Pee Wee Hunt and Nat "King" Cole, to name but a few.

Supplement this list with other top GAC stars, and you have a clear picture of the tremendous roster of artists guided by Tom Rockwell—artists who were responsible for spinning discs by the million, and gained fame as Anglo-U.S. attractions.

The galaxy includes Johnnie Ray, Mario Lanza, Pat Boone, Paul Anka, Ginger Rogers, Johnny Mathis, Connie Francis, Jimmie Rodgers, Guy Mitchell, Tony Bennett, Ray Anthony, The Champs, Dorothy Lamour, The Crickets, Kay Starr, The Ames Brothers, Andy Williams, The Diamonds, Al Martino, Danny and The Juniors, Georgia Gibbs, The Four Freshmen, The Everly Brothers, Nelson Riddle, The Four Lads, Bob Crosby, George Hamilton IV and Julie Wilson—plus almost two hundred more!

In recent years, GAC artists have been exclusively booked in Europe and Britain by the Lew and Leslie Grade Agency. They, besides the singers and bandleaders handled by Rockwell, will deeply mourn the loss of a great friend, adviser and business genius, whose influence on the music scene during thirty years has been far more dominant than words can explain. The impressive list of GAC stars can rightfully place the name of Tom Rockwell as their undisputed leader.

Sir Louis Sterling put them on wax

SIR LOUIS STERLING, who died in London on Monday at the age of 79, was one of the pioneers of the record industry. He helped to build it from small beginnings into the vast industry it is to-day.

Born in the slums of New York's east side, he came to Britain in 1903 with £6 in his pocket. His first job here was as a traveller with the Gramophone Company (HMV), which then operated from an office in London's City Road.

After being appointed manager of the subsidiary British Zonophone Company, he left to found his own label, Sterling Records.

In 1910, his company was absorbed by Columbia (at that time a big rival to HMV), and he became a sales executive in the new set-up. In 1923 he was managing director of Columbia, which by then was flourishing so well that it could buy out the parent company in the States.

MERGED

He remained in control of Columbia until 1931, when the firm was merged with the Gramophone Company into the new EMI combine. He then became managing director of EMI and remained so until May, 1939, when he resigned for policy reasons.

Although his main work was on the business side, he took a strong interest in the labels from the outset because of his great love of the theatre.

A big speciality of the Columbia company was the recording of West End shows and the many famous stars who appeared in them. Among the artists who recorded for the company were Layton and



Johnstone, Harry Champion, Marie Lloyd, Harry Tate, Norah Bayes, Carroll Gibbons and his Boy-friends, Flanagan and Allen, Henry Hall and Hildegarde.

Columbia also issued the records of many leading American dance bands of the day, including the famous Paul Whiteman orchestra and the bands of Jay Widden, Horace Heidt, Paul Specht and the Starita brothers.

Sir Louis—he was knighted in 1937—moved into other fields after 1939, but he retained his love of show business to the end. His last public appearance was at the first night of "My Fair Lady" just over a month ago.

Well known for his generosity, he is said to have given away more than £1,000,000 to various charities in the course of his life. To celebrate his 50th birthday, he distributed £100,000 among members of his staff.

AFN HIGHLIGHTS

547 344, 271 METRES

SUNDAY

1 Fine Arts String Quartet; 4 Highway Of Melody; 6.05 Jack Benny; 8.05 People Are Funny; 9.30 Playhouse Of Favorites; 10.35 News and Sports; 11 Portraits In Music; 11.30 Who's Your Girl.

MONDAY

12 noon Request Show; 1 Melody Mart; 2 Outpost Concert; 3.05 Stuck-buddy Jamboree; 4 One Man's Family 4.30 Lone Ranger; 5 Requests; 6 Eddie Fisher; 7 Music In The Air; 8.05 Great Gildersleeve; 10 Hollywood Music Hall.

TUESDAY

12 noon Request Show; 1 Melody Mart; 4 One Man's Family; 5 Requests; 7 Music In The Air; 8.05 What's My Line; 10 Modern Jazz, 1958.

WEDNESDAY

12 noon Requests; 12.55 Les Paul; 1 Melody Mart; 4 One Man's Family; 5 Requests; 6 Sound Track; 7 Music In

The Air; 8.05 Groucho Marx; 10.45 Johnny Dollar.

THURSDAY

12 noon Requests; 1 Melody Mart; 4 One Man's Family; 6 In The Mood; 7 Music In The Air; 8.30 Police Blotter; 9.30 Exploring Tomorrow; 10.45 Johnny Dollar; 11.30 Request Show.

FRIDAY

12 noon Requests; 12.55 Les Paul; 1 Melody Mart; 3.05 Stuckbuddy Jamboree; 3.30 Robert Q. Lewis; 4 One Man's Family; 5 Requests; 7 Music In The Air; 8.05 Musical Roundtable; 9.30 City Hospital; 10 Stars of Jazz; 10.45 Johnny Dollar; 12.00 Late Request Show.

SATURDAY

12 noon Requests; 1.30 Western Swing; 2 Saturday Salute In Music; 4.30 Galen Drake; 5 Request Show; 7 Music In The Air; 8.30 Ozark Jubilee; 9.30 America's Popular Music; 10 Music Views From Hollywood; 11.05 Club Date; 12.05 Late Request Show.

DISCOVERY

One night we were together in a Chicago night club when he discovered a then unknown pianist—Art Tatum, soon to be one of the world's jazz stars. On the same trip he found trumpeter Roy Eldridge.

While building his firm into one of the top three in the world, he would still find time to visit a ball game, an ice-hockey match, or a big fight. I prefer to remember him not only for his intuition in spotting a developing artist, but for himself, his character, good humour and ever-helping hand.

WHO'S WHERE AND BAND CALL ON PAGE 8

ALSO A FRIEND

As well as guiding their careers, Tom Rockwell was the constant friend of his artists. In 1938, I was in Chicago. Tom had phoned Bob Crosby, who was playing there, and asked him to look after me during my stay. Bob did—lavishly.

"How can I possibly thank you for your wonderful hospitality," I asked him when we parted.

Crosby replied, "And I couldn't think of giving less than everything I have when Tom makes a request."

Twenty years later, I heard exactly the same sentiments from another American topline—Johnnie Ray. During his Palladium season, I told Johnnie that I was just back from a brief trip to the United States, during which I'd met Tom Rockwell.

"That man means everything," Ray said. "No one could ever have done so much for me."

Now Tom Rockwell is dead. I have lost a dear friend—a man I have

Advertisement for Blackpool Tower Co's Greatest Ever Cavalcade of Stars and Shows for 1958. Includes text: 'BLACKPOOL TOWER CO'S Greatest Ever CAVALCADE OF STARS AND SHOWS FOR 1958. Book Now. WRITE TO THE THEATRE MANAGER CONCERNED, ROOM 21 ENCLOSED S.A.E. WITH CHEQUE OR POSTAL ORDER. IMMEDIATE ATTENTION GIVEN. NO BOOKING FEES CHARGED.'

Advertisement for Blackpool Tower Circus. Includes text: 'THE SHOW TO DELIGHT ALL! PACKED WITH HUMOUR and THRILLS. BLACKPOOL TOWER CIRCUS. 2-30 TWICE DAILY 7-15 MORNINGS AS ANNOUNCED AT 10-15. 5/ 7/6 9/6.'

Advertisement for Opera House. Includes text: 'OPERA HOUSE. Commencing Saturday June 28 6-15 TWICE NIGHTLY 8-50. GEORGE & ALFRED BLACK present DAVID WHITFIELD ARTHUR HAYNES IN THE BIG SHOW OF 1958 with mammoth star cast and the FABULOUS CASCADING WATER CURTAIN. 3/6 4/6 6/ 7/6.'

Advertisement for Winter Gardens Pavilion. Includes text: 'WINTER GARDENS PAVILION. Commencing Saturday June 21 6-10 TWICE NIGHTLY 8-40. GEORGE & ALFRED BLACK present HYLDA BAKER IN THE NEW HYLDA BAKER SHOW WITH RAWICZ AND LANDAUER AND INTERNATIONAL STAR CAST. 3/ 4/6 6/ 7/6.'

Advertisement for Palace Theatre. Includes text: 'PALACE THEATRE. Commencing Saturday June 7 6-20 TWICE NIGHTLY 8-40. GEORGE & ALFRED BLACK present THEIR SUMMER SHOWBOAT SHOW DAVE MORRIS WITH CEDRIC AND HIS OTHER PALS IN CLUB NIGHT AND SUPPORTING COMPANY OF STAR ARTISTES. 2/6 4/6 5/6 6/6.'

Advertisement for Grand Theatre. Includes text: 'GRAND THEATRE. Commencing Saturday June 21 6-15 TWICE NIGHTLY 8-45. GLENN MELVYN DANNY ROSS IN GEORGE & ALFRED BLACK'S FRIENDS AND NEIGHBOURS A NEW LANCASHIRE COMEDY WITH VALENTINE DYALL. 2/ 5/ 7/6.'

Advertisement for Harold Fielding's Afternoon Show. Includes text: 'EACH AFTERNOON OF 2-30 FOR SIX WEEKS. HAROLD FIELDING presents the LONNIE DONEGAN Afternoon Show FULL TEENAGE ENTERTAINMENT PROGRAMME. 2/6 4/ 5/ 6/.'

Advertisement for Radio Luxembourg. Includes text: 'Full Programmes RADIO LUXEMBOURG 208 METRES. SUNDAY 7 Requests; 7.30 The Winifred Atwell Show; 8 Smash Hits; 8.30 Calling The Stars; 9 Romy Time; 9.15 The Magic of Sinatra; 9.30 Cream Of The Pops; 10 Record Rendezvous; 10.30 Humphrey Lyttelton Show; 11 Top Twenty. MONDAY 7 208 Music Shop; 7.15 Thanks For The Melody; 7.45 The Song And The Star; 8 Assignment Scotland Yard; 8.30 Monday's Requests; 9.15 The Glenn Miller Story; 9.45 1958 Singing Star of the Year; 10 Jack Jackson; 10.30 Top Pops Of Tomorrow; 11 Talking Points; 11.05 The Christian Bible Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. TUESDAY 7 208 Music Shop; 7.15 Guess The Name; 7.45 Ranch House Serenade; 8 Spike Harrigan; 8.30 Tuesday's Requests; 9.15 The Dennis Day Show; 9.45 Records From America; 10 The Capitol Show; 10.30 Fontana Fan Fare; 11 Revival Time; 11.30 The World Tomorrow. WEDNESDAY 7 208 Music Shop; 7.15 Great Tunes From Great Shows; 7.45 Merry-go-Round; 8.30 Wednesday's Requests; 9 Be A Disc Jockey; 9.15 Favourites Old and New; 9.30 All-Star Jubilee; 9.45 Amateur Skiffle Club; 10 Pete Murray; 11 Back To The Bible; 11.30 The Hour Of Decision. THURSDAY 7 208 Music Shop; 7.15 Spot The Mistakes; 7.45 Banch House Serenade; 8 Masters; 8.30 Thursday's Requests; 9.15 Liberate; 9.45 Favourites Old and New; 10 It's Record Time; 10.45 Italy Sings; 11 Old Fashioned Revival Hour; 11.30 Radio Bible Class. FRIDAY 7 208 Music Shop; 7.15 Happy Times; 7.45 The Song And The Star; 8 Europe Confidential; 8.30 Friday's Requests; 9.15 Dickie Valentine Show; 9.30 Friday Film Time; 9.45 Riverboat Shuffle; 10.15 Record Hop; 11 The Voice Of Prophecy; 11.30 The Bishop S. C. Johnson Programme. SATURDAY 7 Saturday's Requests; 8 Jamboree; 9.30 Scottish Requests; 10 Irish Requests; 10.30 Spin With The Stars; 11 Bringing Christ to the Nations; 11.30 Jack Jackson.'

Advertisement for Alma Cogan. Includes text: 'ALMA COGAN c/o SIDNEY GRADE 235, Regent Street, W.1. REG 5821. BILLIE ANTHONY FAN CLUB 7, BRANTWOOD GARDENS, ILFORD, ESSEX. NANCY WHISKEY Personal Manager: SONNY ZAHL.'

Advertisement for David Whitfield and Joan Regan. Includes text: 'DAVID WHITFIELD c/o LEW & LESLIE GRADE Tel.: REG 5821. JOAN REGAN Direction: Keith Devon Bernard Delfont Ltd. Joan Regan Supporters' Club. 73, Longlands Road, Sleaford, Kent.'

Advertisement for '65 Stars of 6.5 Special' magazine. Includes text: 'NOW ON SALE! THE THRILLING MAGAZINE "65 STARS OF 6.5 SPECIAL" 65 pages. 100 pictures. Gigantic Pin-up portrait of TOMMY STEELE (13" in. deep x 8 in. wide). Magnificent 2-coloured art cover with a choice of Elvis Presley, Dickie Valentine, Lonnie Donegan, Jim Dale, Frankie Vaughan, Pat Boone, Don Lang, Michael Holliday, Buddy Holly picture, state choice. Printed on art paper. PRICE ONLY 2/6d. Wonderful articles and pictures of all these "6.5 Special" favourites. ELVIS PRESLEY, JERRY LEE LEWIS, FRANKIE VAUGHAN, LONNIE DONEGAN, MARION RYAN, PETULA CLARK, LITTLE RICHARD, BUDDY HOLLY, PETE MURRAY, MICHAEL HOLLIDAY, JIMMIE RODGERS, BING CROSBY, RONNIE HILTON, EDDIE CALVERT, KING BROS, WEE WILLIE HARRIS, RAY ANTHONY, TED HEATH, WINIFRED ATWELL, RUSS HAMILTON, HUMPHREY LYTTELTON, LAURIE LONDON, JOHN BARRY, TOMMY STEELE, PAUL ANKA, DON LANG, VIPERS, MEL TORME, MOST BROS., JOHNNY OTIS, DANNY & JUNIORS, LARRY WILLIAMS, CHARLIE GRACIE, JACKIE WILSON, GLEN MASON, LOUIS ARMSTRONG, SOUTHLANDERS, JOSEPHINE DOUGLAS, GARY MILLER, MARTY WILDE, CHAS. McDEVITT, EDNA SAVAGE, BOB CORT, ERIC DELANEY, LITA ROZAN, PAT BOONE, FRANK SINATRA, CRICKETS, JIM DALE, TERRY DENE, DICKIE VALENTINE, FRANKIE LYMON, COLIN HICKS, SHIRLEY BASSEY, ALMA COGAN, JOHNNY DUNCAN, RONNIE CARROLL, KEN MACKINTOSH, NANCY WHISKEY, SONNY STEWART, ROSEMARY SQUIRES, CHRIS BARBER, JOHNNY DANKWORTH, DENNIS LOTIS, FREDDY MILLS, KENNY BAKER, STARGAZERS. * 32 MORE PICTURES. JOIN ALL YOUR FAVOURITE DISC STARS ABOARD THE "6.5 SPECIAL". Copies are limited, so order today from newsgast or bookstall; alternatively complete coupon below and POST NOW! CUT HERE c/o "New Musical Express," 5, Denmark Street, London, W.C.2. Please send me a copy of the "65 Stars of 6.5 Special" magazine by return. I enclose herewith 2/9 (inclusive of return postage) Stamps not accepted. Name: Address: (CAPITAL LETTERS)'

A BIRTHDAY IN LONDON

VIC DAMONE was born in Brooklyn, New York, on June 12, 1928—and celebrates his 30th birthday in London next Thursday. Real name Vito Farinola. His mother was a voice and piano teacher; his father an electrician.

- On leaving school Vic earned money boxing, selling fruit and working as a theatre usher. His vocal career started in 1946, when a New York radio station signed him on for three programmes weekly; he made his cabaret debut in November of the same year at New York's La Martinique Restaurant and also joined Mercury Records.
- He remained nine years with that label producing several U.S. hits, among them "Again," "Your Breaking My Heart," "Eternally," "Dearly Beloved," "My Symphony" and "Don't Say Goodbye".
- He joined the U.S. Army in 1952, serving for two years, including several months in Germany where he broadcast on AFN. Demobbed in 1954, Damone returned to the MGM studios, securing a combined acting-singing rôle in "Hit The Deck". Later same year he married delightful Italian screen star Pier Angeli, and they have one

son (Perry)—christened after Perry Como.

- Damone has since starred in several of his own TV series, including a season as Perry Como's replacement. Vic's film (in 1951 for MGM) was "The Strip", which afforded him one vocal number "Don't Blame Me"; another Hollywood musical a few months later was "Rich, Young and Pretty", with Jane Powell.
- Other films—"Kismet" (with Ann Blyth) and "Athena". Damone switched to U.S. Columbia label (Philips here) in January, 1956, renewing his association with Mitch Miller, who was his a & r manager at Mercury for several years.
- Philips have issued two LP albums here—"That Towering Feeling" and the latest (on sale this week), "Angela Mia"—a collection of Italian songs, which have been popularised with English lyrics. When Pier Angeli was filming in Britain (late 1955 and early the following year), Vic visited her, and they co-starred in a "Sunday Night At The London Palladium" TV show.
- Recently, Damone attained his first moderate disc success here, "An Affair To Remember" (which he sang at this year's Academy Awards presentation in Hollywood).



VALERIE SHANE
WHEN THE BOYS TALK
ABOUT THE GIRLS
CAREFUL, CAREFUL
PB 833



FRANKIE VAUGHAN
KEWPIE DOLL
SO MANY WOMEN
PB 825



JOHNNIE RAY
LONELY FOR
A LETTER
ENDLESSLY
PB 829



JIMMY LLOYD
FOR YOUR LOVE
WITCH DOCTOR
PB 827



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VIC DAMONE confesses

ALTHOUGH I'm delighted with the news which greeted me on my arrival here—that my recording of "On The Street Where You Live" stands at third place in your record chart—it nevertheless gives me rather a peculiar feeling to see the disc doing so well in this country right now.

You see, I've already experienced a full quota of thrills and excitement so far as this record is concerned. I'm happy to say that I did very well with it back home in the States, where it became the best selling single release of any of the "My Fair Lady" material. But that was a couple of years ago!

And when the demand for the record subsided, I put it behind me and looked to the future. I didn't forget it, of course. After all, you can't forget something which has become a milestone in your career.

A funny thing happened on the session we recorded "On The Street Where You Live," which put me in my place well and truly.

Mitch Miller has always adopted the policy of recording me with two microphones—one suspended above my head; the other at the back of

my neck, to catch the reverberations and echo.

I asked if I could have a mike right in front of my face, so that I could sing straight into it.

Mitch hesitated a while, and then finally said: "Okay, give the boy a mike where he wants it."

Not happy

I wasn't very happy with my efforts at the session, and I went off to the Copacabana, where I was appearing, feeling very depressed. My manager tried to reassure me by saying that when I heard the final result in the morning I'd feel more satisfied.

Sure enough, it pleased me more than I thought it would. I went right in to see Mitch Miller and told him I thought it had been a good idea to bring in the additional mike.

Mitch looked up from his desk, grinned and drawled: "Oh, didn't

'I sang my greatest hit into a dead mike'

(But Mitch Miller had two others very much alive!)

anyone tell you? That mike was dead!"

Needless to say, I have never again tried to tell Mitch Miller his job!

Well, it's a great pleasure to be back with you again especially now that I have a hit record on my hands.

When I was last over here for television, just about 2½ years ago, I was able to make no other appearances at all. Maybe I can now rectify that situation. Hope so.

Maybe you've had a chance of seeing me in one or two of the movies I have made. The most successful was "Kismet," though two other films that I think did reasonably well were "Hit The Deck" and "Athena."

Funny thing, I was first spotted for pictures back in 1945, when I was playing in my own sustaining (non-commercial) radio programme from a local New York station. Producer

Joe Pasternak heard and saw me, didn't think I was ready to make the grade in pictures, but said that he was prepared to watch my progress!

Well, sir, I had to wait practically five years before he considered I had matured sufficiently, to sign me for MGM's "Rich, Young and Pretty."

Not long after I embarked upon a film career. I went into the Army for a couple of years. As you may know, for some of that time, I was stationed in Europe and played countless shows for my buddies there.

When I returned to civilian life, I found that television had established a powerful grip—almost a stranglehold—on the nation!

This was the new medium for a singer! And I must say that I've been pretty fortunate in getting my face into America's living rooms via the cathode ray tube!

I suppose the TV shows which originally established me, and proved more useful than any others, were Arthur Godfrey's, leading to an invaluable spot on Milton Berle's show.

Then, of course, for the last two seasons, I've been fortunate in being able to present my own television show.

All this springs from those early childhood ambitions, which I suppose all of us have nourished at one time or another, to be a singer! And I guess I really made up my mind to follow through with it at the tender age of two.

Taught a song

Naturally, I can't remember this incident now, but it seems my mother was ill in hospital with pneumonia. With the intention of cheering her, my father taught me "You're Driving Me Crazy."

In the hospital I sang it for her, while my father accompanied me on the guitar. I don't know whether I can take the credit for this, but Mom eventually recovered!

There was a time when I very nearly abandoned all thoughts of becoming a singer. I was about ten when the kids at school started teasing me and calling me a sissy because I practised singing instead of playing baseball.

I got involved in a fight, knocked someone's front tooth out and decided to take up boxing in earnest. But the lure of singing was too strong, and I was soon back taking lessons again.

The real turning point came the day I met Perry Como. I was operating the elevator backstage at the New York Paramount, when Perry got in.

You've probably read the story of how I stopped the lift between floors, and forced Perry to listen to my voice—it's been written about quite a lot, and you may have wondered if perhaps it was just so much publicity.

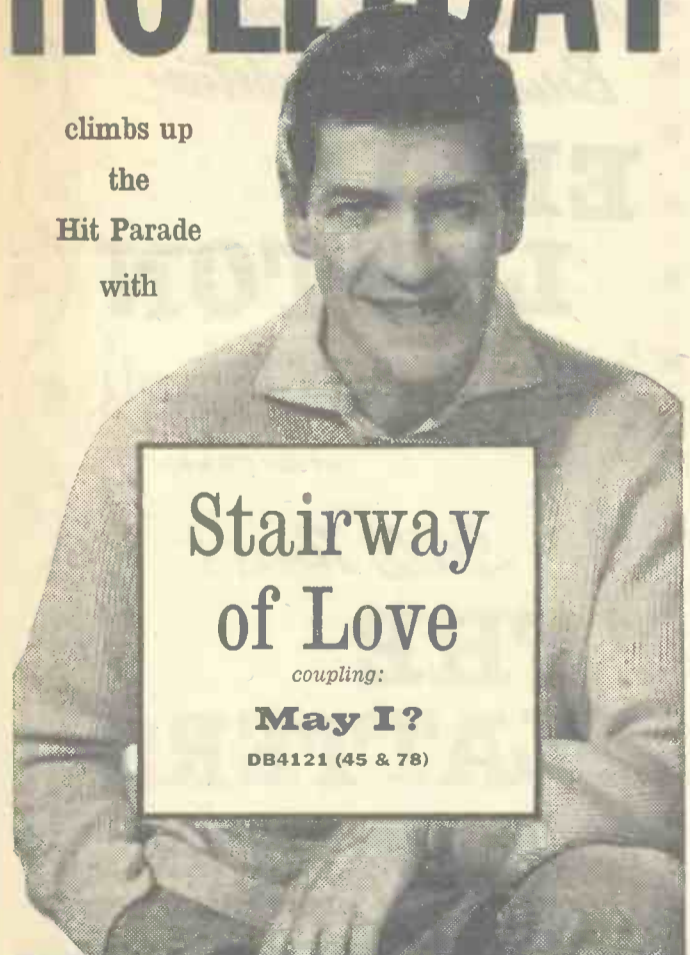
But it really did happen. Perry was amazed when the elevator stalled and I burst into "There Must Be A Way." When he realised what was going on, he settled back and listened, and with that nonchalant drawl of his, commented: "You've sure got the pipes, boy. Stick with it."

You see, I've a host of wonderful memories, even though my career has so far been comparatively short.



Michael HOLLIDAY

climbs up
the
Hit Parade
with



Stairway of Love

coupling:

May I?

DB4121 (45 & 78)

COLUMBIA RECORDS

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TOP TEN Hit in Britain!

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Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.

KEITH FORDYCE reckons that . . .

Bobby Helms is headed for the charts at last

DON'T look now but Bobby Helms might have found a hit at last. Bobby is a singer who has already chalked up some solid successes in his homeland. When those big discs have arrived on our shores they have been beaten by British versions of the same songs.

But this time I reckon that Bobby himself should collect the honours with "Jacqueline." Simple, catchy and gay, with a steady beat setting a comfortable pace.

The sort of production that has that certain hit sound from start to finish. Bobby Helms—a new name for the frame.

Medium-paced, with a simple and effective backing from the Ray Coniff orchestra in a sort of rockalypso mood.

JOHNNIE RAY

Johnnie Ray's chances with his latest from Philips are middling. "Lonely For A Letter" is a strong title and the lyric generally is a good commercial job. It's the melody and arrangement that sound a little weak.

Tune is catchy enough but not distinctive, the jog-trot pace is agreeable but not exciting.

Put another way, it's not the sort of disc that would make you stop to listen if it came on your radio one night.

Johnnie is his own unmistakable self, but takes the song straight, seemingly content to let the song

GUY MITCHELL

With his new Philips platter, Guy Mitchell seems to be turning the clock back to the days of "Pretty Little Black-Eyed Susie," only he's transferred his affections to a gal with "Honey Brown Eyes."

This vintage-style Mitchell is good stuff; even the french horns of the Jimmy Carroll orchestra have a place in the arrangement.

An entertaining song that suits the grinning, swaggering style that Guy can put over with such captivating "open-air" charm. Yes, this is the "Great Guy" at his considerable best.

The coupling, "Hangin' Around," features Guy in the rôle of a lad whose lassie is anywhere but with him. Mood is on the blue side, but there's quite a happy rhythm to it.

THE SHIRELLES

It's just possible that Brunswick might have another big seller with another new name, too. The Shirelles have a slow rock item called "I Met Him On A Sunday." As a song it's nothing—devoid of appeal or of any sign or originality.

But it does have a sort of hypnotic fascination from being the most repetitious record of this year. Different voices take different lines as solos; each line is separated from the next by a humming bridge.

It's not the sort of record that I'm keen on hearing again, but I have an uncomfortable premonition that we're going to hear a lot of it.

The flipover is another slow rocker, "I Want You To Be My Boy Friend." Aspires to a bit more of a melody than on the topside, but drones on monotonously.

NAT COLE

Another of the big names has a new one on Capitol, but I can't see it attracting a deal of cash at the counters. Nat Cole is "Looking Back" on a mistake that led to a broken romance.

Very slow, melancholy with nothing about it to fix the song in your mind. I'm afraid I can't even say that Nat's singing makes the record worth hearing.

On the flipside he joins forces with the brilliant Billy May and the outcome is far more satisfying. To a lazy beat, Nat sings a casual but catchy number called "Just For The Fun Of It."

Again, it's the story of a romance that didn't work out, but this time the song has the merit of being entertaining.

MAXINE DANIELS

When "Who's Sorry Now?" hit the top spot I was astounded—I just couldn't believe that such a well-worn oldie could land in the hit parade again, even with a beaty up-to-date arrangement.

Now that I know it can happen, I feel confident in saying that Maxine Daniels has a potential hit with her Oriole waxing of "You Brought A New Kind Of Love To Me."

Maxine belongs to the upper class of British pop singers, and this is her most commercial proposition so far.

You know the song—suffice to say that this new version is full of life, has a great beat from the Denny Boyce orchestra, and no-one could improve on Maxine's performance. A first-class disc.

THE CALL OF THE WILD WEST

Louis Prima and his mates—Keely Smith, tenor saxman Sam Butera, and The Witnesses instrumental group—put on another torrid show in their latest Capitol album. Louis's best is "Closest To The Bone", with Keely Smith adding a haunting "Autumn Leaves" and "Birth Of The Blues". Butera's sax is heard in a "conversation piece" with Louis's trumpet during "I've Got The World On A String" and "Little Red" Blount's trombone makes a thing of beauty of "Blow, Red, Blow". The delightful LP is wound up by "When The Saints Go Marching In".

WHERE'S CHARLEY?

Columbia has produced a well-recorded reproduction of the songs of Frank Loesser sung by the original cast of this

LPs
by **ALLEN EVANS**

popular musical, now running at the Palace, London. Norman Wisdom is at his best in "Once In Love With Amy" and in the duet with "Make A Miracle". Pip Hinton, Terence Cooper and Pamela Gale give the hit song, "My Darling, My Darling" new life.

HAVANA IN HI-FI
Richard Hayman's orchestra put the accents on rhythm and

marimba in this soft Latin album, which covers "Cordoba", "La Comparsa" and "Yours". On Mercury.

TEENAGE ROCK

Four stars on one album of rock songs. Tommy Sands is best in a brand new one—"Can't Change My Love" and in "Hep Dee Hootie". Gene Vincent adds another new one—"Well, I Knocked, Bim Bam", but his "Lotta Lovin'" is better. Sonny James specialises in teenage emotion with "Why Can't They Remember?" and Ferlin Husky gives a c-and-w touch to his rocking "Wang Dang Doo" and "Wat'cha Doin' After School?" Good value LP on Capitol label.

PINOCCHIO

Sound track from original Disney masterpiece makes attractive album issued by Pye Group.

POPS PAGE



FRANK CHACKSFIELD



BILLIE ANTHONY



JOE HENDERSON

PERSONALITIES

"Somebody Else Is Taking My Place" is not outstanding as a song, but is moneysworth by any standards.

FRANK CHACKSFIELD

It'll be worth your while spending a few minutes listening to the latest by Frank Chacksfield and his orchestra on Decca. "Rodeo" is an interesting item in this presentation.

What is basically a driving, "Raunchy"-type number, gets a new treatment. Guitar, instead of saxophone, deals with the melody most of the time, but the full orchestra takes a hand, revealing an attractiveness in the melody that might otherwise have gone unnoticed.

The overall effect is not immediately startling, but it grows on you after one or two hearings.

I wonder if this type of arrangement could be the next vogue? If so, this particular platter could be the first hit of its kind.

"Souvenirs Of Love" is a lush, romantic job. Agreeable, but not outstanding of its kind.

EYDIE GORME

Having heard Max Bygraves singing "You Need Hands," I couldn't have imagined a girl singer coping very successfully with it.

To teach me how wrong I can be, along comes Eydie Gorme with a first-class waxing which does full justice to the song and which puts another feather in the cap of this increasingly popular singer.

She very cleverly changes from a mood of unashamed sentimentality to one of swinging gaiety. Flipover is a collector's item.

"The Gentleman Is A Dope" is a Rodgers and Hammerstein composition which is a guarantee of something good to begin with.

In fact, this sophisticated song would be heard to best advantage in cabaret, but Eydie makes a very smooth job of it on disc—just short of smoochy. That's an HMV release.

BILLIE ANTHONY

Always a good entertainer, no matter what type of song she is singing, Billie Anthony is back on Columbia with "Careful, Careful."

To a hip-wigging Latin-American tempo Billie cutely contrives to inject

a come-hither tone into her voice at the same time as singing a lyric that suggests rather the opposite.

An unusual song with immediate appeal.

The coupling, "You," is one of those sad and soulful ditties which set the tears flowing like waterfalls. Love affairs do sometimes go wrong, but I don't think a pop record is the right place for a depressing post mortem.

JOE HENDERSON

Yet another girl to have her name commemorated in music is "Trudie." Joe (Mr. Piano) Henderson does the honours twice over. As well as recording the number for Nixa, he wrote it, too.

She turns out to be quite a delicate and dainty lass, given to day-dreaming, I should imagine. A trifle flirtatious, too.

She'll certainly be good for tired businessmen who want to be soothed by a quiet, rhythmic piece of music.

On the other side, Joe reassures us that "Love Is The Sweetest Thing." And most attractively he does it. Ultra-relaxed, with some smooth background assistance from the Beryl Stott chorus.

JACK SCOTT

There's a bright beat number on London American that might attract quite a deal of attention. "Leroy" is sung by Jack Scott with all the usual rock trimmings in the background.

It is similar to many of Presley's discs, but lacks the "all-out" effect that Elvis invariably achieves. Nevertheless, it has plenty of zing and nips along with quite some pace.

"My True Love" is in double slow time and makes love sound a very dull and dismal affair.

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Glen Mason (left) holds out a collecting tin to the Mudlarks who coughed up well for a good cause—the Spastics. They all gave their services at the star-studded "Starlight Dance" at Harringay Arena on Saturday night

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NME Music Charts

BEST SELLING POP RECORDS IN BRITAIN

(Wednesday, June 4, 1958)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|--|----------|
| 1 | 1 | WHO'S SORRY NOW | MGM |
| | | Connie Francis | |
| 2 | 2 | TOM HARK | Columbia |
| | | Elias and his Zig Zag Jive Flutes | |
| 8 | 3 | ON THE STREET WHERE YOU LIVE | Philips |
| | | Vic Damone | |
| 5 | 4 | A WONDERFUL TIME UP THERE | London |
| | | Pat Boone | |
| 2 | 5 | LOLLIPOP | Columbia |
| | | Mudlarks | |
| 6 | 6 | GRAND COOLIE DAM | Pye-Nixa |
| | | Lonnie Donegan | |
| 10 | 7 | TULIPS FROM AMSTERDAM/YOU NEED HANDS | Decca |
| | | Max Bygraves | |
| 12 | 8 | STAIRWAY OF LOVE | Columbia |
| | | Michael Holliday | |
| 14 | 9 | WITCH DOCTOR | HMV |
| | | Don Lang | |
| 13 | 10 | KEWPIE DOLL | Philips |
| | | Frankie Vaughan | |
| 4 | 11 | WEAR MY RING | RCA |
| | | Elvis Presley | |
| 18 | 12 | ALL I HAVE TO DO IS DREAM/CLAUDETTE | London |
| | | Everly Brothers | |
| 9 | 13 | KEWPIE DOLL | RCA |
| | | Perry Como | |
| 11 | 14 | WITCH DOCTOR | London |
| | | David Seville | |
| 7 | 15 | WHOLE LOTTA WOMAN | MGM |
| | | Marvin Rainwater | |
| 22 | 16 | TWILIGHT TIME | Mercury |
| | | Platters | |
| 27 | 17 | ARMY GAME | HMV |
| | | Bernard Bresslaw, Michael Medwin, Alfie Bass, Leslie Fyson | |
| 16 | 18 | SWINGIN' SHEPHERD BLUES | HMV |
| | | Ella Fitzgerald | |
| 25 | 19 | I MAY NEVER PASS THIS WAY AGAIN | RCA |
| | | Perry Como | |
| 20 | 20 | IT'S TOO SOON TO KNOW | London |
| | | Pat Boone | |
| 21 | 21 | LOLLIPOP | London |
| | | Chordettes | |
| 16 | 22 | STAIRWAY OF LOVE | Decca |
| | | Terry Dene | |
| | 23 | I DIG YOU BABY | MGM |
| | | Marvin Rainwater | |
| 15 | 24 | I MAY NEVER PASS THIS WAY AGAIN | Philips |
| | | Robert Earl | |
| 24 | 25 | TO BE LOVED | HMV |
| | | Malcolm Vaughan | |
| | 26 | BOOK OF LOVE | Columbia |
| | | Mudlarks | |
| | 27 | I MAY NEVER PASS THIS WAY AGAIN | HMV |
| | | Ronnie Hilton | |
| 19 | 28 | SWINGIN' SHEPHERD BLUES | Decca |
| | | Ted Heath | |
| 28 | 29 | ON THE STREET WHERE YOU LIVE | Decca |
| | | David Whitfield | |
| 29 | 30 | TEACHER, TEACHER | Fontana |
| | | Johnny Mathis | |

BEST SELLING SHEET MUSIC IN BRITAIN

(Tuesday, June 3, 1958)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|---------------------------------|-------------|
| 2 | 1 | WHO'S SORRY NOW | Feldman |
| | | (Feldman) | 2s. |
| 1 | 2 | I MAY NEVER PASS THIS WAY AGAIN | Chappell |
| | | (Chappell) | 2s. 6d. |
| 5 | 3 | STAIRWAY OF LOVE | Leeds |
| | | (Leeds) | 2s. |
| 5 | 4 | ON THE STREET WHERE YOU LIVE | Chappell |
| | | (Chappell) | 2s. 6d. |
| 7 | 5 | TULIPS FROM AMSTERDAM | Cinephonic |
| | | (Cinephonic) | 2s. |
| 3 | 6 | LOLLIPOP | Anglo-Pic |
| | | (Anglo-Pic) | 2s. |
| 4 | 7 | SWINGIN' SHEPHERD BLUES | Sherwin |
| | | (Sherwin) | 2s. |
| 11 | 8 | A WONDERFUL TIME UP THERE | Morris |
| | | (Morris) | 2s. |
| 13 | 9 | I COULD HAVE DANCED ALL NIGHT | Chappell |
| | | (Chappell) | 2s. 6d. |
| 17 | 10 | TOM HARK | Southern |
| | | (Southern) | 2s. |
| 14 | 11 | GRAND COOLIE DAM | Essex |
| | | (Essex) | 2s. |
| 16 | 12 | KEWPIE DOLL | Leeds |
| | | (Leeds) | 2s. |
| 8 | 13 | MAGIC MOMENTS | Chappell |
| | | (Chappell) | 2s. 6d. |
| 10 | 14 | WHOLE LOTTA WOMAN | Sheldon |
| | | (Sheldon) | 2s. |
| 9 | 15 | APRIL LOVE | Robbins |
| | | (Robbins) | 2s. |
| 12 | 16 | TO BE LOVED | Duchess |
| | | (Duchess) | 2s. |
| 15 | 17 | CATCH A FALLING STAR | Feldman |
| | | (Feldman) | 2s. |
| 19 | 18 | SUGARTIME | Southern |
| | | (Southern) | 2s. |
| 21 | 19 | A VERY PRECIOUS LOVE | Blossom |
| | | (Blossom) | 2s. |
| 24 | 20 | YOU NEED HANDS | Lakeview |
| | | (Lakeview) | 2s. |
| 18 | 21 | MANDY (PANSY) | World Wide |
| | | (World Wide) | 2s. |
| | 22 | WEAR MY RING | Bellinda |
| | | (Bellinda) | 2s. |
| | 23 | LITTLE SERENADE | Macmelodies |
| | | (Macmelodies) | 2s. |
| | 24 | THE SECRET OF HAPPINESS | Essex |
| | | (Essex) | 2s. |

BEST SELLING POP RECORDS IN U.S.

(Wednesday, June 4, 1958)

- | Last This Week | This Week | Artist | Label |
|----------------|-----------|---|-----------------------|
| 1 | 1 | All I Have To Do Is Dream/Claudette | Everly Brothers |
| 2 | 2 | Witch Doctor | David Seville |
| 3 | 3 | Wear My Ring | Elvis Presley |
| 4 | 4 | Twilight Time | Platters |
| 5 | 5 | Looking Back/Do I Like It? | Nat "King" Cole |
| | | | Four Preps |
| 12 | 6 | Big Man | Sheb Wooley |
| | | | Purple People Eater |
| 11 | 8 | Secretly/Make Me A Miracle | Jimmie Rodgers |
| 6 | 9 | He's Got The Whole World In His Hands | Laurie London |
| | | | Do You Want To Dance? |
| | | | Bobby Freeman |
| 9 | 11 | Johnny B. Goode | Chuck Berry |
| 7 | 12 | Return To Me | Dean Martin |
| 10 | 13 | Sugar Moon/Cherie, I Love You | Pat Boone |
| | | | Monotones |
| 8 | 14 | Book Of Love | Art & Dotty Todd |
| 17 | 15 | Chanson D'Amour | Jan & Arnie |
| | | | For? |
| | | | Chuck Willis |
| 15 | 18 | For Your Love | Ed Townsend |
| 14 | 19 | Kewpie Doll | Perry Como |
| 18 | 20 | Oh, Lonesome Me/I Can't Stop Loving You | Don Gibson |

The American chart is published by courtesy of "Billboard"

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I may never pass this way again

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LONNIE DONEGAN WANTS NEW U.S. DISC DEAL

DISSATISFIED with the handling of his records in the U.S., Lonnie Donegan took an unusual precaution of stipulating in his latest Pye-Nixa contract that no deal for overseas distribution of his discs was acceptable without his consent.

Apparently, Lonnie feels that maximum opportunity has not been seized following his U.S. coast-to-coast success with "Rock Island Line" in 1956. Since then all current releases were submitted to the U.S. Mercury firm, but only a limited number were actually issued and exploited.

Mannie Greenfield, Lonnie's representative in the States, assured Pye-Nixa's general manager Leonard Smith and Lonnie in London last week, that he could guarantee first-class remunerative deals in the States with top independent labels.

Accordingly, Lonnie has instructed Greenfield to negotiate with two companies—one of them believed to be Dot (controllers of Pat Boone). Presumably, this new plan ends the deal for the American Mercury label to release Lonnie's recordings in the States.

Melcher—Toff part company

THE three years of business association between Doris Day's husband-manager, Marty Melcher, and British publishing personality Dave Toff—operating here as Melcher-Toff Music Company—is to be terminated within the next few weeks.

Subject to contracts, documents have been prepared which would enable each partner to retain certain titles introduced in the first instance by each of them.

Toff emphasised that he was keen to again secure some valuable British properties, including "Rooney," "March Hare" and other special material; he was prepared to reciprocate with Melcher.

It is believed that Melcher has already sounded other West End publishers with a view to joining forces with him for a publishing deal in Britain.

During the Melcher-Toff partnership, the only major hit was "Whatever Will Be, Will Be"—made famous by Doris Day.

RANK PREPARES SALES-DRIVE TO INVADE DISC MARKET

A LATE-SUMMER launching of Britain's newest label, Rank Records, is planned. The booming record market will be invaded by a forceful sales-promotion drive of the new discs at the end of August or in September.

In the initial stages the new firm—a subsidiary of the Rank film organisation, will concentrate on building up a mail-order club, offering low-priced discs to members.

Stars attend funeral

MANY noted stars and leading business executives attended the funeral of Tom Rockwell (head of General Artists Corporation), at the Church of the Resurrection in New York last Saturday.

In order to attend the ceremony, Perry Como cancelled morning rehearsals for his TV show seen that evening; also at the funeral were Johnnie Ray, Patti Page, Julius La Rosa and the Mills Brothers—besides scores of other artists Rockwell had helped in their careers. *** (See special article, page 2.)

Tom Rockwell died on Thursday, May 29, at St. Vincent's Hospital, New York, from infected pancreas (a stomach complaint). He is survived by his wife and two children.

DON'T MISS THE FOURTH-BIRTHDAY ISSUE OF 'HIT PARADE'

OUR great all-star monthly publication HIT PARADE—launched in June, 1954—celebrates its fourth anniversary with a thrilling issue. Within hours of being on sale last Monday, repeat orders poured in from every part of Britain for the June HIT PARADE.

This is hardly surprising! No fewer than fourteen full-length articles (written either by the stars or by our expert writers) are featured on Elvis Presley, Frank Sinatra, Tommy Steele, Jerry Lee Lewis, Connie Francis, Marvin Rainwater, Laurie London, Johnny Mathis, The Champs, Ted Heath, Jerry Lewis, The Chordettes, Sal Mineo, Dinah Shore, Andy Williams and The Crickets.

Besides many other features, pictures and disc reviews, two pin-up portraits are included of Guy Mitchell and Jerry Lee Lewis. Turn to page 11 for full details of how to obtain the June HIT PARADE.

FRANKIE VAUGHAN OFFERED JOLSON ROLE IN 'JAZZ SINGER' RE-MAKE

FRANKIE VAUGHAN has been offered the starring role in a proposed re-make of "The Jazz Singer," the first all-talking picture which featured Al Jolson in the leading part.

It would be made in British studios this autumn with Frank and at least one top U.S. actress co-starring.

The offer was made by John Basch—a top American producer, who saw Frank during his season at the Palace Theatre, London, in February.

Impressed by Vaughan's abilities, Basch suggested the singer to his Hollywood associates, who had bought the rights of the film from Warner Brothers, producers of the original movie.

Frank was at first turned down, because it was not thought he was sufficiently well known in America. Discussions took place with leading American artists in mind.

Then Vaughan made two more trips to the United States and after his impact on "The Big Record" and other appearances, the offers were revived.

Vaughan is at present making his third film for Anna Neagle and Herbert Wilcox. He has a long contract with them and is due to start a fourth subject in October. This obligation would have to be waived for Vaughan to star in "The Jazz Singer."

FRENCH CRISIS MAY UPSET MITCHELL TOUR

THE unsettled position in France earlier this week will probably force Guy Mitchell to cancel his first projected tour of the Continent, due to start on June 18.

But what is bad news for Guy and fans in other European countries will be welcomed in Britain. Guy recommences his variety tour here at Manchester Palace week commencing June 23, followed by Newcastle Empire (June 30).

Furthermore, according to his representatives here (Lew and Leslie Grade) Guy is now likely to extend his tour by two or three new music-hall appearances. Much depends on the date he is committed to return home to America.

JIMMY YOUNG KEEPS MOVING

BEFORE Jimmy Young begins his tour in Harold Fielding's "Music For The Millions" shows, he plays three variety dates. Next week Young is at Sheffield Empire, followed by Edinburgh Empire (June 16) and Morecambe Winter Gardens (23rd).

Jimmy opens in Fielding's show at Llandudno on July 7, then is at Bournemouth (21st) and Aberdeen (28th). Jimmy is also scheduled to appear in a week's variety at Clacton from July 14.

VIC DAMONE PREPARES TO VISIT YOUR STREET

TOPICAL vocal star Vic Damone landed at London Airport on Tuesday of this week to prepare to be "On The Street Where You Live"—by way of two ATV appearances: this Sunday in the London Palladium series, followed by the "Vic Damone Show" ("Saturday Spectacular") on June 14.

Vic, accompanied by his personal manager Milt Ebbins, was the host at a cocktail party to the press only ninety minutes after arriving here. Throughout the proceedings, he took great trouble to meet as many journalists as possible, supplying helpful answers and doing everything possible to give writers every co-operation.

He dined with Frank Sinatra, his close personal friend, later the same evening. On Wednesday he had a busy schedule of appointments from morning to night—when Philips Records threw another cocktail party at their luxurious Marble Arch premises.



**RONNIE
CARROLL**
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No variety season for Prince of Wales: Delfont busy with 'Corner' plans

WEST END impresario Bernard Delfont has refused the opportunity of star U.S. names in a variety season at London's Prince of Wales Theatre this summer. The American GAC agency submitted a list of top music personalities (reports Nat Hentoff from New York), but by that time Delfont had decided to continue with the current French-styled revue at this venue.

This should now remain there until September of this year, as Delfont will not want the strain of building variety bills every fortnight, in view of his vast undertaking in rebuilding the London Hippodrome corner as an entertainment show-case.

SURPRISE

Concerning the new Sunday night ATV variety shows—which will succeed the London Palladium presentation during the summer—Bernard Delfont surprisingly revealed that although the new venture starts from the Prince of Wales Theatre (with Frankie Vaughan on June 22), it is proposed to utilise a number of suitable West End theatres during the season—including the Prince of Wales, but not the London Palladium.

While he was unable to reveal definite dates beyond Vaughan, Delfont did confirm that comedy-singer star Max Bygraves will televise twice during the summer.

Regarding his ambitious entertainment-with-dancing venue (on the site

of the former London Hippodrome, to be known as "The Place On The Corner"), Bernard Delfont was unable to state an opening date.

Delfont did disclose, however, the appointment of noted bandleader Geraldo as musical adviser to his organisation there—but emphasised he would not be in charge of the other orchestras engaged to play at "The Place On The Corner."

BLACKPOOL'S DANCE MUSIC

JACK PARNELL and his Orchestra play two weeks at the Empress Ballroom of Blackpool's Winter Gardens from July 28 to August 9. Jack will be taking the dance band section of his ATV orchestra with him.

Due to extensive TV work, this is the first ballroom date Parnell has played since his stay at the Lancashire resort last year.



Vic Damone proved a very popular figure at his press reception on Tuesday. In our exclusive picture above he is seen (centre) with (l. to r.) Johnny Franz, Philips a & r manager, Wilfrid Thomas, the noted disc jockey, Cyril Stapleton and Neil Margerison, commercial manager of Philips

Test match won't catch '6.5' out on Saturday

IF the Test Match finishes early this week-end, BBC-TV's "6.5 Special" crew will not be caught out! Unlike last year, when a shortened "Extra Special" was extended at an hour's notice to a full "6.5 Special," producer Dennis Main Wilson has prearranged plans for a full show if the Test Match ends before six o'clock on Saturday.

These include a longer spot for all the artists on the bill, several "6.5" regulars standing by, and the inclusion of a special record spot.

The August 2 edition will be transmitted from two separate locations. Dennis Main Wilson has now confirmed plans for one camera crew to be situated at the Southampton Guildhall, while a second crew visits the Beaulieu Jazz Festival several miles away.

The plan to use a helicopter in bringing the artists to the August 16 relay from the Villa Marina, Isle of Man, has now had to be abandoned, but the location remains unchanged.

Travelling there will be Lonnie Donegan, then engaged in a matinee season in Blackpool. The Dallas Boys and Ken Mackintosh's Orchestra are the only other names so far booked.

Philips' new singing star, Valerie Shane, makes her "6.5" debut on July 19. In the same programme, Toni Dalli returns after a season in the States.

Additional bookings for the July 12 "6.5" are Joe Henderson and Danny Purches.

Reg Guest, who was a member of Don Lang's "6.5" group until Don left the show recently, is now leading and arranging for the present accompanying group on "6.5 Special."

BACK-TO-WORK P

TOMMY STEE

'BREAK' EVERY

PLANS are rapidly developing fo

He will resume his BBC disc been asked to star in a major ATV

When Tommy plays three concert dates during the week of June 23, no platform tickets will be sold. This is to avoid any possible repetition of the Dundee incident when he was mobbed mainly by people who had been sitting behind him on the stage.

Venues for the concert series are Colston Hall, Bristol (June 24), City Hall, Sheffield (25th) and De Montfort Hall, Leicester (26th).

Steele resumes variety dates (as previously reported) at Coventry Theatre on June 16 and he is booked also for Southend Odeon from July 7. He has no stage commitment for the week of June 30, which has been left free to avoid any over-strain.

Future bookings will be arranged for Tommy to have a break every few weeks.

Tommy's Light Programme series "Handful of Discs" resumes on June 22, continuing for eight weeks.

On Monday he hopes to attend a script conference with Anglo-Amalgamated, who made his first two

**BOBBY
HELMS
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05748



45/78

Frank Sinatra here: talks of biggest film deal ever

FRANK SINATRA (right) arrived in London on Monday with news of his biggest film-deal ever. It covers at least three major films for MGM during the next two years. Frank will star in them.

First subject will be "Some Tame Running," from a novel by James Jones, author of "From Here To Eternity," the film which catapulted Sinatra into his present role of the world's leading entertainer.

All the films to be made under the contract involve Frank's own film company, Hobart Productions.

To allow him more time for filming, Sinatra is reducing the number of American-TV appearances he will make in future. He will concentrate on guest appearances and occasional Spectaculars. For the past year he has been starred in a weekly show.



BOB CROSBY ON TV AGAIN

VIEWERS will have another chance to see Bob Crosby on July 12, when the "Saturday Spectacular" spot is filled by the tele-recording he made on Tuesday before returning to America. As reported last week, his guests include Alma Cogan and David Whitfield.

The Ronnie Aldrich Band and instrumentalists George Chisholm and Dave Goldberg helped Bob recreate his once-famous but now extinct Bob Cats for a BBC sound recording last Friday.

LANE TO HAVE FEW WEEKS

Tommy Steele's "back to work" jockey series on June 22 and has production at the end of the month.

films, to discuss his next picture. His bookings are being arranged for this to start in mid-September as planned before his illness.

Dennis Lotis—BBC disc-jockey and performer as well!

DENNIS LOTIS, one-time vocalist with the Ted Heath band, has been signed for his first radio series combining live performances with disc-jockey presentations.

They will be heard in the Light Programme every Wednesday evening (8 to 8.30 p.m.) for 14 weeks, starting June 25.

In each show, Dennis will sing several numbers accompanied by a specially selected group—besides playing the discs of his choice.

Simultaneously with this venture, Dennis will be busy with another weekly "Jubilee Show," relayed by AR-TV for eight weeks from July 23.

Other guest appearances on TV include "Black and White" (Saturday June 14), and a date in "Holiday Night," with Joe Loss's Orchestra for ABC from New Brighton.

Later this month, Dennis plays one-night stands at Lowestoft (June 21), Luton Cresta (June 28) and Winter Pavilion, Gt. Yarmouth (Saturday, July 29).

BILLIE HOLIDAY CONCERT OFF

FOR the second time within nine weeks, a projected London concert appearance by famed American jazz singer Billie Holiday has been cancelled!

Billie was to have played a single concert at the Royal Festival Hall on Sunday before continuing her journey to Paris for three weeks at the Olympia Theatre.

The present French crisis, however, has forced a cancellation of Billie's Olympia contract. As a result, impresario Harold Davison—who was presenting Billie in London with Kenny Baker's Dozen—was forced to abandon his plans.

Laurie London to star in U.S. 'spiritual' package show

Leaves on June 18 for 16-day tour

FOURTEEN-YEAR-OLD Gold Disc winner Laurie London is preparing to make a 16-day, 2,000-dollars-per-week tour of the American southern states later this month.

Laurie will star in a spiritual package show opening on June 20. On the advice of his father-manager, Will London, he will give only one performance each evening.

Alma Cogan off to Stockholm

ALMA COGAN flies to Stockholm on Tuesday for a series of Scandinavian dates. They include two broadcasts and a TV in one day.

On her return, she has a week at Cardiff New from June 16, and guests on ATV's "Tell the Truth" (June 23) and the BBC's "The World Our Stage" (June 30).

Alma has a further variety week at Bournemouth on June 30, before commencing a summer season at Morecambe Winter Gardens on July 7.

JERRY LEE CARRIES ON

UNDISMAYED by his British success, Jerry Lee Lewis is beginning an engagement at New York's Cafe de Paris on Monday.

Current headliner at the Cafe, which is New York's newest major night club, is Betty Hutton.

Johnny Mathis on Como TV show

Two leading American singers are scheduled for guest appearances in the tele-recorded "Perry Como Shows" over BBC-TV. Tennessee Ernie Ford, an established name for many years, is set for June 25.

New star Johnny Mathis, whose recording of "Teacher, Teacher" is currently providing him with his first British hit, is in the following week's programme.

HI-LO's tour dates are announced

TWENTY-ONE venues in England, Scotland and Wales have been announced for the first, long-awaited British tour by slick U.S. vocal group, The Hi-Los. Their latest Philips album—"Love Nest"—will be released in July, two months prior to their debut here. No singles are planned.

Their first three engagements will be in the London area opening at the vast Gaumont State Cinema, Kilburn, on September 14. All their appearances will be at Rank super-cinemas.

The Hi-Los will head an all-star package show now being assembled. Other attractions will be announced in the near future.

On consecutive days, the Hi-Los will appear at Kilburn Gaumont State (September 14), followed by Edmonton Regal, Romford Odeon, Birmingham Odeon, Glasgow Odeon, Edinburgh New Victoria, Newcastle Odeon, Liverpool Odeon, Leeds Odeon, Bradford Gaumont, Nottingham Odeon, Wolverhampton Gaumont, Cheltenham Gaumont, Cardiff Capitol, Plymouth Odeon, Taunton Gaumont, Salisbury Gaumont, Southampton Gaumont, Rochester Gaumont, Southend Odeon and Hammersmith Gaumont.

On completion of their British itinerary, the Hi-Los leave for dates in Italy, the South of France and Scandinavia.

Jazz afloat

THE Humphrey Lyttelton Club's annual Riverboat Shuffle—from Richmond to Chertsey—has been set for August 10. In addition to the Lyttelton outfit, clarinetist Sandy Brown's band will also play for the revellers.

The Terry Lightfoot Band has been added to the parade of 13 top traditional jazz units and five skiffle groups for the third annual Floating Festival Of Jazz on Sunday, June 15. Two luxury pleasure steamers will make the return trip to Margate.

GOOD'S GUESTS

GUESTS booked by Jack Good for the second edition of his new ABC-TV series "Oh Boy" are similar to the first (Marty Wilde, Ronnie Carroll, Bertice Reading), with Jackie Dennis as an additional attraction.

He has still not decided on a compere for the show, the first two editions of which are screened on June 15 and 29.

New Stargazer

FORMER George Mitchell singer Nigel Brook, 28, is replacing Freddie Datchler with the Stargazers. He begins rehearsals immediately, and will make his first appearance with them towards the end of June.

Nigel, a tenor, is experienced in vocal group work, and in recent months, has been free-lancing. He also plays piano and arranges.

DICKIE VALENTINE OFFERED FIVE-WEEK TOUR DOWN UNDER

ON the eye of embarking on his second major AR-TV series, versatile Dickie Valentine is considering making the longest-ever overseas tour since launching his solo singing career early in 1954.

A definite offer for Dickie to star in Australia, with a minimum five weeks' engagement starting in August, is receiving his consideration. He is expected to arrive at a decision shortly, when he discusses the details with his booking agent Leslie Grade.

Meanwhile, Dickie is rehearsing for the new presentation of six TV programmes starting in four days' time (June 10). They will be screened every Tuesday for six weeks. Steve Race and his Music join him for the series, plus singer Jean Bayliss for the first show.

The length of programmes will vary. Relays on June 10, 17 and 24 will each be of thirty minutes' duration—followed by three programmes of forty-five minutes' duration.

As previously announced, guest feminine vocal stars take part each week—including Anne Shelton (June 10), Petula Clark (June 17), with Cleo Laine and Lita Roza named for later programmes.

On the June 24 edition, Dickie is to have a Chinese singing star as his guest. She is Lian Shin Yang.

Five days after the conclusion of the TV series on July 14, Dickie flies to Cannes for a special gala date on July 19. There is every likelihood of a week to follow in Belgium from July 26.

On his return here, Dickie reappears as a top variety attraction—Oxford's New Theatre (August 4) and Winter Gardens, Margate (August 11)

DAVE KING HAS DOUBLE TV DATE

COMEDIAN-SINGER Dave King has been signed for two more important ATV engagements. He will headline in his own "Saturday Spectacular" show on July 5 and this week-end is a final late booking for the last "Jack Jackson Show" of the current series.

From this week-end, ATV's "Sunday Night At The London Palladium" will be screened thirty minutes later than usual—at 8.30 p.m.

The Three Monarchs appear on Sunday with stars Vic Damone and Juanita Hall.

Bernard Bresslaw and Michael Medwin, from "The Army Game," are on the June 15 bill, for which the headline name has still to be booked.

Ronnie Hilton and Alma Cogan guest in the final "Top Tune Time" on June 22.

Shirley Bassey's extra bad luck

THE recent ill-fortune of singer Shirley Bassey was experienced again earlier this week. On Monday she was rushed to a Birmingham nursing home to undergo an urgent operation for peritonitis.

This condition was diagnosed a few hours before her first performance that evening. It resulted in the cancellation of her Birmingham week as well as variety appearances at London's Finsbury Park Empire and Cardiff, her home-town.

At short notice, singer Russ Hamilton stepped into the breach on Monday as Shirley's last-minute deputy.

Next week at Finsbury Park Empire (commencing June 2), TV's most prolific vocal-star Marlon Ryan, has been engaged.

However, for one performance only (first house Wednesday) Marion has been released for her contribution to Granada-TV's weekly series, "Spot the Tune." Dennis Lotis has sportingly agreed to fill the breach.

SHOCK FOR DANKWORTH

ONLY three days before he was due to fly with his band to Germany, Johnny Dankworth was told the trip was off.

The British band was scheduled to play at the USAF camp Hahn, near Weisbaden, on Tuesday.

On Saturday it was discovered that the troops would be away on manoeuvres and would not be back in time. The date of the concert has now been put back to June 20.

The King Brothers' first LP, "Three Kings And An Ace," is released by Parlophone this month. The group are supported on the disc by the Rita Williams Singers.

EDDIE FISHER: APPENDICITIS

EDDIE FISHER was taken to a Hollywood Hospital at the week-end with an attack of appendicitis, cables Dane Marlowe.

His condition is not serious and Eddie should be able to fulfil his commitments in two or three weeks' time.

Scottish Royal show kept short at Queen's request

THE Scottish Royal Variety Performance—due to take place before the Queen and the Duke of Edinburgh in Glasgow on July 3—is likely to be one of the shortest Royal Shows on record.

The NME understands that the Queen has asked that the length of shows she attends should be substantially reduced. So the Glasgow programme will probably be limited to one hour, 40 minutes.

Further names have been added to the bill since the NME's exclusive revelation that Lonnie Donegan would head the parade of pop music stars.

Geraldo will conduct the accompanying orchestra for the performance, which will also include the local dixieland unit, the Clyde Valley Stompers.

Other music stars in the programme, as reported in the NME last week, will include Frankie Vaughan, David Hughes, Kenneth McKellar, Jimmy Logan and Margot Henderson.

A reliable authority also suggests that certain popular stars who had previously declined invitations to appear, owing to other commitments, may now be able to accept.

Announcements are likely to be made within the next few days.

JACKIE DENNIS

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FRANKIE VAUGHAN

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The Army Game

This mob has a good record!



ALFIE BASS



MICHAEL MEDWIN



BERNARD BRESSLAW

better known to viewers as Private "Excused Boots" Bisley, was a cabinet-maker's son from Bethnal Green. He broke into films as a boy—by appearing in a medical documentary about the human eye. He has starred in many West End plays and films, including "A Kid for Two Farthings" and "Hell's Drivers." He looks back on his own Army days with horror. He was trained, much against his will, as a despatch rider, "but I could never remember how to stop the darn thing."

who plays Corporal Springer, was born in London 33 years ago. He joined the Italia Conti School in 1941, and started his stage career by playing, in turn, nearly every part in "Where the Rainbow Ends." He played repertory in Newcastle and has since starred in West End plays. His many films include "The Courtneys of Curzon Street," "Above Us the Waves," "Doctor At Sea" and "Hill in Korea." He is a keen sportsman and a low-handicap golfer.

24-year-old son of a London tailor's presser, is 6ft. 6ins. tall. After studying at the Royal Academy of Dramatic Art, he made his TV debut three years ago in a BBC documentary. He was seen in the Norman Wisdom film, "Up In The World" and in "High Tide at Noon," but got his big break when he played the part of a dopey guardsman in the TV production of "Who Goes There." Army life is no novelty to him. "I was in the RASC and got no further than private," he says.

TWO weeks ago Bernard Bresslaw, the 24-year-old actor who plays Private Popplewell in Granada TV's "The Army Game" series, was joking with his buddies about the record they had just made for HMV.

"What d'you think its chances are of becoming a best seller?" asked one.

"You can't hear a word anybody says on a best-seller these days," said another.

"Then I reckon we're a cert to get in the Top Twenty," joked Bernard.

It wasn't meant seriously. As millions know, the words on the hilarious comedy record of "The Army Game" are as clear as day. It was just a joke among four experienced straight actors who were bewildered to find themselves in a recording studio for the first time in their career.

Now it's a joke no longer. In two weeks the disc has leapt to No. 17 spot in the NME charts, and the leading characters of "The Army Game"

have become almost as well known to the pop fans as they have to the viewers.

Lanky Bernard Bresslaw seemed pretty overwhelmed when I spoke to him this week and told him he was now a Top Twenty recording star.

"It's all very confusing," he said in a voice very different from the lugubrious tones of Private "Popeye."

"When I was at the Royal Academy of Dramatic Art, I studied Shakespeare and Greek tragedy. I never envisaged making records and finding myself in the Top Twenty."

"But it's very nice now I'm getting used to the idea. They're even asking me to open record shops!"

Was this his first attempt at singing in public? "It's the first time anybody's offered to pay me for it!" he admitted.

"But I must confess I've often secretly fancied myself a singer."

"Sometimes, in my early days as an actor, I was so hard up for a job that I'd turn up for an audition and tell them I could do anything—singing, dancing, conjuring tricks, the lot."

"If they asked me about my singing, I'd reply: 'Bass-baritone'. That was the only musical term I knew. I never did get a singing job, but I always felt that if one came along, I wouldn't let myself down badly."

Serious

The "moron" of commercial TV's most successful comedy series takes his new-found recording career very seriously. He is even learning to read music!

"If I'm going to do some singing, I don't want to look daft when someone sticks a sheet of notes in front of me," he said.

Bernie has always been interested in music, liking modern jazz, rock 'n' roll and—despite his attempts to murder "Magic Moments" on "What Do We Do In The Army"—his favourite singer is Perry Como.

He has also made abortive efforts to play the banjo, and once nearly

joined a harmonica act in variety.

"I told them I'd join if I didn't find an acting job within a month," recalled Bernard.

"But soon after that I got a West End part in a play called 'The Bad Seed.' Otherwise I might still be touring in variety today."

What does he like most about being Private "Popeye"? "The way people go out of their way to help," he said. "The other day I had a puncture and a passer-by came up and insisted on changing wheels for me. He did the whole job himself."

"The funniest thing is when people write to me and say: 'We've got a brother just like you at home. Could we have a photograph?'"

Although Private Popplewell is to

Says

CHARLES GOVEY

some extent the "star voice" on "The Army Game," the record as a whole, like the show, is the result of a brilliant piece of team work.

The team

Both sides feature a straight vocal group singing the numbers, with the "soldiers" taking a line in turn and nipping in with odd bits of comedy. Altogether the disc captures a lot of the fun that viewers enjoy each week in the TV serial.

Other Army characters heard on the disc are Michael Medwin (who plays Corporal Springer), Alfie Bass (Private "Excused Boots" Bisley), and Leslie Fyson as the Sergeant-Major.

WHO'S WHERE

- (Week commencing June 9)
- HARRY SECOMBE
London Palladium
- TERRY DENE, EDNA SAVAGE
Birmingham Hippodrome
- PETULA CLARK
Brighton Hippodrome
- DOROTHY SQUIRES
Edinburgh Empire
- WINIFRED ATWELL, KATHIE KAY,
DON RENNIE, DES O'CONNOR
Glasgow Empire
- MALCOLM VAUGHAN,
PENNY NICHOLLS
Leeds Empire
- KAYE SISTERS
Liverpool Empire
- LITA ROZA, AUDREY JEANS
Manchester Palace
- JIMMY YOUNG
Sheffield Empire
- EDDIE CALVERT
Cardiff New Theatre
- JACKIE DENNIS, KENTONES,
JOHN BARRY SEVEN
Chiswick Empire
- MAXINE DANIELS
London Embassy Club
- GARY MILLEL, NAT GONELLA
Morecambe Winter Gardens

ONE-NIGHT STANDS

- (Commencing June 6)
- THE TRENIERS, TERRY WAYNE,
HEDLEY WARD TRIO, CHAS.
McDEVITT GROUP.
- Friday: Gaumont, Cheltenham;
- Saturday: Gaumont, Wolverhampton;
- Sunday: Gaumont, Bradford; Mon-
- day: Odeon, Nottingham; Tuesday:
- Odeon, Leeds; Wednesday: City Hall,
Sheffield; Thursday: Carlton, Nor-
- wich.

BAND CALL

- (Week commencing June 6)
- JOHNNY DANKWORTH ORCHESTRA
- Friday: Savoy Ballroom, Southsea;
- Saturday: Regency Ballroom, Bath;
- Sunday: Pavilion, Bournemouth;
- Tuesday: Embassy, Welling.
- TERRY LIGHTFOOT'S JAZZMEN
- Friday: White Hart Hotel, Brent-
- wood; Saturday: Polytechnic, Lon-
- don; Sunday: Jazz Club, Wood
- Green; Tuesday: Jazz Club, Barnet;
- Wednesday: Jazz Club, St. Albans;
- Thursday: Humphrey Lyttelton Club,
London.
- RONNIE ALDRICH AND THE
SQUADRONAIRES
- Friday: Winter Gardens, Malvern;
- Saturday: Pavilion Gardens, Buxton;
- Sunday: Palace, Burnley; Monday—
- Thursday: Greens Playhouse, Glas-
- gow.
- CHRIS BARBER BAND
- Saturday: Dorking Halls; Sunday:
- Empire, Liverpool; Monday: Hum-
- phrey Lyttelton Club, London; Wed-
- nesday: White Hart Hotel, Southall;
- Thursday: Town Hall, Oxford.

some of them didn't take easily to singing. Michael Medwin, for instance, has a real "tin ear" and it was some time before we could get anything like a melody out of him.

"But Bernie has a natural talent for singing—and making it sound funny. He reminds me of a voice shouting from deep down a man-

hole!"

It was Sid Colin who told me that Bernard had already been earmarked for further recording titles possibly as a solo voice.

"I think his voice has great potential for taking the micky out of the pop music scene," he said. "It would certainly blow some fresh air through all this screaming and shouting."

"I'm already working on ideas for some new material, though it's a bit too early yet to say what they are."

Big future

When I rang HMV's recording manager Wally Ridley, he confirmed that Bernard Bresslaw had been signed for further discs. "He certainly has a future in records, although he's saddled a bit with this 'Popeye' character. But I think he could well make two or three hit discs a year, provided the right material comes along. The material counts first and foremost."

Could he say what the future material would be? Would he, for instance, record a number written round a well known catch-phrase? "It's much too early to say," replied Wally, "we want to see first how well the first one's going to do."

Well, I only asked!

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Life-lines of FRANKIE VAUGHAN

JAZZ

by KEITH GOODWIN

WHEN the now legendary Charlie Parker passed away a few years ago, the music world lost not only one of the greatest soloists it had ever known but also an influential pioneer who had shaped the path of the music we know today as modern jazz.

Charlie Parker played bop, but he had roots planted deep in the rich traditions of jazz. Like Louis Armstrong, the man known to the kingdom of jazz as Bird, played a music that was immediately acceptable to all jazz lovers.

Here was a musician who had not only achieved perfection in the technical sense, but also expressed his whole life and personality by way of his music. Bird's jazz was an honest reflection of himself.

It was not until he died that Bird began to harvest the full recognition he had fought so hard for during his tragically short life, and it's a sobering yet sad thought that Bird's following has more than doubled since his last faltering flight.

The demand now for anything featuring the incomparable Parker is enormous, but London's five-volume IMMORTAL CHARLIE PARKER (LITZ-C 15104-8) should help slake the thirst of the many people who are at last beginning



Birthplace: Liverpool.
Birthdate: February 3, 1928.
Height: 6 ft.
Weight: 13 stone 5 lb.
Colour of hair: Black.
Colour of eyes: Dark brown.
Family: Wife, Stella; son, David (4) and daughter, Susan (2).
Present home: Hendon, Middlesex.
First singing experience: Band vocalist during Army days in Malta.
Early training: Went to Leeds University to study commercial art.
First break: Brought the house down when he sang at students' rag at Leeds Empire. As a result, Harry Parry signed him for week's guest appearances in variety.
First professional theatre date: Trial week at Kingston Empire.
Other early show business experience: Toured in small variety road show, "The Old and the New." Was also vocalist with Nat Temple's Band.

First recording: "My Sweetie Went Away"/"Strange" (for HMV).
Present recording company: Philips.
Hit records: "Green Door," "Garden Of Eden," "Wanderin' Eyes," "Man On Fire," "Kisses Sweeter Than Wine," "Gotta Have Something In The Bank, Frank," "Can't Get Along Without You Now," "We Are Not Alone," "Kewpie Doll."
Favourite personal recording: "Give Me The Moonlight."
Films: Has made "These Dangerous Years" and "Wonderful Things" for Anna Neagle and Herbert Wilcox. Now working on "The Lady is a Square," with Anna Neagle co-starring.
Royal appearances: Selected for the Royal Variety Performance at the London Palladium in November, 1957. Has now been chosen to take part in Scottish Royal Show at Glasgow next month.
Other honours: Being chosen by the Variety Club of Great Britain as "Show Business Personality of 1957." Nominated "Top Screen Singing Star" in Picturegoer annual awards.
West End engagement: Starred in his own show at the Palace Theatre earlier this year.
American visits: Has so far made two highly successful trips to the U.S. this year for TV and personal. He is due to return in the autumn for Broadway film premiere.
Hobbies: Boys' clubs, playing soccer, physical training, sketching and interior decorating.
Dislikes: Greedy and conceited people, and over-made-up girls.
Likes: Playing with children and watching their happiness.
The future: Shortly due to begin a summer season at Brighton Hippodrome.

Was Jackie Dennis avoiding Tommy Steele's fate?

CATHERINE WATSON writes from South Milford, Yorks:

I travelled 11 miles to see Jackie Dennis at the theatre recently and was completely "sent" by his performance. After the show I joined some other girls at the stage door. Suddenly a small, duffle-coated figure darted to a car and climbed in with what seemed to be a sigh of relief. He didn't wave or smile to us as the car sped away.

Why did he hurry like that? Was he frightened of being mobbed like Tommy Steele?

PATRICIA KING, of Watford, Herts, writes:

I was very surprised and angry when I read that Lonnie Donegan's record "Nobody Loves Like An Irishman" had been banned by the BBC on religious grounds.

"Al Koran," the phrase objected to, seems to me perfectly inoffensive. I can think of songs, like "Garden Of Eden," which have not been banned, but which have far more objectionable phrasing.

ALAN MATHER writes from Barton, Midlothian:

I notice there is an increasing number of instrumentals in the sheet music charts. This is surely a sign that the public is now buying music in order to play them on an instrument and not just for the words.

Sales of "Swingin' Shepherd Blues" and "Forgotten Dreams" show that many people must enjoy playing these on pianos, accordions, etc.

...Well, all write

They're no longer content to imitate some of the rubbish which so-called singers succeed in hypnotising the country with.

HELEN SMITH writes from Rochford, Essex:

A few words of praise for Jim Dale, now compering "6.5 Special." It must have been a hard thing to start where the old regulars left off, and equally hard to comper a show which has such a high standard to keep up.

But Jim has come through wonderfully, and given the show an even brighter swing than it already had!

Mrs. G. SHELTON, of Dagenham, Essex, writes:

I've often wondered what it would be like to meet one of the well known singers. I imagined they might be a little "uppish" and off-hand.

But I had the good fortune to meet Ronnie Carroll and Russ Hamilton recently. I was most impressed by their charming manners. Some so-called fans could take a lesson from these two young men.

NIGEL BURLINSON, of Woodford Green, Essex, writes:
May I express thanks to Fontana for their courage in issuing three

NAT HENTOFF'S AMERICAN NEWS-BOX

Ray's success

● Johnnie Ray has been having a characteristically successful engagement at the Latin Quarter. Writes Lee Mortimer of the "New York Mirror": "There's no one in his league, when it comes to selling songs. His personality is unique, his showmanship is flawless and his appeal is universal"

● Nat Cole may star in a straight acting rôle for Paramount this fall in "The Street"

● Annie Ross will be back to visit in England around mid-June. She has been recording an album of Charlie Parker compositions for World Pacific

PAT BOONE—GARY CROSBY TEAM?

THERE is increasing talk that Pat Boone and Gary Crosby hit it off so well while making preliminary scenes for "Mardi Gras" that they may team for a series of pictures as Bob Hope and Bing Crosby did years ago.

Pat's average this year at Columbia University, despite the distractions of his TV series, films and records, was A-minus. He's got his Bachelor of Science degree.

In the fall, he will study acting in New York with the celebrated teacher, Sandy Meisner, at the Neighbourhood Playhouse

UNIQUE OFFER PRAISED

OFFICIAL announcement has been made here of Frankie Vaughan's unprecedented establishment of a scholarship in his name for "a deserving member of the Boys' Club of America who exhibits real talent as a vocalist."

The winner, to be chosen from 600,000 Boys' Club members in America, will be flown to England in time to entertain at the annual October concert at the Royal Festival Hall in London during "Boys' Club Week."

He will then spend ten days touring English Boys' Clubs with Vaughan, doing concerts and meeting fellow Boys' Club members.

The winner will spend three weeks in England in all, with Vaughan paying all expenses, including transportation both ways. Says Albert L. Cole, president of the Boys' Clubs of America: "We are rightfully proud of Frankie Vaughan and extremely grateful to him for this scholarship."

"I believe that the contact Vaughan's grant will provide between the American and British Boys' Clubs will be of great value to Anglo-American friendship"

One-man show

● Sammy Davis Jr. recently did a one-man show at Town Hall in New York to raise \$50,000 for the Children's Asthma Research Institute and Hospital. It was the third major benefit Davis has played this year, making him probably the leading charity worker in show business

JOINED BASIE

● Billy Mitchell is now a regular member on tenor on the Count Basie band. Snookie Young remains the newest trumpeter and Al Grey the newest trombonist. Basie's night club in Harlem is doing well, with Eddie "Lockjaw" Davis the long-term combo.

● According to several sources, including the "New York Times": "Benny Goodman, his clarinet and a group of superb musicians shook the United States world fair cultural effort out of the doldrums"

Birthdays

● A birthday party was recently held for Billie Holiday at Cafe Bohemia and a few days later, a celebration for Lester Young took place at Birdland



CHARLIE PARKER

to realise just how much this multi-talented man had to offer. This is a unique and admirable production, covering some of Bird's earliest sessions for the American Savoy label. The titles date back as far as 1944, and with the exception of a few charts from Miles Davis, Tiny Grimes and Slim Gaillard, the tunes are all Parker originals. Numerous "takes" are included of almost all the titles, including the "master take" previously released. The remaining stuff, however, is all unissued material, and this album is also an important document because for the first time, we have a "complete" session on wax. You'll hear goofs galore on some of the previously unissued "takes," as well as occasional "Hold it Charlie, that's enough" shouts from the control box. But through it all shines the genius of Bird—the greatest soloist in contemporary jazz history.

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SYLVIA KNOTT writes from Guildford, Surrey:
I am delighted that Lonnie Donegan will at last play before the Queen at the Scottish Variety Show in July.
I was, to say the least, very indignant that one of our greatest and most successful artists was omitted from the last London Palladium Royal Variety Show.

CHRISTOPHER WARD writes from Guildford, Surrey:
How selfish and narrow-minded can people become? I am referring to the cancellation of Jerry Lee Lewis's tour.
Fans do not admire a star because he is a bachelor, went to high school and goes to church on Sundays. They admire a star for his artistry and personality.

★ ★ ★
"DEVOTED TOMMY STEELE FAN" of Rayleigh, Essex, writes:
NOW will fans stop trying to tear their idols to pieces? Please think, girls, before you try to grab hold of him. Think what you have done to Tommy Steele and how bitterly disappointed thousands of his more sensible fans were that they weren't able to see him on the stage as they had hoped!
I danced in the air when I queued up long before the booking office opened and then came away with front seat tickets to see Tommy. Then I was told he was too ill to appear.
Even more disappointed than my husband and I was our little girl aged four, who had been longing to see "her Tommy" for months.
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DEREK JOHNSON

tells how two sacked men paved the way to the fame of

THE EVERLYS

JUST three weeks ago I commented that it is virtually impossible to omit the name of talent-spotter Arthur Godfrey from any success story involving an American artist. The Everly Brothers are no exception.

Mr. Godfrey played an important and instrumental part in the rapid rise to fame of these two young Kentuckians.

In this particular instance, Godfrey's influence was rather indirect. He didn't give the boys their first big break on his TV show or anything like that. His contribution to this story - with a happy ending was simply that he fired a couple of people who were on his pay-roll!

The gentlemen who bore the brunt of Mr. Godfrey's wrath were Archie Bleyer, an extremely capable and far-sighted young musical director, and a promising, little-known baritone called Julius LaRosa.

After leaving Arthur Godfrey, Archie Bleyer set about fulfilling a life-long ambition—to form his own record company. Thus the Cadence label came into being. The very first name he signed was Julius LaRosa.

Cadence quickly developed into a force to be reckoned with in the recording world, thanks largely to platter-seller LaRosa. He became a national favourite during his two years' association with Archie.

Cadence had blossomed into an extremely enterprising and most formidable organisation when The Everly Brothers were first brought to the attention of Archie Bleyer early last year.

First hit

He immediately sensed their potential as recording artists, realising that their youthful appeal and distinctive style was tailor-made for the disc-market.

At their recording test, Archie had heard the boys perform several numbers. The one which impressed him most was "Bye Bye Love."

It became their first release on the Cadence label and zoomed into the stratospheric sales figure of nearly two million.

It is exactly one year ago to this



very day that the NME recorded the entry of "Bye Bye Love" into the American Top Twenty. It is by way of being an appropriate anniversary

present that they should today find themselves sitting on top of the American table with their third hit in a row—and, to all intents and purposes, their hat-trick of Golden Discs.

Indeed, the youngsters have missed a hat-trick of Number Ones only by a mini-groove. "Bye Bye Love" hovered in second place Stateside for four weeks, before commencing the climb down; but The Everlys' two subsequent hits—"Wake Up, Little Susie" and the current "All I Have To Do Is Dream"/"Claudette" coupling—have both secured the distinction of topping America's best-sellers.

The boys' success in this country lends weight to the theory that country-and-western music, with its roots deeply bedded in the authentic folk origins of the Middle-West, is gaining in popularity here at the expense of the basic crudeness of rock 'n' roll.

The Everlys, hitherto completely unknown in these isles, jumped into sixth slot with their first disc last summer, and came back even more strongly with the follow-up, which became the nation's No. 2 and would undoubtedly have reached top but for

the solidarity of Belafonte's "Mary's Boy Child" during the pre-Christmas period.

Just how high they will go with their latest release (at present in 12th place) only the next four or five weeks will tell.

But one thing is certain—on both sides of the Atlantic The Everly Brothers have proved that they are no flash in the pan. For here they are today, in an even stronger position than when the fans avidly seized upon their first disc hit. And in these days of overnight record sensations to have lasted a year means that you are an accepted and established artist.

TV stars

Such is the case with The Everly Brothers. One of the most sought-after acts in the States, they are still resident of their native Kentucky, where they appear regularly on the "Grand Ole Opry" TV show (as they have been doing since May of last year).

They are frequently seen on many of America's top-rated programmes, including Patti Page's "Big Record" and the Ed Sullivan, Vic Damone and Julius LaRosa shows. And they have enough offers of bookings in

night-spots and package tours to keep them working steadily for the next two years!

Though Don and Phil Everly have but recently commanded international attention, they have been in show business for as long as they can remember.

They made their first bows at the tender age of eight and six respectively (they're only 21 and 19 now!) when, together with their parents, they comprised a singing act known as The Everly Family. After Mom and Pop retired to the middle-aged security of shopkeeping, the boys developed their own act—very much modernised to appeal to the younger element—and consisting largely of their own compositions.

Like many of today's younger school of artists, they write much of their own material. Both the reverse sides of their first two disc hits were penned by The Everlys and of their present double-sided hit, "Claudette" is their own composition.

They have also written songs which have been waxed by other c-and-w singers, including Kitty Wells, Anita Carter and Justin Tubbs.

Before they broke into the big-time, The Everlys recorded some titles

for the specialised c-and-w section of American Columbia. Apart from localised sales, they did not mean very much at the time.

But in view of their present sales potential, it would never surprise me to see these early recordings find an outlet over here, by way of the Phillips or Fontana label.

Actually, the boys were experiencing a pretty sticky time and were even considering quitting the business when a music-publisher friend, Wesley Rose, recommended them to Archie Bleyer. And the volcano, which had been seething for years, suddenly erupted and engulfed the entire country!

Something tells me that this time next year, I shall be writing a second anniversary tribute to The Everly Brothers!



"Recording songs is a hectic business. I listen to 50-100 tunes. Then I go over them with officials from U.S. Decca and we decide which are best suited to my voice.

"We toss around ideas for a couple of days, rehearse, then the actual recording session starts—two hours for each song. You can see that, when I'm making a movie at the same time, I don't have time for any hobbies.

"Among my closest friends I count Janet Leigh and Tony Curtis. Tony is from the Bronx, I'm from Brooklyn. We met when we were both starting out at Universal-International and both homesick for New York. This was before Tony and Janet were married."

PLATTERS SHINE AT TWILIGHT TIME!

The towering Platters introduced themselves to the pop music world with a stream of top-selling hit records towards the latter part of 1956. Hit followed hit—for a while at least.

Then as their last success faded into the distance, so the talented fivesome faced a worrying spell of bleak, barren months with nothing even remotely resembling a best seller to lift their spirits.

But the Platters, who regard themselves not simply as a rock 'n' roll group but as an all-round singing team, continued to turn out discs at a steady rate, knowing full well that one of them was bound to click sooner or later. And now it's happened!

The song in question is an "oldie"—a slow, insistent little melody called "Twilight Time." Success came first in America, where it burst into the hit parade at No. 7 on April 18.

With all the shattering velocity of a Sputnik flashing across the sky, it continued its upward flight, and a week later, was America's top selling disc... an achievement worth noting, particularly as in arriving at the top of the



The Platters are (l. to r.): Herbert Reed, David Lynch, Zola Taylor, Paul Robi and Tony Williams.

ladder, it ousted the high flying "Tequila" which had kept the Champs at the head of the charts.

The progress of "Twilight Time" here has been less sensational and a good deal slower. May 16 saw it enter the charts for the first time, and consistent sales have now placed it at No. 16.

The direct results of the Platters' early record hits are many and varied, but most important of all, it has led to their recognition in America, Britain and on the Continent as one of the world's premier vocal groups.

The rise to nationwide popularity in America of titles like "Only You," "The Great Pretender," "Magic Touch," and "My Prayer" resulted in countless package tours, concerts and lucrative night club engagements, besides important appearances in films like "Rock Around The Clock" and "The Girl Can't Help It".

In Britain, all the above-mentioned discs made the hit parade grade in a big way with the exception of "Magic Touch," and added best sellers came the Platters' way with "You'll Never, Never Know," "It Isn't Right," and "I'm Sorry".

POLL-TOPPERS

Such was their popularity here that in 1956, NME readers voted them second only to the long-established Four Aces as the World's Outstanding Vocal Group. Twelve months later, they were at the top of the poll!

With public attention tightly focused on them, the time was ripe for the Platters to make their initial tour of Britain, and following a sensational debut in York on March 12 last year, they played two power-packed, electrifying weeks at the famed London Palladium the next month.

So far, we've mentioned only the group's single releases, but it's very necessary to point out that they are among America's top

album sellers. Over here, their Mercury LPs, like "The Flying Platters," have sold remarkably well, and in France, too, this particular album was (and still is) a tremendous seller.

Right now, the Platters are in the throes of a lengthy European tour, and reports indicate that they are attracting colossal crowds at every performance.

Early in May, they completed a film for an Italian company, and during the same month, they also filmed a contribution in Rome for inclusion in the celebrated U.S. Ed Sullivan TV show.

EARLY DISCS

Platters' supporters (and there are plenty of them!) are forever on the look-out for records to add to their collections, and they may be interested to know that ten of the group's earliest records (for the U.S. King label) have now been released in album form by Parlophone.

If you've only recently become addicted to the Platters' brand of vocal group magic, you'll doubtless want to know who makes what sounds within the group. Lead tenor and most featured singer is New Jersey-born Tony Williams, while the second tenor chair is held down by ex-taxi driver David Lynch, from St. Louis, Missouri.

Baritone Paul Robi acts as spokesman for the group, and also pens some of their arrangements, and Kansas City native Herbert Reed handles the bass parts. Finally, there's glamorous Zola Taylor—singer, pianist, songwriter from Los Angeles, who is also building up quite a reputation as a comedienne.

Though the Platters are basically a quintet, there's a sixth member who stays more or less in the background. His name is Buck Ram, and he's the group's manager.

But when we tell you that this ex-Benny Goodman, Count Basie,

Duke Ellington, Dorsey Brothers arranger also wrote "The Great Pretender" (initially a hit here for Australian Jimmy Parkinson), "Only You" (first popularised in Britain by the Hilltoppers) and "The Magic Touch," you'll quickly realise that he's something more than the customary "back-room boy."

These, then, are the people who have sung their way back again into the highly competitive hit parade. We think they are going to be around for a long time—and the Platters' countless thousands of devoted fans are going to make sure of it!

KEITH GOODWIN.

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Four personalities who contributed to the great success of the "Starlight Dance" at Harringay Arena on Saturday are (l to r) Dennis Lotis, Matt Monro, June Marlowe and Jackie Dennis. The event was sponsored by the Stars Organisation For Spastics and the "Daily Express".

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Tommy Steele was in jovial mood when he went to London Airport to see his mother, his brother Roy and his sister Sandra off for a holiday in Jersey this week.

mental releases by Frank Chacksfield's orchestra ("Limelight" and "Ebb Tide") both reached No. 2 position—but can this magnificent accomplishment be attained by a British singer? The music industry of this nation must benefit in many ways if Laurie London's bold attempt is achieved.

In wishing him good fortune, it is timely that three names are spotlighted for their personal contributions to Laurie's success—Norman Newell who selects all his disc titles and supervises the recording sessions; Geoff Love (the brilliant arranger), responsible for Laurie's musical accompaniment; Harry Walters (EMI exploitation and sales executive), who discovered Laurie London (then aged thirteen) at a BBC Radio Exhibition last autumn—and arranged an audition with Norman Newell within a few days.

This needed plenty of pluck; arriving at New York airport last Wednesday, Jerry Lee Lewis told reporters he could live in England, because of his popularity here! . . . Marcell Stellman (British RCA representative) penned the lyrics of Max Bygraves' current "Tulips From Amsterdam" hit—also recent Ames Brothers million seller, "Melodie D'Amour" . . . With the death last week of Tom Rockwell (chief of leading U.S. Agency, GAC), Perry Como lost his closest personal friend . . . Although Andrew Anka sold his Ottawa restaurant, he denies taking over Paul Anka's business affairs—stating that Irving Feld continues as Paul's personal manager . . . Vintage Frank Sinatra albums have been revived by three American labels—including a set with Tommy Dorsey's orchestra . . . Surprisingly, it is more than six months since Harry Belafonte's last hit entered the sellers here

Praise for Ronnie Hilton — not afraid to admit he is a great admirer of Lonnie Donegan's tremendous showmanship . . . Undoubtedly sales here of Sheb Wooley's U.S. hit title "The Purple People Eater" will be hotly contested—by Jackie Dennis's strong rival version—on Decca . . . From his latest film, "Gunman's Walk," Tab Hunter sings "I'm A Runaway" shortly available on London Records . . .

Elvis Presley (in "King Creole") gives his best-ever screen acting performance, reports Bob Bernstein, U.S. "Billboard" critic; he also gives a rave review to Frankie Vaughan's acting in retitled "Dangerous Youth"—released this week by Warner Brothers throughout America . . . The great vocal quality of Vera Lynn was undeniable at Harringay Arena Spastics Ball last Saturday—equalling Pat Boone's top class interpretation of "It's Too Soon To Know" . . .

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week . . . Five years ago, "I Believe" (Frankie Laine's disc topped best sellers here, with U.S. charts headed by Percy Faith orchestra ("Theme From Moulin Rouge") . . . Ever-popular London favourite, Guy Mitchell will get a big welcome at Walthamstow Granada (June 14) . . . For Johnnie Ray's next visit here, special material is being collected by manager Bernie Lang—for an album to be waxed with Cyril Ornadel's orchestra . . . Despite adverse personal publicity, sales of Terry Dene's "Stairway Of Love" prove that the public buy what they like—irrespective of other circumstances!

Dean Martin's vocal had piano accompaniment by screen star Jack Lemmon on his latest U.S.-TV show—besides weird saxophone sounds from comedian Sid Caesar . . . London premiere of "St. Louis Blues" included specially recorded tribute to W. C. Handy, relayed before film showing; but whoever was responsible for Nat "King" Cole plugging a Capitol album in his speech, resorted to lowest form of bad taste . . . Tommy Steele was given a great deal of pleasure when E. R. Lewis (Decca's chief) permitted him to supervise a Kentones waxing—now being considered for U.S. release (on London label) by Walt Maguire; if acceptable, Tommy can play the a & r game again, even with other artists . . .

Betty Hutton had a standing ovation (at Lou Walters' new Broadway night spot, Cafe de Paris)—from 1,100 opening night patrons . . . The Deep River Boys, now playing Sweden, prior to tenth annual British tour . . . Billy Eckstine's recently signed management contract has ended by mutual consent—with Ralph Harris (handler of business affairs for Lena Horne) . . . We gratefully acknowledge personal letter of thanks from Sir Tom O'Brien, M.P.—for NME contribution to Festival Gardens "Star Gala" charity event . . . With Teresa Brewer at Coconut Grove, Jerry Lewis (Moulin Rouge), Peggy Lee (Mocambo) Carmen Cavallaro

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JUNE 10 HUMPHREY LYTTTELTON AND HIS BAND	JUNE 24 KEN COLYER'S JAZZMEN	JULY 8 MICK MULLIGAN and his Band with GEORGE MELLY	JULY 15 GRAHAM STEWART SEVEN featuring ALAN ELSDON with NEVA RAPHAELLO
JUNE 17 THE CY LAURIE BAND	★ JULY 1 TERRY LIGHTFOOT'S JAZZMEN	★ JULY 22 CHRIS BARBER'S JAZZ BAND with OTTILIE PATTERSON	

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