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93/10/57



EDITED BY ISIDORE GREEN

# The Record Mirror

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THE PAPER FOR ALL MUSIC AND SHOW BUSINESS FANS

## JAZZ IN HARPENDEN: REASON FOR SUCCESS

Sir,—May I, through your columns, express my thanks to James Asman for his encouraging remarks about the Harpenden Jazz Society in the RECORD MIRROR (October 26).

I was very interested to learn of the various attempts to organise Jazz recital clubs in London and of the apparent failure of these projects. Perhaps it is because there is more community spirit in a small town like Harpenden than you would find in the vast metropolis that is London.

There are fewer "other attractions" to tempt people away from a quiet club atmosphere here, though we do have our own Jazz Club where many amateur groups from neighbouring districts play—this is run by one of our members, incidentally. If previous attempts have failed in London that is certainly no reason to admit defeat and not try again. The same applies to many other towns and villages like ours who must surely have their quota of jazz record enthusiasts who would welcome an opportunity to get together, in each others homes for a start, to listen and talk about jazz.

It is from these small beginnings that Jazz Societies are formed. One of our members left Harpenden and moved to Reigate in Surrey and in less than a year he was running a thriving record club in a local pub. This sort of club could be an important part of the jazz scene in Eneland today and if jazz record collectors could get together more, it would be. — IRIS LINDSAY, Assistant Secretary, Harpenden Jazz Society, 17 Hall Place Gardens, St. Albans, Herts.

## PRESLEY TOPPING? BUT GIVE HIM HALEY

Sir,—I would like to make it quite clear that I am a keen reader of your paper. I am however writing in connection with an item in your recent Top Twenty Lists.

I note this week that Elvis Presley has four places in the Top Twenty and two places in the Top Five L.P.'s. In the L.P. commentary this point has also been noted emphatically.

Even though I am a keen fan of Elvis Presley my support is still staunch for Bill Haley. It is with his interests in mind that I ask you to look back to conv 119 of the RECORD MIRROR, dated October 20, 1956, where you will find that Mr. Haley had no fewer than five places in the Top Twenty and two places in the Top Five L.P.'s. I don't think this feat has yet been equalled, not even by Elvis Presley!

I would also like to wish your paper the continued success which it so rightly deserves. — BARRY SFAMAN, Church Hill, Sherburn-in-Elmet, Nr. Leeds.

## FRANKIE OPENS ON A MONDAY...

Sir,—I read in the RECORD MIRROR (November 2) that Frankie Vaughan is to appear at the Palace, London, W., on Monday, January 18. As this date is a Saturday, could you please tell me if there has been a mistake in the month or date as I am a Frankie Vaughan fan and would like to book for the show.—(Mrs.) D. F. BROWETT, "Mardon," Lincoln Road, Branston, Lincoln.

Editorial footnote: Apologies and thanks for bringing the matter to our attention, Mrs. Browett. Frankie opens at the Palace on MONDAY, JANUARY 20.

## ARTHUR ASKEY PUTS ME RIGHT ABOUT HIS RECORDING CAREER

SIR,—I see that in your journal I am listed in the "non-record making" performers taking part in the Royal Variety Performance. Your contributor—obviously well-versed in his subject—states that he has an idea that I have made "one or two discs—maybe before the War." And he probably means the Crimean War.

For his information, I made my first disc in 1938—since when I have made over 100 titles—and they still have a steady sale, especially in the Commonwealth countries.

My new long-player—"Hello Playmates"—was issued this week by ORIOLE.

My records will never be in the Top Ten—but they will outlive most of the members of that select circle, even as collectors' pieces. ARTHUR ASKEY, 3 Savile Row, London, W.1.

"THE GREEN MAN" replies: I gladly publish Arthur Askey's letter in full as a confession of my ignorance so far as this gentleman's record history is concerned. I am also sorry that I did not delve into it more fully now that we have the full facts by Arthur himself—aythangyew!

## THIS READER WANTS MORE E.P. FEATURES AND NEWS

Sir,—Little as I would presume to criticise the RECORD MIRROR, I am disappointed in the coverage of EPs by your paper.

Don Player devotes a double page to the new 78s (or should I say 45s!) each week.

O.K. That's fine for the pop fans.

The periodic Long Playing Parade is unsurpassed for reviewing the latest 33 1/3rd releases. O.K. That's fine for the enthusiasts who feel inclined to pay out maybe £2 for their particular favourite.

But where, oh where, are the Extended Play reviews? Unless Jimmy Asman cares to mention a recent traditional jazz release, or Tony Hall blows his trumpet for the modernists there is no mention of the handy-priced, handy-sized disc.

Both DECCA and PHILIPS are bringing out a wonderful series of classical EPs. But these are seldom reviewed. Not until I had hunted through a catalogue did I know that the beautiful "Fingal's Cave" could be obtained on an EP. Previous to this it was only obtainable on the two sides of a 12 inch 78.

But this isn't the only sphere of recorded entertainment that the Extended Play record is embracing.

Whether I speak for others I know not, but I buy far more EPs than anything else. I am sure they suit the pocket of the average record fan and many companies are issuing EPs comprising one-time hits on 78.

I am, however, forced to search elsewhere for news about the latest 45 releases and searching through catalogues is very one-sided. One misses the impartial reviews provided by the R.M.

To my mind the RECORD MIRROR in this, but only this, field is lagging behind. We have a Top Twenty of pops, and a First Five for LPs—please let's give the EPs a look in.—W. N. ROBBINS, 24, Arcot Road, Hall Green, Birmingham, 28.

Editorial footnote: Our reader has a strong point here. We are certainly giving it consideration and hope to make an announcement on the Extended Play record in the near future.

## Letters

### JUDY GARLAND SHOW: IT'S ON BRUNSWICK

Sir—Thank you for the Judy Garland coverage in your last two issues and congratulations on the excellent presentation of same.

What surprises me, however, is that in this LP age there has been no mention of an LP recording of her performance at the Dominion, and if Capitol Records forego this wonderful opportunity of perpetuating Judy's latest triumph, it will indeed be a tragedy. After all, there is no LP of Judy's fabulous show at the Palace (which I understand was similar to her Dominion act). Millions of admirers will be unable to witness her performance, we don't know when she will return to Britain for an appearance, countless fans will want a permanent souvenir of the most spectacular show they've ever seen and quite a few people will be kicking themselves for not seeing her when they had the chance! An LP of the Dominion show is, therefore, essential: I would suggest the closing performance as the one to record.

So, if Capitol do not have any plans for the aforementioned, won't you please do a great service by using all in your power to persuade Capitol to make an LP of the show—even if they have to invade the 16 rpm speed to get the whole of Judy's act on one LP?—C. E. BARRANS, 288 Central Road, Morden, Surrey.

Editorial footnote: Our reader has made an interesting suggestion but we can inform him that BRUNSWICK have issued a Long Player of "Judy at the Palace" (New York) on which she sings many of the numbers she currently sings at the Dominion, London. Number of this record is LA 8725. We should imagine that this LP contains almost the entire repertoire of Judy's current London show for BRUNSWICK, in their advertising material, claim that it is 'the Perfect Souvenir of Judy at the Dominion.' We have published the letter and the footnote as a guide to all who are interested in a recording of the Judy Garland Show.

## "HIS MASTER'S VOICE" for the TOPS in POPS

E.M.I. RECORDS LTD., 8-11 Great Castle Street, London, W.1.

A YEAR AGO, when it became a certainty that the celebrated Broadway stage hit, "Pal Joey," would be filmed at Columbia, with Rita Hayworth, Frank Sinatra and Kim Novak, the complicated task of selecting and recording the songs to be used in the picture version was begun.

The chore was difficult because some of the lyrics of the original Rodgers and Hart score were dated for a modern musical. Even a number of songs which were fine for the stage had to be deleted from the film, other numbers substituted. That is, other Rodgers and Hart numbers. Five of the original songs from the sparkling score of the play were retained: "I Could Write a Book," "Bewitched, Bothered and Bewildered," "Zip," "That Terrific Rainbow" and "What Is a Man?"

For the picture, other R and H numbers had to be found for a two-fold purpose—to fit both the screenplay story and Sinatra's style. For instance, "The Lady Is a Tramp," which was not sung in the stage play, will be a very important number in the film. It is sung with a twinkle by Sinatra to Rita Hayworth, who plays a wealthy society widow with a burlesque stripper past, so the song seems to fit the occasion perfectly.

## BURNING THE MIDNIGHT OIL

And so, a year before "Pal Joey" went into actual production, five of the key men connected with the picture went into a prolonged series of conferences. They were producer Fred Kohlmar, director George Sidney, Morris Stoloff, Columbia's music department head, Jonio Taps, music exploitation chief, and Frank Sinatra. Sleeves were rolled up, the midnight oil started burning, and many, many hours were spent in analysing stacks of songs for possible use in "Pal Joey." The men would get together at their various homes for detailed discussions. Time after time, musicians would be called in at any time of the day or night to play tunes on which the men were undecided.

Not all the songs chosen were available in Hollywood. Phone calls were put in to New York requesting copies.

Also to be considered were thousands of letters from persons who wrote to Columbia suggesting 'favourite' Rodgers and Hart melodies which they would love to hear Sinatra sing in "Pal Joey." The letters were from Sinatra fan clubs around the world too.

## WHY THEY LIKE SINATRA'S SINGING

According to Morris Stoloff, there's a good, basic reason for millions of people to be carried away

## 'NOT FIRST ISSUE OF OTIS HERE'

Sir,—May I point out a discrepancy in Don Player's Record Review column last week? While reviewing the Johnny Otis version of "Ma He's Making Eyes At Me," Don stated that this was "the first issue of an Otis recording in this country."

Actually a recording by the Otis band was available in Britain several years ago. The disc in question is "Harlem Nocturne" on PARLOPHONE R3291.

This was recorded, I believe, in 1946, and the personnel included Teddy Buckner, Paul Quinechette, Bill Doggett and Curtis Counce. Curtis, you may remember, was the bassist with Stan Kenton on his last visit here. Another recent visitor, Jimmy Rushing, also sang for the Otis band at this time and recorded two numbers for the American Excelsior label. Unfortunately, these have not been issued in this country to date.

My best wishes to all at RECORD MIRROR.—F. G. DELLAR, Frank Sinatra Appreciation Society, Headquarters: 19 Alric Avenue, Harlesden, London, N.W.10.

[Editorial footnote: Thank you reader Dellar for having gone to such trouble to point out Don Player's discrepancy and delivering the ensuing information.]

# SMASH SONG HITS FOR 'PAL JOEY'

## SINATRA SPARKLES, Say Reports

by Sinatra's singing. He says: "There haven't been many singers in the history of show business who give a song the 'treatment' that Frank does. He puts everything he's got into each and every song. He blankets his audience with a contagious excitement that lifts them right out of their seats. He dramatises every song he sings with a feeling that gushes out of him, in contrast to most modern singers who 'float' through a song with trick gimmicks.

"When he sings 'I Could Write a Book' to Kim Novak in 'Pal Joey,' you can literally hear the voice of a man deeply in love. He sounds like a man about to be married and bursting with happiness.

"There is a bounce and verve to his voice that he has never lost. And that's why he holds an audience, puts an excitement in their musical ears, holds them spell-bound and causes them to break out in wild applause."

At long last, the songs for "Pal Joey" have been selected and recorded. Most of them were established, all-time greats. Stirring melodies, like "There's a Small Hotel," "I Didn't Know What Time It Was" and "Funny Valentine" — grand nostalgic tunes that will surely set feet tapping and hands applauding all over the world.

The film is scheduled for showing in Great Britain early in the New Year.

## AKIM TAMIROFF JOINS

### DANNY KAYE'S NEW FILM

● AKIM TAMIROFF (product of the Moscow Art Theatre) will join America's DANNY KAYE, Germany's KURT JURGENS and France's NICOLA MAUREY in the international cast of Columbia Pictures, "Me and the Colonel," which British director Peter Glenville (son of Dorothy Ward and Shaun Glenville) will put before the cameras in France on November 18.

Danny Kaye's film for M-G-M, "Merry Andrew," still has to be seen in this country.

## BIG SUNDAY SHOW AT BARKING ODEON

## STARS RALLY TO HELP THE LOCAL HOSPITALS

A BIG SUNDAY SHOW will be held at Barking Odeon (Essex) on December 1, in aid of local hospitals.

Organiser Tom Winterflood, who held a similar show there last Spring, reports that several hundred tickets have been sold before the bills have been put on display.

Anne Shelton and Eddie Calvert will be there. So will Ronnie Hilton, Ronnie Harris, Harry Dawson and Gerry Brereton.

"Hot" violinist, Australian Don Harper, has promised to appear, and further star names on the list are guitarist Bert Weedon, harmonica ace Tommy Reilly, The Londonaires, Michael Martin, Peggy Drake, Patricia Varley.

Ivan Dozin, popular M.D. at the London Metropolitan, will again conduct the orchestra.

★ NOTED with interest from B.E.A.'s Press Arrival List, "Mr. B. B. JUTNER from Nice." Who is this Mr. Jutner? ... Solomon—the famous concert pianist.



# AS PROMISED LAST WEEK, OUR COLUMNIST GOES OVER THE THEME OF 'IS IT THE SWAN-SONG FOR SINGERS?'

### SO WHAT'S THE GOOD OF BEING ANY GOOD?

You could fill the Albert Hall with opera singers, musical comedy performers, soul-stirring purveyors of the big-voice ballad, "pop" vocalists, specialists in 17th century Siamese folk songs, and what have you, who are posing this question today. And if, in the Albert Hall, they could voice the complaint together, you could probably hear 'em in Darlington.

About two years ago, I wrote an article asking, "Is good singing on the way out?" I pointed out that though thousands of singers every year were laying out time, money and effort learning to sing, most of them (from a commercial angle) would have been better employed taking lessons in shear-sharpening, designing covers for milk churns, or doing research into the streamlining of bowler hats.

Reason was that the public, all too often, was more interested in so-called singers who (from an artistic angle) would have been better suited in driving milk lorries, de-capitating codfish, or soldering scrap-iron.

To report that the situation since then has improved would be nice—but utterly untrue. It's no more got better than that time-defying boil on the end of Jimmy Wheeler's nose.

### These Examples Make You Think

**TODAY IN FACT,** ability in singing is, on the whole, of about as much interest to the general public as last week's football forecasts.

Just how, in fact, has the position worsened over the last two years? Like this: that there is a severe falling-off in the fortunes, not only of "straight" singers, but of big-voice ballad singers and "pop" vocalists, too.

In recent weeks, for example, PHILIPS have issued Robert Earl's "Fascination."

This, in my view, is big-voice balladeering at its finest. Yet the record just hasn't showed in the Top Twenty.

Another example: the Dennis Lotis COLUMBIA disc, "I Complain"/"Tammy."

As distinct from Bob Earl (a skilfully trained tenor) Dennis is a vocalist who (apart from his work in a choir when young) has never been taught to sing. Yet he has, in my view, great innate ability, and considerable vocal experience, including a good spell with the Heath band.

His disc, as I wrote when it was released, is a fine example of the vocalist's art. Yet that, like the Earl "Fascination," hasn't hit the Top Twenty.

These, far from being isolated cases, are typical of the trend in operation today.

### Smash And Grab

By Skiffle, R 'n' R

Let's divide our popular vocal talent into two broad categories. First is the one where some degree of voice training is concerned. That includes David Whitfield, Lee Lawrence, Robert Earl, Don Peters, Kirk Stevens, Edmund Hockridge, David Hughes, Malcolm Vaughan, Dickie Valentine and others. It includes no females, since

## ★ VOCAL VIEWS By DICK TATHAM

(with the possible exception of Elizabeth Larner) trained sopranos and contraltos have little or no effect on the public en masse.

Second category is that of the vocalist, who succeeds more through his or her own particular flair than through training. For example: Ronnie Hilton, Ronnie Carroll, Michael Holliday, Jimmy Young, Dennis Lotis, Gary Miller, Dave King, Anne Shelton, Dorothy Squires, Vera Lynn, Joan Regan, Lita Roza, Alma Cogan.

Among these names are some who are still formidable attractions. Yet, as we all know, there has been a smash-and-grab raid on their following by the clamour boys of "rock" and skiffle.

A new set of names has arisen for the teenagers to go crazy over: Tommy Steele, Lonnie

So now what? I believe most of our talented singers and vocalists are (like other people in show business) sweating on the return of the ballad, and the complementary eclipse of "the beat boys."

This, like most ideas, is partly true, and partly moonshine. If anyone in "the business" believes that the ballad is coming back in its old form, I think they're about as much on the mark as a darts player who's three parts cut.

But, in a modernised "beat" form, I think it has every chance of returning.

So, to all those able and experienced vocal performers who think they're not getting all the support they should, and who bemoan the amount of limelight gained by those "with no talent," may I say this:

**IT IS USELESS TO RUN DOWN ROCK 'N' ROLLERS** (as Sinatra is reported to have done, and as several British singers have done to me "off the record").

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# The Singing Doorman



**THE SINGING DOORMAN**—that's 22-year-old RIKKI HENDERSON. Five weeks ago, having done variety and summer season work in Scotland, he left his Glasgow home to take his chance in London.

To keep going, Rikki took a job as doorman at the London Pavilion, one of the West End's largest cinemas.

Then he started trying to make his mark in show business.

He has already scored a disc success—with EMBASSY, the multiple store label. His first coupling "All At Once You Love Her"/"Gold Mine In The Sky" is now on release, and EMBASSY are so pleased with it, he is also recording "Honeycomb" and "Call Rosie On The Phone" for them. Our picture above shows Rikki with London Pavilion manager DOUGLAS WILLS who was the first to tell us all about his Singing Doorman.

—R.M. Picture.

he'll have competition from Nick Todd, Pat Boone's brother.

### My View Of Josef Locke

I HEAR that Josef Locke, whose act I reported last week at the London Metropolitan, has already signed a contract (at a huge salary) to appear in a summer season at Blackpool next year.

I learn, too, that he did excellent business at the Met.

To readers who have asked me to amplify my remarks on the tenor from the land of the shamrock, here goes...

I first heard Joe Locke on the radio about eight years ago. I wasn't too impressed. In 1950, I spent a fortnight in Blackpool, and was dragged along to see him there. I concluded it wouldn't have mattered if he couldn't sing a note; he had such tremendous stage personality.

I still feel that he hasn't a clue about the right way to sing top notes. If he had, they would ring out with enough power to break every window in the neighbourhood.

Yet, as it is, he has sufficient voice for success in front of a popular audience. He has an abounding flair for getting laughs (even though he didn't use it fully on the night I saw him at the Met.). Also, when it comes to selling a song, Joe Locke is the most gloriously hammy singer I've come across. So much so that, while I feel there are things about his singing calling for outright criticism, I could watch him on stage for hours.

### Flashback To

### '52nd Street'

WAS VERY INTERESTED to see, on BBC-TV last weekend, the film "Fifty-Second Street"; I suppose it was made about 20 years ago.

If you mention the name Kenny Baker to Britain's show biz followers today, they'll doubtless say, "Oh, yes; the trumpeter." They probably have never heard of crooner Kenny Baker, star of the above film, who hit the movie jackpot in the thirties.

Yet the people who don't know him probably do know at

(Continued on page 8, bottom of col. 1)

# WHAT'S THE WAY AHEAD FOR BOB EARL, DENNIS LOTIS, AND OTHER SINGERS WITH TALENT?

Donegan, Terry Dene, Johnny Duncan, Chas. McDevitt, Nancy Whiskey, the King Brothers, and so on. Their "pull," as a class, is at the moment greater than the two categories I have mentioned, despite of (or because of) the fact that their singing ability is so meagre as to make Jimmy Young seem like a Wagnerian tenor in comparison.

THEM WITH THE SAME VITALITY, SHOWMANSHIP —AND BEAT.

### More Big Dates

### For Terry Wayne

I'VE STUCK MY NECK OUT over Terry Wayne.

As I reported a few weeks back, I formed a favourable hunch about the prospects of this 16-year-old guitar-playing vocalist on the strength of one disc session for COLUMBIA.

The lad is on a C. and W. kick, which may stand either for country and western or clinging and

wailing, according to whether you're for or agin it. (Me? I try to stay neutral).

As I reported last issue, he's at the London Metropolitan next week on the same bill as the McDevitt skiffers. Now I hear Terry has further dates: Leicester Palace (November 18), Edinburgh Empire (November 25), Leeds Empire (December 2), Sheffield Empire (December 9).

So we'll see whether my neck can stay stuck out or not...

Disc note: Terry has just recorded his own number, "Slim Jim Tie," for COLUMBIA. Coupled with it is "Plaything," on which

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**JAMAICAN SINGER** wishes to take this medium of thanking his many friends who sent him "get well" cards and visited him during his hospitalisation, and to let them know that I am now out of hospital and should be back in the groove soon.—BOYSIE GRANT, ASHDENE, HIGH ST. NORTH, WEST MERSEA, ESSEX.

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# HEARD & SEEN by BENNY GREEN

**I HAD INTENDED NEVER TO TELL THE STORY OF AUGUSTUS TO ANYBODY.**

No man likes to be called a liar, and the story of Augustus happens to be that kind of a story.

I thought I might put a clause in my last will and testament to the effect that the truth might be revealed 50 years after my death, but now I have revoked entirely this cautionary attitude. The reason is that, quite frankly, times have changed.

Stories which 20 or even 10 years ago would have been received with jeers of disbelief are now swallowed whole by a public which gets more and more gullible from day to day.

## ARCHIE THE OCTOPUS

I think the time is past when the story of Augustus would be rejected as a fantasy. Today chimpanzees give art exhibitions, babes in swaddling clothes write novels, top-selling records are cut by what Frank Sinatra this week described as "cretinous goons."

**AMID SUCH HAPPENINGS** I feel that the story of Augustus will be received without the raising of a brow. I know I will feel better about it. There have been times since my first fateful encounter with Augustus when the strain seemed to be too great to bear, and I considered as logically and dispassionately as I could the issue of my own sanity. Now that I can tell the whole world the story my burden will be so much lighter.

**AUGUSTUS WAS AN OCTOPUS** I met seven years ago at Brighton. I was doing a summer season down there and had got into the habit of taking a walk along the beach after work each night to cool off before retiring. One night, by a full moon, I was passing under the props of the West Pier when I heard what sounded like a troupe of dancers performing in quick-step tempo. Now the nocturnal wanderer ought to be prepared for anything but I confess I was surprised. It did not seem natural that a troupe of dancers should be doing complicated routines at such a time and in such a place.

The situation seemed worth investigating. I followed the noise of the dancing as best I could until at last, at the water's edge, flopping about in the surf was a medium-sized octopus. It was humming "Between the Devil and the Deep Blue Sea" and dancing with four pairs of tentacles in perfect synchronisation to its own tempo.

On noticing me the octopus nodded briefly, finished the routine and then dropped on to the pebbles, breathing heavily from its exertions. After a few moments it caught its breath and said to me, "Hi."

"Hi" I replied. "What kind of kick is this, dancing to yourself at three o'clock in the morning on Brighton beach?"

The octopus shrugged, in itself a remarkable feat if you think about it for a moment. "What I do is not commercial. It won't sell. So I just do it for kicks. I'm crazy about music. I love to dance and play. My name's Augustus."

"You love to play, Augustus," I asked, "play what?"

"Why, horn, man," Augustus replied. "Saxophone mostly, but you ought to hear me at two pianos."

"Look, Augustus, I may look simple but who ever heard of an octopus playing saxophone AND piano?"

**HE SAID NOTHING** but slid off to a dark corner of the pier, returning in a moment with an instrument case under each alternate tentacle. "Look, I'll show you," he said. "Two tenors, alto and baritone. I had a bit of trouble forming four embouchures with one mouth but I finally managed it."

He rigged up the four horns, produced from another dark corner of the pier

four music-stands, took a deep breath and began playing "Four Brothers."

The point about all this was that everything Augustus did was perfectly natural or man-like if that is the same thing. He fingered the horns legitimately, produced a modern tone, or tones, and was apparently well-versed in all the latest developments. The great advantage of his method was, of course, that he had no breathing, intonation or phrasing problems. He literally phrased like one man. Or rather, one octopus. He told me he had trouble at first reading four different parts with only one eye, but practice, Augustus always used to say, although it doesn't make you perfect, does make you good enough not to worry.

**I TOOK TO AUGUSTUS.** I liked the guy's style. His baritone playing reminded me vaguely of Harry Carney, and although his second tenor work was a little shoddy, I was in no position to talk. Our friendship grew rapidly. We met under the pier every night for jam sessions, with Augustus playing guitar, bass, piano and drums. When the rest of the band at the Palais asked me knowingly where I went after work every night, I just said, "To have a blow under the pier with a hip octopus." But they never believed me.

At last I tried to get Augustus to turn professional. That was where I made my mistake. Augustus refused point-blank. "I've got a good job down there," he said. "Playing for kicks, that's great. But the minute it becomes a living it all becomes a drag." I did persuade him to do one audition... "just one, no more" that was his stipulation. The agent we went to was a man who couldn't tell Paul Robeson from Rose Murphy and he said, "Too modern. Not commercial enough. The public will never go for all that kind of music."

Augustus looked at me knowingly, waved his tentacles in a salute of multiple farewell, and was off. I have never seen him from that day to this.

**THAT IS THE POINT** about this story which I know nobody will believe. Whoever heard of an artiste in these times with that much integrity? But I swear this is all true. There was something indefinably DIFFERENT about Augustus. I don't what it was but...

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★ **THOSE** who have only read about American humorist Alan King and, so far, haven't been able to make it to the Judy Garland Show at the Dominion Theatre, London, had an opportunity of sampling this fabulously funny American on Tuesday's "Chelsea at Nine" Granada TV show.

You'll note I call Alan a humorist, not a comic. This is intentional, for Alan does not crack gags in the accepted manner. He talks about people he knows, his own experiences, and with a sure, sometimes kindly, sometimes acid-tipped finger, points out our most blatant failings and makes us laugh at ourselves.

Although this is Alan's first time appearing before British audiences, he's been here before (twice), on holiday.

I arrived at the dressing room he and conductor Gordon Jenkins share at the Dominion just as a Transatlantic phone call came through. Tony Martin calling from California. Seems Alan is mighty friendly with baseball managements back home; Tony wanted him to call Los Angeles and use his influence to get Martin a box for the coming baseball season!

"Tony and I are great buddies, and we've worked together for years," explained Alan. "He and wife Cyd Charisse are godparents to my son—Tony Martin King!"

I learn that Tony is thinking about visiting England again, and would like Alan to come back with him.

Eventually we got round to the subject of music: "I started off in show business with my own band... a quintet," said Alan. "We played jazz, did comedy bits, in short, entertained all-round. That's how I discovered I liked comedy."

Alan made himself my friend for life when he told me he thought the Basic band is "the greatest" and as usual, too, with almost every artiste I interview, Ella Fitz and Sinatra come in for the loudest praise on the vocalising side.

Alan is a hi-fi fan, has the latest developments in listening equipment built in at his home.

"I collect a lot of records, per-

# ALAN KING IS A DISC ADDICT:

## 'PLAY 'EM WHEN I WAKE, EAT AND GO TO BED'

haps, because with a collection, you play what you please, to fit your mood of the moment. I put on records when I get up, eat, when I go to bed. Music can set any mood. Know something? I'll bet Jackie Gleason can be credited with instigating at least a million proposals of marriage!"

In every way Alan King is a most interesting guy.

### SH! THE GREAT SACK MYSTERY...

★ **IF YOU RUN INTO** a character round town with his head in a sack, don't be alarmed!

Situation might arise because of yet another bashful singer's reluctance to make his identity known.

MERRY NOLAN'S

## Musical Merry Go Round

What do you make of this?

Following on the heels of the instrumental "Sack Line" record (shades of "The Faithful Hussar!"), comes "The Sack Dress," composed by Mo Mendoza and sung by one "Benny Bell and the Blockbusters" on (PARLOPHONE).

Have you ever heard of Benny Bell? The record company told me Mr. Bell was of an extremely retiring nature, didn't feel like meeting his public just yet! I sat and waited for the boys to cook up another story.

Finally they admitted Benny Bell was the pseudonym of a known and established singer, who used to sing for Parlophone, but decided his record "comeback" on this 'teen-slanted "Sack Dress" should be made with a new name. I was also informed that although Mr. Bell is over 16 he's still mobile, and certainly not confined to a bath chair!

(Thought: Wonder how the bashful Mr. Bell will cope if the record is a hit, and he's asked to appear on the Jack Jackson Show? He'll look great

with his head in that sack!) (Afterthought I'm only kidding... I think the ding-donging Benny Bell sings superb-LEE, stunning-Lee—feeling-Lee!)

### OH! WHERE WAS TOMMY?

★ **DISAPPOINTMENT** was rife in London's Regent Street last Wednesday lunchtime.

A group of 'teen-age girls huddled in the doorway of number 189, anxiously watching arrivals for the cocktail party thrown to open the Street's first Record Store. Norrie Paramor, Frank Chacksfield arrived—without fuss—but still the girls waited. Their concern: whether or not idol Tommy Steele would put in an appearance!

Two o'clock, still no Tommy, and the girls wandered away disconsolately. There's something a little different about Regent Music Limited, in that it is the first Indian owned record store in the country. Wednesday's "do" was supervised by owners Mr. and Mrs. Divas, and a number of her women friends, richly garbed in colourful saris, brought around trays of curry and Indian delicacies.

Norrie Paramor had just come from recording the Jones Boys at an EMI session. "When I saw the boys during the Blackpool season, I thought they had a good chance of succeeding, but since working with them this morning, I feel they're a dead cert for success," opined Norrie.

"We recorded a new version of oldie 'Ukulele Lady'—but thanks to Norman Newell it's got a new title, too. Norman was sitting in a nearby room during rehearsals. Suddenly he bounded in with the suggestion that the number be brought right up to date, change the title to "Rock-a-hula-Baby." The publishers granted permission. The result you can judge for yourself

when the record is released." (Backing number "Cool Baby.") CAPITOL chief Arthur Muxlow also in attendance at the opening. Told me the company's international A and R man Dave Exeter was over here on a "fact-finding" tour, meeting EMI A and R men and their artistes.

Rumour, too, that American conductor of "sweet" music, Jackie Gleason may arrive here before the end of the year on a similar mission.

### THE KAYES ARE WORKING HARD

★ **DROPPED BY** at the Palladium the other night and found the tow-headed Kaye Sisters busy rehearsing mime for the following Sunday's Jack Jackson Show.

Girls have been so busy lately they had to buy a tape recorder; nowadays they use their dressing room between shows for rehearsing new numbers! All three are wildly excited about their appearance on the Royal Command Variety Show.

Carol tells me they've been to every Wednesday matinee so far of the Judy Garland Show.

From the Kayes I wandered down to the Goofers' dressing room, found them sitting in front of their newly installed TV set, watching Val Parnell's "Startime." It was the first time the boys had seen Jimmy Jewel and Ben Warriss, and they loved 'em.

★ **AMERICAN** singer BEVERLY MAHR flew into London on Monday. She used to sing with Russ Morgan, but was heard more latterly as "Julie" on the "Manhattan Tower" LP. She's over here to join husband Gordon Jenkins.

**POWER OF THE DISC** is reflected in the new general release of the Universal - International film, "Tammy." When first issued in Britain earlier this year, it had relatively little success, but so much interest was aroused by the CORAL recording of the title song by Debbie Reynolds (star of the film) that it was decided "Tammy" could be put out again with success.

Besides the Debbie Reynolds version of the song (now No. 3 in the Top Ten) there are others by Dennis Lotis, Kathy Kay, Joe Loss, Victor Silvester, the Ames Brothers, Pat Kirby and Richard Hayman.

Picture on the right shows Debbie being presented with a Golden Disc (to mark the million-sale of her "Tammy" recording in America) by Larry Shane, executive of Coral Records. This took place last week on a Universal-International set in Hollywood, where Debbie is filming in "This Happy Feeling."

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## Trio-Team For Musicals: Composer, Singer, Author

● **PIANIST-COMPOSER,** David Heneker, TV and recording singer, Monty Norman, and author Julian More, have formed themselves into a tripartite team for the purpose of composing and writing musical productions.

This diverse, but complementary group has recently completed "The Apple and Eve," a new style musical action of which takes place in and around a Covent Garden 'pub'.

It has been bought by impresario, S. A. Gorkinsky, who is currently presenting "The Bells Are Ringing" at the London Coliseum.

They are now working on "Espresso Bongo," a play with music, in collaboration with Wolf Mankowitz who wrote the story for the "Daily Express." Plans are going ahead for a spring production.

During the past six years has built up a large following for his nightly piano entertainment at the Embassy Club.

**MONTY NORMAN** (Music and Lyrics): Following long-term engagements as resident singer with Cyril Stapleton's and Stanley Black's Orchestras, went into variety, toured throughout Britain and the Continent. Well-known for his appearances on television, on B.B.C. Saturday Night Shows, and "Starlight." Has recorded for COLUMBIA, and is currently with H.M.V.

**JULIAN MORE** (Book and Lyrics): Commenced writing career at Cambridge University when he acted in and wrote for "Footlights" with whom he also appeared in cabaret at the Dorchester Hotel. Has written two Watergate pantomimes, contributed to several revues including "Airs on a Shoe String."

Is co-author of current musical comedy hit "Grab Me a Gondola" which during November will celebrate its first West End anniversary.

● **TO AMERICA** this week have travelled the fabulous circus family of Smarts. In the posse are the gov'nor himself, Billy; and son, Ronald, and wife. They're taking in America's top spots as well as a journey to Mexico on a "safari" to seek out new talent and animals for their 1958 shot. Happy hunting folks...



## THE HOT, HAPPY FIDDLER

Happy listeners to "hot" Australian fiddler DON HARPER back-stage at Stan Solomons' charity concert at Stoke Newington Town Hall, London, N., last Sunday. HARRIOTT and EVANS, the popular coloured harmonists (who scored their usual big hit at this show), listen approvingly with Don's pianist and arranger LESLIE PAUL (centre). Don, introduced to this country by Tommy Trinder, has made several excellent recordings for the PYE-NIXA label, spent the last two seasons at concerts for the Filey Corporation. Incidentally, Don's mother and father are arriving in England after Christmas for a 15 month stay.



# TONY HALL'S

# Modern Jazz Record Resumé

## CHAMBER MUSIC WITH JAZZ ACCENT

• **"THE CHICO HAMILTON QUINTET IN HI-FF" (12in. VOGUE LAE 12045):** This is already one of Britain's three best-selling LPs (The others are Brubeck's "Jazz at Oberlin" and Chico's first release—LAE 12039).

The Hamilton Quintet plays mostly chamber music with a modern jazz accent. The musicianship of the group, wholly and individually, is above reproach. Chico himself is a most tasteful, musical drummer who hasn't forgotten how to swing when the time comes.

His work also has plenty of humour. Buddy Collette (who has since left the group) is the major solo voice. I prefer him on alto and tenor to flute and clarinet. A thoroughly schooled musician.

Fred Katz, whose background is mainly on the legit side of the business and whose experimental writing has included film scores, etc., does well in his attempts to adapt the somewhat clumsy cello to the jazz idiom. (Though I still remember Oscar Pettiford!) Guitarist Jim Hall is adequate in this setting. (But will be heard to much more telling effect on his forthcoming Trio LP with pianist Carl Perkins and bassist Red Mitchell.) Finally, Carson Smith, a young but seasoned veteran of Californian jazz, whose experience makes him an important asset to the group.

The Quintet can and does let its hair down (witness "Topsy" here) and that's when it's closest to jazz. But the chamber music side, despite the excellent musicianship, intricate time patterns, exotic tone colouring, does not, to my ears, in any way match up to the experiments of John Lewis and the MJQ: if that's the kind of jazz conception you're looking for. The Hamilton unit is too much inclined to "business" and complexity, seemingly for its own sake. I find much of it too contrived. Lewis knows the value of simplicity and uses it to advantage.

Again comparing the group and the MJQ (though it is, perhaps, not very fair to do so as each has its own personality). Hamilton's Quintet lacks any soloist of the stature of John Lewis or, more especially, Milt Jackson, who is the MJQ's only remaining link with the free-wheeling jazz it specialised in when the group first started.

Maybe I'm being unnecessarily harsh on the Quintet. Anyway, it has originality and individuality and deserves a wide hearing. I gave LAE 12039 five stars. I'd like to revise that to read four. *This album is better. And there's one to come from Pacific Jazz which is better still (★★★★).*

### Better Still

• **ALAN CLARE TRIO** with Bob Burns (DECCA DFE 6391): When it comes to solo (or trio) pianists, probably Britain's best three are Alan Clare, Dill Jones and Eddie Thompson. Ask Dill and Eddie their favourite pianist: ten-to-one they'll name, without hesitation, Alan. Currently featured at the Star Club, London, Alan, the most modest of men, has the most fantastic "ear" of any pianist I know. I'd say that the same goes for his harmonic sense. Visiting Americans have, deservedly, marvelled at his playing.

This EP, his second, is an improvement on his excellent earlier effort. For the first time on record, he sounds really relaxed.

You can imagine a row of pint beer glasses beside the piano and all the smoky intimacy of a club. He's backed here by bassist Lennie Bush, a tremendously improved musician who has never been better recorded by Decca, and Tony Kinsey, whose brushwork is in perfect sympathy. Bob Burns, the fine all-round Canadian reedman, is added on bass-clarinet for "Sometimes I'm Happy" and "It's Easy To Remember." The latter creates a beautifully relaxed mood: a fine track. The former didn't impress me so much.

The Trio offerings are "How Long Has This Been Going On?",



taken at a faster tempo than usual and given a two-beatish treatment, which I felt was out of character with the tune and its mood. Finally, "Easy Living," a gem of performance with Alan in pensive and poignant mood. Ray Horricks (the A and R man) and Alan should be pleased with this EP. Particularly "Living" and "Remember."  
*A fine British record (★★★★).*

★ **CLUB CORNER:** Norman Isow's "Jazz at the Doric", Brewer Street, London, W. has switched to a more modern policy. Resident now: great trumpeter Dizzy Reece's Quintet and excellent altoist Bruce Turner's Jump Band. They'll open now on Fridays (not Thursdays) and Saturdays . . .

★ **RIK GUNNELL'S CLUB "M"** started weekly Wednesday sessions last night in

**LAST WEEK** must have seen enough jazz activity to satisfy the most exacting of fans. And more people attended jazz performances up here than for many a long month.

In Glasgow and Edinburgh Count Basie played to audiences totalling approximately six thousand, whilst in Glasgow about twenty-two hundred people bought tickets to hear Chris Barber and The Vernon Jazz Band—nearly filling the hall. At the Metropole Theatre eight thousand paid to see and hear The Clyde Valley Stompers.

Moreover, two Scottish groups played to ready-made audiences. The Esquire Jazz Band, having been lucky enough to find a vacant spot at the Pavilion Theatre, were heard by ten thousand, and, according to T.A.M., for two-and-a-half minutes Ian Campbell and his Rock Spot were seen by a television audience of about 350,000.

S.T.V. continues to feature jazz combos in its Fanfare programme. The Charlie Gall Quartet has a repeat date tonight, and the Downbeats Skiffle Group are waiting a promised second spot. Also we will probably be scene-viewing trios or quartets from the bands led by Chic Chisholm, Dom Sims and Eddy Johnson.

### Chic Moves To Blantyre

**CHIC CHISHOLM'S** Jazz Show-band continues to be employed by the Lanarkshire Corporation Saturdays and Sundays, but they have been moved from Larkhall to Blantyre.

Every Wednesday now they are playing for the Cambuslang Ranger F.C. at the Rangers park there.

place of Fridays. Still open Sundays, (most) Saturday evenings and every Saturday all night . . . **JEFF KRUGER'S** "Jazz at the Flamingo" continues open every Wednesday, Friday, Saturday and Sunday — with the Florida still on Saturdays.

• *Coda: all four clubs are within half-a-mile of each other. And all are doing good business.*

★ **WEST COAST scene:** I've just heard two tracks from World Pacific's outstanding LP by Bing's son, Gary Crosby (due out soon on VOGUE). Ace altoist Bud Shank heads a truly international orchestra in support. Recorded in Germany . . . **CONTEMPORARY.** Les Koenig's label, who are to sign Britain's Victor Feldman, have also pacted pianist-composer André Previn. Contract calls for 12 albums in three years including some classical recordings.

# Envoy Label Seeks New Disc Talent

## R.M. WILL HELP JUDGE AT LONDON AUDITIONS

**ENVOY, THE NEW DISC LABEL,** is to make an all-out drive for new recording talent during the coming weeks, and the RECORD MIRROR has been asked to help.

Applications for auditions are invited from all types of singers, vocal teams and instrumental groups. They should be made by letter to Alan Stagg, Envoy Records, 44 Clifton Hill, London, N.W.8. (Mr. Stagg is taking over A & R duties during the absence, through illness, of Mrs. I. Wallich, director of ENVOY).

Auditions will, in most cases, be held under studio conditions. Applicants living a long way from London may, if they wish, submit private recordings for preliminary judging, but a personal hearing will be necessary should they reach the final stages.

Mr. Stagg told a RECORD MIRROR reporter this week: "I feel sure, in the present record boom, there is plenty of room for new labels to expand. If there is new British talent in existence which deserves to be put on disc, we shall do our utmost to provide the opportunities."

Judging of the entries will probably be done jointly by representatives of the ENVOY label and the RECORD MIRROR.

### IS THIS ART'S FINEST L.P.?

**THE ART TATUM TRIO** (Art Tatum (piano), Red Callender (bass), Jo Jones (drums))

"Just One of Those Things"/"Isn't It Romantic?"/"Love for Sale"; "I Guess I'll Have to Change My Plan"/"I'll Never Be the Same"/"Blue Lou"/"More Than You Know"

COLUMBIA-CLEF 33C.9039

**TATUM** is the idol of so many professional pianists. His technique is quite superb. He was born in Toledo, Ohio, in 1910 and first learnt to play the violin. Shortly afterwards he turned to his true love, the piano, and proceeded to carve for himself a unique reputation as a solo musician.

I have heard so much praise of Tatum that I have actually flinched at playing his records—particularly as I find his habit of indulging in limitless scales and runs rather irritating.

So, faced with one of his last recordings made in the very good company of Red Callender on bass and Jo Jones on drums, I was partially placated by a pianist friend of mine who told me that here was his finest LP. And I freely admit that, when he does swing, he is far beyond any mere criticism I might try and make. But these runs and arpeggios continue to break up the mood. Like Pee Wee Russell's famous croak, Muggsy's mute and Basie's economy, Tatum's tricks just happen to annoy me.

But, if you happen to share my piano-playing friend's enjoyment of Art Tatum, runs notwithstanding, I can assure you that here is the best of all the Tatum I have heard. I just had to mention my own dislike of certain idiosyncracies and I'll leave it at that.

**JAMES ASMAN**  
*More Traditional Jazz Reviews on opposite page.*

# They Crowded To See Basie, Barber And The C.V. Stompers

The band is now managed by Mr. McQueen, of Larkhall, and reports one change in personnel as saxist Dave Jenkins leaves them. He is replaced by A. C. Pollok, who joined this week straight from the Dennistoun Palais Band. Pollok has been around quite a bit, having played with Harry Leader, Joe Daniels and Felix Mendelssohn!

★ **FINALS** of the Airdrie talent contest were held on Wednesday at the John Wilson Town Hall, first prize being claimed by a singer, Jim Marshall. Jazz represented by the Downbeats Skiffle Group, took the second award.

### Founder Member Quits Regency

**SURPRISE OF THE WEEK** among the Glasgow purists was a personnel change in the band resident at the Regency Jazz Club every Sunday and Wednesday.

Alistair Jeffrey has rung me up to inform that one of the founder members of the group is leaving him.

When I asked Arthur Baird the reason, he just said that the band's diary, covering four or five nights every week, was getting a bit too much for him because of his daytime work commitments.

He is being replaced by banjo/guitarist Tony Lang, currently with The Esquire Jazz Band.

★ **SCOTTISH COLLEGE** of Commerce is planning a series of fortnightly Saturday evening jazz-band dances commencing this



Saturday (Nov. 9), when the music will be supplied by Charlie Gall and his Mainstreamers, featuring their TV attractions the Gall Quartet, and the Campbell Rock Spot. This will be the first time their canary — Margaret Dempsey—has sung for "the students."

★ **JAZZ FAN PROMOTER** Joe Watt, of Bellshill, writes in to tell me that he has planned a New Year's dance in the Tannockside Welfare (Jan. 1-2), from 9 p.m. till 3 a.m.

Bands are usually in great demand for that (and the previous) night, so there's nothing like getting in early, Joe — but I hope you've got your bands under contract!

★ **FINALLY, A WORD** from manager Ian MacRae, of Catrine, Ayrshire. The "Southsiders" Skiffle Group was first formed in September, 1956, and at that time comprised only three members playing banjo, guitar and washboard.

There were many changes in the months that followed and finally they settled down to a line-up of banjo, two guitars,

T-bass and washboard. Many engagements for ten-minute spots at local dances led to the group's entry in a Scottish newspaper's Skiffle contest last May where they succeeded in passing the beats but were not placed in the finals.

This August a competition was held in the Pavilion Ballroom, Ayr, whilst two of the members were away on holiday. So the remaining three approached "Scoonie" Park to join them and, entering the contest as a foursome, the Southsiders took second place.

When the holidaymakers returned, a female vocalist was added making up the current seven-piece combination.

Personnel: "Scoonie" Park, banjo/mandoline/violin, a local cemetery superintendent who is the leader; two nineteen-year-old guitar-playing trainee miners, Jimmy Hilditch and Tommy Baird (Jimmy doubles mandoline. Tommy sings); a couple of eighteen-year-old apprentices, metallurgist Bill Park who plays guitar and banjo and mining surveyor Tommy Wilson who scrubs, another trainee miner Johnnie McDougall on the bass, and the seventeen-year-old canary Morag McMurtrie.

### By C. P. STANTON

Recent highlights were October 11 when the group fulfilled three engagements and won a competition all in one night: the Ritz Ballroom, Irvine, which won the title of all-Ayrshire Skiffle Champions will long be remembered; playing in Cumnock with the Clyde Valley Stompers; and at concerts with Ricky Barnes and with Chris Barber.

### Scottish Band NOVEMBER Diary

- ARMSTRONG — 8-10 and 15-17 Royal Crescent modern jazz club.
- BAIKIE 10 Condon Club.
- CAIRNS—9 White Craigs; 10 Hot Club; 16 White Craigs; 17 Hot Club.
- CHISHOLM — 7 Castlemilk; 8 Cambuslang; 9-10 Blantyre; 13 Cambuslang; 14 Castlemilk; 15 Cambuslang; 16-17 Blantyre.
- DAVISON—16 Hughenden.
- DOWNBEATS—9 Woodend.
- EAST COAST—10 and 17 Dundee Jazz Club.
- ESQUIRE—9 Killermont.
- GALL—7 STV (Quartet only); 9 College of Commerce, Pitt Street; 10 Stompers Club; 16 Woodend.
- KINGPINS—9 and 16 Q.M. Union.
- MENNAIR—9 Woodend; 16 Stud Club; 17 Condon Club.
- PHOENIX—10 Cowie.
- ROYAL MILE—10 Condon Club.
- ROSS—9 Broomhill; 14 Agricultural College; 16 Broomhill.
- MENICHOLO—16 Netherlee.
- SIMS—9 and 16 Partick Burgh Lesser Hall.
- STEADFAST—9 and 16 Mahogany Hall.
- STOMPERS—8 Selkirk; 9 Haddington; 10 Rosewell; 11-13 Border dances; 14 Barrow-in-Furness; 15 Dumfries; Newcastle City Hall (England); 16 Rosewell.
- VERNON—9 Clarkston; 10 and 13 Regency Club; 16 Tech. College; 17 Regency Club.



# James Asman Quotes Some Intriguing Examples Of The Emotions Of 'The South'

**THE ART OF POETRY MIGHT SEEM TO BE A LONG, LONG WAY REMOVED FROM JAZZ, THE ORDINARY SUBJECT OF OUR WEEKLY COLUMN.** But, when we regard the folk content of the Afro-American music which is, after all, the core and heart of jazz, we soon find ourselves entranced by the rough-hewn but delicate imagery of the lyrics of the songs of the backwoods Negro.

some extent because it is, after all, instinctive and untutored. "I'm chopping the bottom with a hundred years, Tree fall on me, I don't bit more care..."

## PRICELESS...

"Murderer's Home" (NIXA NJL 11) is yet another priceless album from the files of the American folkologist, Alan Lomax. It contains so much of this desperate poetry, so much of the misery of men condemned by a hostile society to a life of hard labour and cruelty. It is, even more than the first Lomax document, "Blues in a Mississippi Night" (NIXA NJL 8), a rare and truthful example of American Negro song. In the numerous work songs the incredible poetry breaks through the clinking of the hoes in the irrigation ditch, spewing out of the dark mouth of a leader as he directs with rhythm and music the thrust of driving group work.

"Love is like a faucet, it turns off and on, But when you think it's on, babe, it's turned off and gone."

For many people, it is this quite delightful folk poetry which makes so many Blues worth serious study. Like all good art it speaks quite firmly of natural things—of the treatment meted out to coloured travellers in the South, for example...

"I'd rather drink muddy water, Lawd, 'n sleep in a hollow log, Than stay in this ol' town, treated like a dirty dog." Or this little couplet... "I'd rather be a catfish swimming in the deep blue sea, Than stay down in Texas, treated like they want to do poo' me."

But the subject chiefly in the minds of these dark troubadours is sex, and on it they wax extremely eloquent when they sing, "I stay drunk so much I can't tell night from day—but the woman I love, she treat me any ol' way."

Even down in the hell of a Southern jail the motif remains the same, if the expression is more bitter...

"When she walks, she reels and rocks behind, Ain't that enough to worry a convict's min'."

When we do study the words of a Blues the shutters of another world, dark, bitter and almost unbelievable, open up before us. Billie Holiday, known familiarly as "Lady Day", wrote a revealing autobiography which was published in the States and serialised in the English Sunday newspapers.

It was a stark, terrible story of a coloured girl who tasted the very dregs a so-called civilisation could offer to the under-privileged. Although the book is not available here and not everyone has read the Sunday paper, her story can be heard in a new form in the COLUMBIA - CLEF release of "Lady Sings the Blues" (33CX. 10092).

Billie Holiday has a rare talent for transmitting her emotion out of her own songs to the listener. Not only the strong condemnation of Jim Crow treatment in Lewis Allan's moving "Strange Fruit", but in her emotional versions of famous popular songs and original Blues. Yet Billie, for all her greatness, is a sophisticated artiste, a singer born and bred in the big cities, a victim of the rapaciousness of organised society. Her poetry is the deliberate kind, the written words of Lewis Allan, or the more polished work of Hart and Gershwin. In the hopeless bitterness of Parchman Prison Farm the emotion is even more basic, to

And remember when you hear the whole line shout "Ho Rosie, Hey-a yello' gal!" that these are men with no spark of warmth or affection in their lives, no degree of human tenderness. As Lomax once wrote nearly 20 years ago for the Washington Library of Congress, "the whole line moving down an irrigation ditch, every foot and every hoe moving together; when you see the fierce laughter flash in the hot Mississippi sun; when you hear them yell their approval over an ironic-line—you feel that here in the darkness of the lower depths of society, man's courageous and unconquerable spirit and his longing for freedom express themselves in a fashion never to be controverted."

"I seen little Rosie in my midnight dreams, O Lord, my midnight dreams, O Lord, my midnight dreams."

"Big-leg Rosie at the women's walls, Well, now, she got her twenty, O Lord, and I got 'em all, I got 'em all, O Lordy, I got 'em all, She got her twenty, Lordy, I got 'em all."

(Chorus) "Ho, Rosie, Hey-a hey-a! Ho, Rosie, Yallo' gal!"

"You told a promise when you first met me, Well, now, you wasn't gonna marry, till-uh I go free."

"Say, little Marie, a-let your hair grow long, Oh, well I be your barber when-uh I come home, I come home, good Lordy, I come home, Be your barber when-uh I come home."

(Chorus) "Ho, Rosie, Hey-a hey-a! Ho, Rosie, Ho, Lord, gall!"

The field recordings included in Lomax's "Murderer's Home" were recorded in 1947 among the prisoners in the Mississippi State Penitentiary at Parchman. Title of the album comes from one of the poignant songs the convicts sing, "I ain't got long, I ain't got long, in this murder's home..."

Unlike the first LP, this is almost entirely composed of recorded examples of Negro folk song, of hollers, work songs and the prison Blues which convicts cry out to the accompaniment of a guitar or mouth-organ. They wail their group music as they hammer and thrust their hoes in perfect

# This Folk Poetry Makes The Blues Worth Studying



principally those of Hines and Basic. But he swings, and this is a very entertaining LP.

rhythm. Here we have the very heart and soul of jazz, in these strange African based chants.

In the sleeve-notes, which are the most revealing I have ever read, Alan Lomax writes of the background to these recordings, sketching in the awful story of life in these slave camps.

"In the southern penitentiary system where the object was to get the most out of the land, the labour force was driven hard. The men rose in the black hours of the morning and ran all the way to the field, sometimes a distance of several miles, with their guards galloping along behind them on horseback. The swiftest workers headed each gang and the others were compelled to keep pace with them. Anyone who did not

keep up or who rebelled was subject to severe punishment. I saw men who had worked so long and hard that their feet had turned into masses of pulpy bones. I heard everywhere of men working till they dropped dead or burnt out with sunstroke."

Because this second album is a significant part of the jazz history, and because it reveals so clearly the background out of which so much folk song sprang, I recommend it very urgently indeed.

It is amazing, too, to realise just how these Negro convicts, singing their crude, fervent folk songs as they work in the farms and the fields, can swing by suggestion. No modern rhythm section, no drums, no instrumental support, and yet the music rocks along with an amazing force.

## HIS OWN PERSONALITY

### SUNNY SIDE UP

Benny Payne plays piano and sings. (Benny Payne (piano and v.) with Rusty Dedrick and Jonah Jones and Joe Wilder (tpts.), Phil Flatbush (tenor), Mundell Lowe (guitar), Trigger Alpert (bass), Don Lamond (drums), "I'm Gonna Sit Right Down and Write Myself a Letter"/"You Were Meant For Me"/"I Understand"/"When Somebody Thinks You're Wonderful"/"If I Could Be With You"/"Sunny Side Up"/"Ooh! What You Do To Me"/"Ain't Misbehavin'"/"The Most Beautiful Girl in the World"/"Blue Turning Grey Over You"/"Memories of You"/"Glory of Love")

LONDON LTZ.15103

THE FIRST TIME I heard of Benny Payne was as a partner to Thomas "Fats" Waller, and in his latter-day work he very obviously echoes the style of the master, more faintly in his piano

## THIS IS TOO MUCH FOR ME

### TRUMPETS ALL OUT

(Harold Baker, Emmett Berry, Art Farmer, Ernie Royal and Charlie Shavers (trumpets); Don Abney (piano), Wendell Marshall (bass), Bobby Donaldson (drums). "Five Cats Swingin'"/"Blues in 6/4"/"Trumpets All Out"/"She's Just My Size"/"Ballad Medley"/"Low Life")

LONDON LTZ.15093

ERNIE WILKINS, Basie arranger and saxophonist, first organised such a session as this when he produced "Top Brass" with the differing trumpet styles of Ray Copeland, Joe Wilder, Ernie Royal, Idrees Suleiman and Donald Byrd (LONDON LTZ. 15013). This LP is the result of a second attempt to find a "new" sound in the combined styles of five well-known trumpeters.

I may be a "square" (whatever

# LATEST... T. J. Reviews

## GEORGE LEWIS IN HIFI

George Lewis and his band (George Lewis (clt.), Thomas Jefferson (tpt.), Bob Thomas (trmb.), Alton Purnell (pno. and v.), Alcide "Slow Drag" Pavageau (bass), Joe Watkins (drums and v.).

"Original Dixieland"/"Four or Five Times"/"Struttin' With Some Barbecue"/"Salty Dog"/"That's a Plenty"/"Move The Body Over"; "Don't Give up the Ship"/"Didn't He Ramble"/"She's Cryin, For Me"/"Tishomingo Blues."

VOGUE LAE 12059

## KID ORY'S CREOLE JAZZ BAND

(Kid Ory (trmb. and v.), Alvin Alcorn (tpt.), George Probert (clt. and sop. sax), Barney Kessel (gtr.), Ed Garland (bass), Minor Hall (drums).

"Savoy Blues"/"A Good Man Is Hard to Find"/"Just a Closer Walk With Thee"/"Shake That Thing"; "Copenhagen"/"Royal Garden Blues"/"Mississippi Mud"/"Tin Roof Blues"/"Indiana."

VOGUE (Good Time Jazz) LAG 12064

I HAVE bracketed these two albums together for review because of the strange inconsistencies which exist between them, and in both.

The George Lewis LP is the latest evidence of the changes which have taken place within this popular unit. The immediate difference can be heard in the rhythm section where the absence of Lawrence Marrero has a pronounced effect. Lewis has not replaced the banjoist and the new sound is carried very sprightly by piano, bass and drums.

Despite the work of Purnell at the piano, depending heavily at times on strong chord figures, the change is startling. Slow Drag's solid bass is as effective as ever and Joe Watkins' drumwork is both lively and driving. But the die-hard tradition of the plangent banjole-based rhythm is gone, and my guess

is that with it will go the Lewis fans who happen to like the banjo plonk more than they realise.

But the music is as forthright as ever it was with Lewis, perhaps less soulful and much more agile in a vaguely "white" Dixie fashion. The warm and facile trombone of Bob Thomas is a far cry from the circus-styled rorting of Jim Robinson and Thomas Jefferson is sometimes inclined to blow wildly and, dare I suggest it, incoherently, too.

But, after a dubious start on an unsuitably fast Dixie number, the band manage to create moments of ensemble pleasure. Alton Purnell's raggy piano is excellent, whilst the Bob Thomas trombone reminds us of Ory in a better mood.

Which logically brings us to the Good Time Jazz album of the Kid Ory Band—and more contradictions. The Ory music fails where Lewis succeeds. There is boredom here, and vulgarity. The incursion of so many white musicians has brought a West Coast flavour which reminds me of Turk Murphy rather than the classic Ory band sides of some years back such as "Creole Song" and "Blues for Jimmy Noone."

Barney Kessel was obviously incorporated into the band during its visit to Hollywood for this recording date. Minor Hall, under some sort of misguided instructions from the leader, never eases up on a monotonous four-beat rhythm. The band sound is uninspired and seldom swings at all. Where Lewis, so often accused of plodding rhythm sections, swings along with a professional grace and technique, the Ory group make heavy weather of very obvious "white" tunes and never pull themselves out of a self-imposed rut.

Ory himself is concerned with corny rips and snorts for the most part, plus some vocals which reach no greater heights than those of Watkins and Purnell in the Lewis band. But, let us be frank, the Lewis album has life and personality. The Ory LP has none.

# JAMES ASMAN

work and much more clearly in his singing.

But it would be a mistake to assume, as I have no doubt many will, that Benny Payne is merely a Waller imitator. He has his own personality.

The powerful wit of Fats has given way to a gentler humour. Payne sings best where the tempo is lively, and the least successful number is "Memories of You" where he becomes too soulful for listening comfort.

In "Glory of Love" faint traces of his long association with the "pop" singer Billy Daniels can be discerned, and these are not particularly welcome or apt.

But, in the swinging, attractive accompaniment, the mood of the album is in every way enlivening. Whilst his singing is almost as invigorating as Fats, his piano work exhibits several other influences,

that is), but I can't, for the life of me, understand the real purpose of all this, except that it might be just one of those musical gimmicks which I dislike so much. The sound of five trumpets, together or one after the other, is too overpowering for me to stomach. I searched for a cessation of the monotony, and found it all too sparingly in Don Abney's facile if rather unenlightening piano work.

Not that Messrs. Baker, Berry, Farmer, Royal and Shavers aren't extremely able trumpeters. It is that, throughout the whole of the music, the emphasis which is laid on one particular type of instrument is just too much for me. Only in the solo work of Emmett Berry do I find a degree of pleasure, lessened considerably by the surroundings, and in the clever arranging of Wilkins when the trumpets play ensemble for a final chorus.

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# BASIE SMASHES PREVIOUS RECORD

## Extra Concerts at Gaumont State

COUNT BASIE has broken the box-office records he set up during his April visit. Attendance figures everywhere on this current tour have been increased.

All seats for Basie's next London concert, at the Royal Festival Hall on November 16, have been sold.

In view of the orchestra's success, Harold Davison is presenting it at an additional afternoon concert at the Gaumont State, Kilburn, London, on November 24. The evening concert will be Basie's farewell appearance of the tour and his last performance in Britain for at least a year.

Meanwhile, interest in Basie's "Ol' Man River" has been accelerated since it was announced that this number has been selected for the orchestra to play at the Royal Command Variety Show on November 18.

If time permits, Basie will also play "April In Paris."

ERIC DELANEY'S recording of "Fanfare Jump," in which he features five drummers, will be a mid-November release from Nixa. It's backed with "Jingle Bells."

Eric's "Time For Chimes" is being used as a signature tune for the Pye-Nixa group's weekly Radio Luxembourg programme.

## 'MR. B.' COMPLETES ALBUM IN PARTS

BILLY ECKSTINE flew to Paris on Sunday to complete the 12 in. LP he is recording for Barclay Records. He has now left for New York where, on November 10 he will appear in the Ed Sullivan TV Show.

## Tony Crombie Is Holding Auditions

BANDLEADER TONY CROMBIE, working in conjunction with the Derek Bolton Agency, will be on a talent search (particularly for vocalists) this coming Saturday.

Auditions are being held at Mac's Rehearsal Rooms, Great Windmill Street, W.1. Applicants with names with A-M as the first letter should come between 10.30 and 12.30 midday; others between 2.30 and 5 p.m.

## VOCAL VIEWS

(Continued from page 3)

Just two songs he made famous—"Love Walked In" and "Remember Me?"

"Fifty-Second Street" also was a quaint reminder of the light, high-pitched, rather effete crooning style which was the vogue in those days.

In America it was represented by Baker, Dick Powell, Phil Regan ("the singing cop"), Joe Morrison (who starred in "Love In Bloom," opposite the late Dixie Lee, who was Bing's wife), Allan Jones, Lanny Ross and others. Britain's most successful representatives of the style were Les Allen (Canadian, who vocalised with Henry Hall before going solo) and the late Al Bowlly.

But there's another point of vocal interest in "Fifty-Second Street." It has a performer who is not listed, and who has little to do but yell "I'm singing in the rain." It's... Jerry Colonna. Why does he get no farther than that? From two attendant trumpets come streams of water to silence him.

# FRANKIE'S LEADING LADY



EXCLUSIVE RECORD MIRROR picture of FRANKIE VAUGHAN and his leading lady, JACKIE LANE, for his new film, "Wonderful Things". Jackie played a small part in Frankie's first movie, "These Dangerous Years" ... as a result of that—promotion in a big way! — R.M. Picture.

# J. H. CONGRATULATES B. B. ON FIRST ANN.



Among the many celebrities who attended BRUCE BRACE'S first anniversary party of Winston's Club, Clifford Street, London, W., last week-end was JACK HYLTON here seen congratulating the host.—R.M. Picture.

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- **MURDEROUS SEASON** thus far for new arrivals in the Broadway legit area. "West Side Story" (of which more anon) only musical success to date, but it'll probably be joined in hit land this week by the Eddie Foy-Stephen Douglass - Gretchen Wyler topped "Rumple." Douglass was last seen in London in Drury Lane's "Carousel" while song-and-dance man Foy will be on local screens shortly via the celluloidal "Pajama Game" ... Second arrival this week, "Jamaica," may make it, too, though show's prime asset seems to be Lena Horne (which ain't a bad asset!).
- "West Side Story," with no names in its teenager cast, is an unqualified smash but represents possibly the ultimate in the dance-heavy musical theatre. With no voices worth mentioning, its Leonard Bernstein punchy score is literally hurled at the audience via Jerome Robbins powerhouse and violent choreography. Cast is on a football team basis with doctors standing by to treat bruising injuries sustained in the course of each evening's incredible dancing performances! Updated Romeo and Juliet story has native New Yorkers battling immigrant Puerto Ricans and via the sensitivity of Carol Lawrence and Larry Kert as the star-crossed lovers, reaches moments of rare beauty to contrast with its basic taut ugliness.
- **TIMES Square** has, apparently, had a surfeit of Dylan Thomas with "Under Milk Wood" faring not too well after the readings of one-man-show Emyln Williams. Theatre shortage being even more acute here than the West End, critics deplored having a legit house tenanted by a cast of just one, felt Williams should have used the concert stage.
- **FRANK SINATRA**, the "Sputnik" of show biz but with seemingly more endurance, is all over the place and just as fabulous. Every disc programme pays ear service to the love me—hate me finger snapper, he stars in two of the biggest new films on release and, be-times, comes into millions of homes every week on the small screens. Currently he's being carved up by the critics for the arrogance displayed on his own TVer, yet, in company with Crosby on a "special" starring the two some nights back, he was the epitome of charm. Bing gets credit for making a gent out of a guy for whom the papers print a special glossary of words and expressions that surround his improbable world. For instance: a "gasser" is a wonderful experience; a "barnburner" is a giant-sized "gasser"; a "bomb" is something terrible and a "mouse" is any sweet, lovable doll!
- **JUDY HOLLIDAY** and **SYD CHAPLIN** have completely cooled off and, since the lady always has her way, Peter Lawford replaces Chaplin in the still top grossing "Bells Are Ringing." Ginger Rogers tops the touring company, due to get under way in January, and would like Chaplin to join her. Betty Garrett-Larry Parks duo, supposed to head the touring company, got the brush-off after their two weeks tryout when the Broadway principals were vacationing. Marge and Gower Champion, originally bruted to top the London "Bells" company are expecting the Stork, which may account for the change of plans.
- **THE FIDDLE-PLAYING** Liberace, George, has just formed his own personal management organisation.
- **NEXT TIME** you take a peek at the Phil Silvers TV Show on BBC, pay special attention to the guy named Joey Ross. You'll probably be seeing him later as Wallace Beery in Beery film remakes.
- **ERNIE KOVACS**, big London hit in the recently reviewed "Operation Mad Ball" film readying a night club act with wife Edie Adams (Daisy Mae in last season's holdover hit musical, "Li'l Abner," which just ain't for London) for a Las Vegas debut in mid-November. May presage an eventual London appearance where the zany Kovacsian humour should bowl 'em. Watch out for a new Kovacs-written novel "Zoomar," full of TV burlesque and easily identifiable characters. Comic was accused of writing it in ten days, but he swears it took two weeks!
- **GEORGES GUETARY** remembered in London for "Bless The Bride," and recently in a Sunday Night Palladium TV show, gets a Broadway musical tagged "Portofino," due to start rehearsals in December.
- **ERROL FLYNN**, on the basis of his work in "The Sun Also Rises," gets the title role in the projected "John Barrymore Story."
- **LATE BILL JOHNSON'S** wife, **JET MACDONALD**, has returned to the theatre and is currently playing Ado Annie in an "Oklahoma" revival at a famous playhouse in New Jersey.
- **WONDER** what this town will make of Olivier's broken-down music hall hero, "Archie Rice," when "The Entertainer" opens here? Archie's day has long since disappeared over here, but only recently in Britain. Could be rough going.
- **BING**, OUT WITH HIS first waxings for the Kapp label, "Never Be Afraid" and "I Love You Whoever You Are."
- **AT LAST** a screen voice gets credit on the LP soundtrack. Forthcoming "Helen Morgan Story" (you'll see it as "Both Ends of the Candle") gives the cover to a big likeness of Gogi Grant who ghost-voices for Ann Blyth in the pic.
- **EX-LONDONER ALAN DEAN** out with his first for the new Roulette label with "The Heart of a Fool" and "How Far Can Any Man Go?" "Fool" has the potential.
- **FEE TV** (pay as you view) making big strides with the networks watching results like hawks and ready to follow the money if and when.
- **TV UP TO HERE IN WESTERNS**, new and old, with the latest, "Maverick," coming within an ace of knocking the almost impregnable Ed Sullivan Sunday night show off its top rating perch.
- **WATCH FOR** the finest Disney film in many a moon when "The Adventures of Perri" turns up. Perri's a squirrel and you'll go nuts about him!



**Introducing . . .**

# ACE GUITARIST LAURINDO ALMEIDA

(And His Fine L.P. Disc)

**SALUDOS, AMIGOS!**

THIS week the guitar is again the object of "Foreign Fare's" attention. It's a particular guitar this time—the one played by Laurindo Almeida.

I expect most of you are familiar with that name by now. Laurindo has won fame and attention in many countries with his virtuoso guitar playing. A large measure of that success is due to his extraordinary versatility of repertoire.

Laurindo was born in the Brazilian city of Sao Paulo on September 2, 1917. He began playing the guitar as a boy; the first part of his varied career took place in his native country.

He was a staff musician at Radio Marink Véiga in Brazil's capital, Rio de Janeiro, and led his own orchestra for over five years at the famous Casino da Urca in the same city.

Then in 1947 he decided, like many other South American musicians, to go north and try his luck in the United States. He arrived in that country without being able to speak a word of English, and eventually joined the ranks of the Stan Kenton Orchestra.

His Brazilian musical background, coupled with his innate feeling for jazz, rapidly made him an outstanding star in the Kenton constellation. He brought an entirely new flavour and conception to jazz guitar technique which met with unanimous approval from critics and public alike.

His three years with the Kenton band were not one-sided ones as far as benefits and advantages were concerned, either. Kenton and the boys helped him a great deal in music and outside in the social world, and Laurindo is warm in his praise and appreciation of Stan the Man.

Having excelled in his native

released a 12-inch album which amply demonstrates Laurindo's ability in this sphere of music. It is—

"Guitar Music Of Latin America." Etude No. 11—Etude No. 5—Prelude No. 4—Prelude No. 3 (Villa-Lobos); Bullerías Y Cancion—Tehuacan (Lamento Y Danza) (Barroso); Preludio Para Guitarra, Op. 5, No. 1—Choro De Saudade (Song Of Longing) (Barrios); Vals (Ponce); Preludio Y Tremolo—Invention In Two Parts—Cajita De Musica (Music Box) (Almeida). (CAPITOL P8321)

The sleeve note of this LP is one of the most interesting and erudite which I have ever had the pleasure of reading. Written anonymously, presumably in America, it explains the music perfectly as well as giving absorbing sidelights on the various composers.

I'm not one of the clique of critics who endeavour to fool their readers that they know everything about everything. The classical



BY  
**NIGEL  
HUNTER**

"FOREIGN FARE" proteges Rikki and John Vaughan from Colombia impressed many with their performances in last Saturday's BBC "Guitar Club."

MET A. P. Sharpe, well-known exponent of Hawaiian music, recently. He now works with a fretted instrument firm, doesn't seem very interested in returning to active role in Hawaiian music, despite rumours of impending Hawaiian "craze" and BBC interest. "Foreign Fare" not learning Polynesian yet, therefore.

## LATIN-AMERICAN DRUM BEATS

DORITA and Pepe's VOGUE album is to be called "Amor," will contain colourful collection of Latin American love songs.

VOGUE chiefs very enthusiastic about this talented pair, plan series of guitar duet EPs to follow LP.

THE Guarani, famous Paraguayan folk singers on Continent ranking second only to Los Paraguayos, are eager to appear in England. Marvellous opportunity for impresario looking for something new, individual, universally appealing and musically.

Adios until next week.

We must again remind readers who send us letters for publication that the name and address of the sender MUST be stated. Letters with no name, or a name with no address, will NOT, repeat NOT, be printed.

## FOREIGN FARE

Brazilian music and American jazz, Laurindo wanted to extend his scope still further. In 1950 he parted with the Kenton organisation on amicable terms, commenced introducing more classical material into his repertoire, written by well-known Spanish and South American composers.

His efforts in this field were as successful as his previous work in lighter mediums. He has played programmes of classical guitar music to packed houses at such famous American auditoriums as New York's Carnegie Hall, Chicago's Civic Opera House, and the Hollywood Bowl in California.

Capitol Records has recently

side of Latin American music is not my strong point, and therefore this competent sleeve note is particularly welcome and useful. It's a vast improvement on the fanciful drivel which has preceded it across the Atlantic on some Latin albums.

The first side has four compositions by Heitor Villa-Lobos, the principal figure in Brazilian classical music, and two by the Mexican Jose Barroso. "Etude No. 11" is the most effective of the Villa-Lobos tracks, and "Etude No. 5" is tedious in comparison. "Bullerías Y Cancion" by Barroso has a unique melodic charm of its own, and I also liked this composer's

musical impression of Tehuacan, the Mexican city of his birth.

Side 2 features two pieces by the late Paraguayan guitarist, Augustin Barrios; one composition by Manuel Ponce (he wrote "Estrellita," you'll recall) and three works written by Laurindo himself.

"Preludio Para Guitarra" is my favourite of the Barrios pieces. Manuel's "Vals" was dedicated to the world-famous guitar virtuoso, Andres Segovia, and is most unusual in its construction. Laurindo's own pieces rank in quality with the best of the other composers represented in this album. "Cajita De Musica" (Music Box) is captivating in its simplicity.

To sum up, this is an LP which all guitar students and exponents should have in their collections. Laurindo's technique on his Spanish concert guitar is impeccable to my ears, and a pleasure to listen to. This album also makes me wonder just how many magnificent classical

works and composers there are in Latin America whose names have never been heard of in Europe.

FULL MARKS TO LAURINDO, CAPITOL AND THE ANONYMOUS SLEEVE NOTE WRITER. I HOPE THERE WILL BE A SECOND ALBUM VERY SOON.

Some people are already comparing Laurindo to Segovia. Personally, I support the theory that all comparisons are odious. The two men are both masters of the guitar, but their careers and environment have been totally different in character.

Anyway, there's plenty of room for guitarists of the calibre of Laurindo Almeida and Andres Segovia in this world. But there aren't many who come anywhere near the high standards which these two set.

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# IN GLAMOROUS COMPANY



● **DESPITE THE "OPPOSITION"** of a number of other "all-star" charity shows the same night, the one presented by Stan Solomons last Sunday at Stoke Newington Town Hall, London, N., attracted a packed to capacity audience and, as usual, all who supported the cause were treated to some sizzling entertainment—in fact four and a half solid hours of it!

Before proceeding any further, I wish particularly to thank that great American artiste, **Leo de Lyon**, for so splendidly rallying round the charity.

On behalf of Stan Solomons, I approached Leo only four hours before the show, told him he would consolidate the success of the concert if he'd come along. . . . Leo replied that he was appearing at another charity show the same evening, at the London Coliseum, but he would appear at Stoke Newington immediately after his performance there.

Such hearty acquiescence merits the special mention he is now getting—plus added praise for the wonderful 35-minute show he gave the North Londoners. Leo, one of the biggest comedy hits of the variety season at the London Palladium this year (and five years ago) and one of the stars to appear at the forthcoming Royal Variety Performance, was an absolute riot, revealed qualities as an entertainer we have not seen before.

As a story-teller he is in the Danny Thomas class, and when it comes to Jewish humour he is another George Jessel. The audience gave him one of the biggest ovations ever recorded an artiste at a Stan Solomons' show. Believe me, that's quite something. Thanks a million, Leo. . . .

## REAL TROUPERS THESE KAYES

The **KAYE SISTERS** gave their third show in three hours—they, too, were at the Coliseum concert, journeyed from there to the Foley Street studios for the Jack Jackson Show, wound up at Stoke Newington. Grand troupers, these gals.

Another highlight was that quaint comedy couple, **Jackie Mack** and **Dick Kirk** (the latter is the brother of Kirk Stevens, the singer). They

**CHARITY CONCERT ORGANISER STAN SOLOMONS** looks a little shy in the company of this glamorous female outfit. So would you be if you were asked to pose with the three **KAYE SISTERS** and **SABRINA**. The girls did a grand job on behalf of Stan's Charity last Sunday at London's Stoke Newington Town Hall. See story below.—R.M. Picture.

were favourably reviewed by Dick Tatham when they appeared at Finsbury Park Empire several weeks ago—they pay a return visit there in a fortnight. A rousing, novel act, real music-hall stuff.

**Libby Morris** made a welcome return with her cute comedy singing and wisecracks and there was more first-rate entertainment from promising songstress **Jonnie Sandham** (making her public debut); **Vicki Enra**; **The Vernon Sisters**; **Jeanne Kenya**; 'hot' Australian violinist, **Don Harper**; **Terry Hall** and **Lenni the Lion**.

Thirteen-year-old **Laurie London**, seen recently in "6.5 Special," and maker of a hit record, proved he is a worthy challenger to most of the current rock 'n' roll and guitar-playing stars. He was amusingly introduced by **Pete Murray**, who also paid tribute to 76-year-old **Ida Barr**, who nostalgically revived the good old tunes of the good old days. **Kenneth Wolstenholme** also did a slick piece of interviewing with a very pretty young lady. **Sabrina** obligingly came along and sang spicy songs.

**Bob Andrews** made a rollicking compere and, as usual, **Leslie Paul** and **Arthur Tattler** rendered grand piano accompaniment to all the artistes. **Tony Pike** and **Ron Paul** helped, too, with accompaniment on bass and drums.

## VALGO'S DINNER & BALL A FEW TICKETS LEFT

● **THE ANNUAL DINNER and BALL of the Variety Artistes Ladies' Guild and Orphanage** will be held at London's **Dorchester Hotel** on Sunday, December 8 and as usual, the tireless, ageless hon. organiser **Lottie Albert**, says it will be bigger and better than anything ever done in previous years.

To justify Lottie's enthusiasm, impresario **Bernard Delfont** tells me that he is taking a great personal interest in the event, is organising a

## PENNY JOINS COLLINS AGENCY

● **PENNY NICHOLLS**, one of Britain's most consistently-popular songstresses, tells me that she has left the **Bernard Delfont Agency**, is now being managed by the **Will Collins Agency** under the exclusive direction of **Joe Collins**. First date fixed for Penny by Joe is an ITV date in "Pop-Song-Show" on Saturday, December 7.

Party dates include a week at **Chiswick Empire**, commencing November 11, a week at the **Metropolitan**, **Edgware Road, London (November 25)**. And there's "big news" pending about a recording contract. . . .

party of 100 of his own guests and lending assurance to the star-studded cabaret—always a big feature of the Ball. (**Gracie Fields**, President of the **VALGO**, can confidently be expected to take part in it.)

**Mr. Delfont** and his charming musical-comedy actress wife, **Carol Lynne**, are Host and Hostess; **Mr. Vernon Sangster** (Governing Director of **Vernons Pools**) and his wife are **Guests of Honour**.

I understand that there are still a few tickets available for this great social function. Applications should be made to **Miss Doris Green**, secretary, **Variety Artistes Ladies' Guild and Orphanage**, 18, **Charing Cross Road, London, W.C.2**. (Tickets: £3 3s.)

● **MODERN JAZZ BAND** AGENT and jazz-club boss, **JEFF KRUGER**, writes from America: "Having fabulous trip . . . am now travelling via Miami to Cuba, Havana, Bermuda, Nassau, the Bahamas, Jamaica, Port-of-Prince, Haiti. We leave for home on the **QUEEN ELIZABETH** on November 20."

Jeff's father, **Sam**, recently returned from a trip to America, too, but son **Jeff** seems to have seen the world more.

## VOICE NUMBER 7: BY PETER SELLERS

● **ONE LINE** of dialogue was holding up a whole film. **Dennis Price**, one of the stars of "The Naked Truth," **Mario Zampi's** satirical comedy for the Rank Organisation, was needed to "dub" that one line.

But **Dennis** was in hospital with pneumonia following Asian flu. The hold-up was getting serious. Technicians stood by helplessly. Time ticked on remorselessly.

What to do?

Then somebody had a bright thought: **Find Peter Sellers**.

**Peter** plays six different characters in the film, speaks with six different voices. Could he quickly perfect yet another "voice," **Price's**?

He could. He did. The film went ahead.

## JUDY GARLAND AT VARIETY CLUB LUNCHEON

**JUDY GARLAND**, Hollywood screen and stage star, who is currently playing a vaudeville season at the **Dominion Theatre, Tottenham Court Road, London**, is to be guest of honour at the **Variety Club of Great Britain's luncheon** at the **Savoy Hotel, London**, on Tuesday next.

Another guest will be **ALAN KING**, the young American comedian who is scoring a hit in **Judy's** show.

Guests will be introduced by TV compere **David Jacobs**, a **Variety Club** member. Luncheon chairman will be **M. J. Frankovich**, Chief **Barker** (president) of the **Club**. During the function, nominations will be taken for membership of the club's **1958 Crew** (committee).

# The Green Man



## The Quote of the Century

OF ALL THE COMPLIMENTS, OF ALL THE PRAISE, BESTOWED upon the phenomenally successful **TOMMY STEELE**, nothing matched that which was bestowed upon him by **Philip** on Monday night at the **Odeon Cinema, Leicester Square, London**, when he was surrounded by a host of film stars to **Her Majesty the Queen and Prince Philip**.

Said **Prince Philip** to **Tommy**: "Are you stuck in the film business now?" **NOT GOING TO STOP MAKING RECORDS.** Golden words for the **Century**.

## FORMER WORLD FIGHT CHAMP. AS DEE-JAY

● **AT THE LAST JACK SOLOMONS'** boxing tournament at **Harringay** I met **FREDDIE MILLS** round the ringside. Although the former world light-heavyweight champion has given up the gloves for good and all, he cannot resist the atmosphere of a boxing arena and, when business permits, he watches as many fights as he can.

Business? What business is Freddie in now?

Show business. As regular televisioners know, **Freddie Mills** has been, still is, quite an attraction. He pops up in numerous shows, is an ideal "fit-in" man for hundreds of situations in all kinds of programmes.

**Freddie** told me during the minute interval between the **Dick**



**FREDDIE MILLS** (right), former world light-heavyweight boxing champ, now a big TV personality and soon to be a disc-jockey, photographed at the recent '6.5 Special' BBC-TV relay from Glasgow. On the left is the popular vocalist, **NEVILLE TAYLOR** who did so well in this show; centre figure is **PETE MURRAY**, the breezy '6.5' wunner and the lady is the happy-go lucky commère, **JOSEFINE DOUGLAS**.

**Richardson—Willie Pastrano** fight, that he has been in serious training that he is taking an ever-growing interest in his new job as disc-jockey on interest in music and, particularly, the **Radio Luxembourg** programme. gramophone records. So much so that he begins on Tuesday, November

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### SINGING FOOTBALLER— WILL 'DEP' FOR RONNIE HILTON

COLIN GRAINGER, Sunderland and England footballer who has made quite a name for himself as a singer and who has appeared with much success at several halls on the Moss Empire circuit will deputise for RONNIE HILTON on Sunday night, November 17 at Preston and on the following night at Newcastle; Ronnie is to appear in the Royal Variety Performance; Colin will sing on the nights mentioned in the Cyril Stapleton Band Show.

HAPPY RETURNS to sweet songstress LEONI PAGE, gaining new admirers with every television appearance. She was 21 on Thursday (7).

## Century

ED UPON BRITAIN'S which came from Prince W., at the Presentation

w? I HOPE YOU'RE Golden Boy . . .

12; he takes over from Michael Jackson, will introduce the disc feature Today's Top Ten. (I told Freddie that a most valuable guide to this feature would be THE RECORD MIRROR . . . he agreed— from now on he's on our subscription list!)

We had a few moments of reminiscing . . . we recalled Freddie's early fighting days. He readily remembered that I reported his first fights way back in 1938. "I probably made more money as a boxer," said Freddie, "but I'm certainly enjoying what I'm doing now—it's just as hectic but it doesn't hurt so much."

The former world champion looks superbly fit. He is the fortunate owner of the greatest show-business gift of all—personality. His appearances in the BBC TV feature, "6.5 Special," is one of the reasons why that show is such a success.

And—I'm not kidding—don't be surprised if one of these days the name of Freddie Mills appears on a well known gramophone label. He's got quite a voice . . .

### ANOTHER TYPICAL RECORD MIRROR PICTORIAL SCOOP!

## Frankie Tries Out New Song For New Film



THE VERY FIRST PICTURE taken of FRANKIE VAUGHAN preparing for his new film, "Wonderful Things". RECORD MIRROR cameraman DEZO HOFFMANN travelled with Frankie to the Elstree Studios the day before the singing star and a big company of supporting artistes, technicians, etc., left for Gibraltar to shoot special sequences "on the spot". In the above exclusive picture Frankie is seen trying out one of the numbers especially written for him by Harold Rome. Watching him intently—and evidently with approval—are celebrated film actress, now also producer, ANNA NEAGLE and STANLEY BLACK who is writing the score for "Wonderful Things". Stanley wrote the music and score for "These Dangerous Years" (Frankie's last film); "Teenage Daughter" and "The Queen And Smith".—R.M. Picture.

### STANLEY HOLLOWAY'S SON LEARNING GUITAR

JULIAN, 13-years-old son of STANLEY HOLLOWAY of "Sam, Pick Up Thy Musket" and "My Fair Lady" fame, is an ardent reader of the RECORD MIRROR and just as ardent a music enthusiast. He is learning to play the guitar during his terms at a public school and, so I hear, spends a lot of his pocket-money on the records which appear in our Top Ten.

Dad will be returning from New York, at the end of the year. His success on Broadway in "My Fair Lady" as the father of Eliza Doolittle, (played by Julie Andrews) the unforgettable Bernard Shaw "Pygmalion" character, is still one of the great theatrical talking topics in American—and British—show business.

As a result of Stanley's hit, there has been a big-selling rush in many states for all the records he's made in the "Sam, Sam" series long before the war. This revival is certain to be repeated here when he

### THE CRICKETS, NOW CHIRPING ON AMERICAN TOUR, DUE IN ENGLAND IN JANUARY

I HAVE JUST received word from Mannie Greenfield, the American agent, well-known here for introducing The Goofers and Don Cornell, that he has become personal manager to The Crickets vocal team, which made Number One in our Top Ten with their CORAL label recording of "That'll Be The Day."

Cables Mannie: "Right now the Crickets are in the middle of a 90 days' tour of United States, make their debut on December 1 on the Ed Sullivan TV show.

"Following this they will appear on Patti Page's TV show, "The Big Record."

"Negotiations are well in hand for the Crickets to tour Great Britain in January," the cable concludes.

returns in the show at Drury Lane next year. Whether son, Julian, will support dad's old-time discs remains to be seen—from what I gather it's jazz and swing he goes for most!

One of the attractions on the BBC-TV's "6.5 Special" (being relayed from Manchester) on Saturday, November 23, will be the John Barry Seven.

DON HARPER, Australia's hottest jazz violinist, who has proved a big favourite in this country, has a couple of interesting BBC programmes lined up.

On November 18 he is in "Mid-Day Music Hall," and will feature his own composition, "Jazz-a-Billy." He is also engaged for the "Commonwealth of Song" programme on the Light on December 6, at 7.15 p.m.

THE SENSATIONAL No. 1 U.S. HIT

## Everly Brothers

### Wake up little Susie



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**REQUEST PARAGRAPH**

**MORE QUOTES**—no prizes this week for guessing their origin.

"It's no help to be so Heavenly-minded that you are no earthly use."  
 "The best years for a man are before he stumbles and MRS."  
 "A fool and his money — proves he's no fool."  
 "Don't pick your gags—pick your audience."  
 "Teen-age is the period between pigtailed and cock-tails."  
 "You've got to be a hit to please your friends, and a flop to please your enemies."  
 "We have too many 'tops' who don't want anything for nothing—they just want everything."

**THE WORDS OF WHEELER**

(JIMMY—NOT SIR MORTIMER)

**THE POPULAR COCKNEY COMIC** has been talking to Philip Phillips, the entertaining and well-informed correspondent, of the DAILY HERALD:-

"I made a mistake consenting to appear on TV so frequently.  
 "Other artists are making the same mistake but I am admitting it.  
 "Once I loved my work. Now I am beginning to dread the day when my monthly show comes round.  
 "I've been an artiste 40 years now and I feel there should be some dignity left in an artiste and he should not creep into people's homes so often."

**MUSIC ON THE HALLS**

ENGAGEMENTS OF RECORDING ARTISTES, ETC., AT VARIETY HALLS WEEK COMMENCING MONDAY, NOVEMBER 11.

Stanley Dale presents Skiffle Contest, with the Vipers and Jim Dale: Hippodrome, Manchester.  
 "Song of Norway": Hippodrome, Bristol.  
 "The Desert Song": New Theatre, Cardiff.  
 Max Miller; Penny Nicholls: Empire, Chiswick.  
 "The Bells Are Ringing"—Janet Blair, George Gaynes, Allyn McLerie, Eddie Molloy: The London Coliseum.  
 Deep River Boys; Dick Henderson; Ron Scott: Hippodrome, Brighton.  
 Jimmy Young; Harriott and Evans: Empire, Edinburgh.  
 Johnny Duncan and the Blue Grass Boys; Edna Savage; Mundy and Earl; Norman Vaughan: Empire, Finsbury Park, London, N.  
 Cyril Stapleton and the Show Band; Ronnie Hilton; Marion Ryan; Group One; Des O'Connor: Empire, Glasgow.  
 Colin Hicks and his Cabin Boys; Marty Wilde and his Wildcats; The Callo Sisters; The Most Bros.: Theatre Royal, Hanley.  
 Terry Dene and his Deneaces; Terry Kennedy and the Sidemen; Les Hobeaux; Zoni: Empire, Leeds.  
 Alma Cogan; Bill Maynard; Pal Rosa; Jo, Jac and Joni: Empire, Newcastle.  
 Russ Hamilton; Ballet Montmartre; Terry Scott: Empire, Nottingham.  
 Dickie Valentine; Jimmy James: Empire, Sheffield.  
 Yana; Edmund Hockridge: Empire, Sunderland.

**On Reflection**

**GEORGIE WOOD'S COLUMN**

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All of which adds up to Jimmy Wheeler having a sense of wisdom as well as a sense of humour. He says that he will make one more appearance on November 9, and says he will not be seen on TV for years IF THE BBC LETS HIM GO.

I'm glad Jimmy is giving a lead to others whom viewers are tired of seeing.

THE BBC is usually very fair and wouldn't force anyone to stay —not even to stay away from those naughty ITV boys.

**WORLD'S BEST KNOWN ACROBAT**

IT DOESN'T come within the scope of this column to tell you about films and film actors, but my friend Burt Lancaster has sent me the best wishes of Serge Gance's big friend Nick Cravat, well-known to our television viewers as the dumb character in the "Monte Christo" series.

Burt and Nick were in vaudeville doing a double which they still perform for benefits. Like most people who are really big, Burt Lancaster is a friend who doesn't forget. He answers letters and this means a lot to me.

Mr. Lancaster has just finished co-starring with Clark Gable in Hecht-Hill-Lancaster's "Run Silent, Run Deep" for United Artists releases.

HE SENT ME A REALLY WONDERFUL PHOTOGRAPH TOGETHER WITH HIS OWN STORY OF THE FILM — HE HAS ESPECIALLY WRITTEN THIS ARTICLE FOR READERS OF RECORD MIRROR. IT WILL APPEAR NEXT WEEK. PLEASE DON'T MISS IT!

**MAESTRO MISCHA**

LUNCHEON LAST week at "Les Ambassadeurs" Club with violinist Mischa Elma on the day he was returning to New York. When he wasn't telling me that Sir Louis Sterling is wonderful (as if I didn't know!) he was giving me amusing impressions of the shows he hadn't liked in London.

The maestro was hoping to see the smash hit "West Side Story" at the Winter Garden Theatre when he gets back to New York. He has largely helped to finance the show, but even he can't get a seat to see the production that's making such a lot of money for him!

HARRY GREEN left in the QUEEN ELIZABETH (not by air as this column said). Before he left he gave me lunch at Jack Isow's

AS I wrote a few weeks ago, Variety is where you find it these days! It may be at the Lloyd Park Pavilion, Walthamstow, or at the Nuffield Centre, off London's Trafalgar Square. Last Saturday I found it a few yards from Broadcasting House — Billy Carrdell's "Variety Merry-go-round," in (believe it or not!) the Royal Society of Tropical Medicine's lecture theatre.

Billy's company, amateurs and semi-pros, give prison shows, entertain the old folks—anything at all, any time, anywhere! Billy's a Scotsman, not ashamed of being stage-struck, and the way his wife clapped the artistes last Saturday I'd say she was just as stage-struck herself.

IT was good to see Dick Henderson (Dickie's father) strutting the boards as nimbly as ever at Chiswick Empire last week. Charles Henry's orchestra struck up "Happy Birthday" on Monday, because Dick insisted he was 72 that very day (notwithstanding A.H.'s reference in last week's issue to the comedian being a "67-year-old juvenile.")

The shrewd Yorkshire wit was there, but he seemed gentler, less pugnacious than in the old days, and he admitted that, if he'd saved his money, we patrons wouldn't have to put up with his old jokes at his time of life! In fact, his gags, old or new, came up as fresh as you like, and it'll be a sad day when Dick and people of his calibre are seen on our halls no more.

HAD a "buzz" from Johnny ("Band of the Day") Gray to say he was off to Sheffield to deputise for Stanley Black, who'd gone down with flu. I wished him luck in missionary territory, gave him the Broderick Crawford "ten-four" end-of-message signal.

**GOING THE VARIETY ROUNDS**  
 With BEG BARLOW

**KIRK STEVENS: TWO MONTHS' TOUR OF SCOTLAND**

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**RANDOM REPORT**

TALKING of critics, I had a drink this week with Mark Johns who writes that provocative TV feature in the DAILY SKETCH. Mark is a short, dark and volatile Cornishman and I'd like to report that, unlike some of the crabapples currently turning a penny writing about TV, Mark has an overwhelming enthusiasm for his subject. He talks, lives and breathes TV. He knows it in all its phases and he even treats actors as human beings. More power to your pen, Mark.

STARS of ABC-TV'S new Saturday night serial, McCreary Moves In, Alan White and Lian-Shin Yang, naturally refused to reveal the plot when I talked to them the other day. But they did tell me the background film shots are the genuine article. Producer John Knight had them specially filmed in Singapore. After the first episode of this serial last Saturday, I should say McCreary is moving in very satisfactorily.

By **John Stone**

George Gaynes in "Bells Are Ringing." Steve saw Judy Holliday in the Broadway production and, while yielding to nobody in his admiration for that particular Judy, he tells me this production is every bit as good and predicts that George Gaynes will have the critics searching for new words of praise.

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# BRUCE BRACE'S



PEOPLE  
AND  
PLACES

The Host Of Winston's Popular West End Nighterie Takes You Right Behind The Scenes Of Show Business And Its Personalities.



**L**AST WEEK SURE WAS A BUSY ONE for the staff at my club. They were active for days preparing for our First Anniversary party. Winston's was opened by me a year ago, and I decided I couldn't let the occasion go by without having a cocktail party for all the good friends whose patronage has helped to make it go with a swing. And I was very flattered by the number of well-known personalities who came along for a drink and to rally round Winston's once again.

First to arrive, smoking the inevitable cigar, was my old friend Jack Hylton, whose Lancashire accent seems to grow broader over the years despite the fact that he's been "away" from his own county and lived in London for many years.

As the wine flowed and I circulated among my guests I was delighted to see my editor Isidore Green, who seemed to know everybody just as well, or even better than I knew them myself. Everyone seemed to find plenty of friends to talk to, and the younger folk in particular soon found themselves kindred spirits. Young, handsome, impressionable Richard Lyon spent at least three-quarters of an hour chatting happily in a corner with one of my leading ladies, petite Barbara Windsor.

**MY** Fleet Street pals ARTHUR HELLIWELL, NOEL WHITCOMBE and FRANK OWEN all seemed to have signed the pledge. Each one, separately and definitely, refused hard liquor, even politely waved aside cigars and cigarettes that were offered them. *I'm still wondering why.*

## Judy Visits

### My Club



**BY** SHEER COINCIDENCE, at midnight that night, who should come to dine at Winston's but "Miss Show Business" herself, Judy Garland. She wanted to see our cabaret show, too.

Much praise has already been showered on Judy in the RECORD MIRROR, and believe me it's all deserved. She's a great trouper and a thoroughly nice person. She came along with husband Sidney Luft, comedian Derek Roy, and the man who brought Judy over to the Dominion Theatre, six-foot-six Ivor Smith. In strict confidence Ivor gave me the names of some of the artistes he intends to present at further Dominion shows—and believe me, they are a fabulous selection! Wait till I can make them publicly known!

## Danny To The Rescue

**W**ENT TO SEE Shirley Bassey last week while she was appearing at the Cascade Restaurant. Her reception was absolutely, and deservedly, terrific—seemed as though her admirers would never let her leave the floor.

But the next night came an anti-climax. Monty Jackson, proprietor of the Cascade, anxiously telephoned me at ten to one in the morning to say that Shirley had collapsed and couldn't appear in his show. Could I let him have one of my artistes to go on in her place? I have in my cabaret a wonderful female impersonator, Danny Larue, and he took over his partner Ted Gatty with him to deputise for Shirley. Rarely have I seen a substitute act receive such an overwhelming and sincere reception. The announcement that Shirley couldn't appear was a great disappointment to the diners, but within a couple of minutes Danny and Ted captured and held everyone's attention.

**H**AD A DRINK the other evening with a man who doesn't know for certain whether he's won £1,000 or not. England wicket-keeper Godfrey Evans appeared on Hughie

Green's Double-Your-Money TV Quiz and won the £1,000, and has been promised a further sum of £1,000 by Billy Butlin. But Godfrey made a private arrangement with another English cricketer, the Rev. David Shepherd, of St. Mary's, Islington, to let him have money for his boys' club—and he doesn't know whether their complicated agreement leaves them with £1,000 each or whether it all goes to the boys' club. But Godfrey doesn't seem to care as he says that David is a fine sportsman who'll use the cash to the best advantage in a very worthy cause.

bacon and eggs that he's waiting for a "phone call from his beautiful blonde Irish wife who is preparing to present him with an heir.

## Times Sure Have Changed



**W**HEN I FIRST started finding my way round London's night spots some 25 years ago, the centre of everything fashionable and chic was Piccadilly.

But fashions change. First sign was the relaxing of dress regulations at that most exclusive of all Mayfair night spots, the Four Hundred, where you can now wear an ordinary lounge suit. Second sign is the transformation of the plushy Café de Paris into a dance hall.

As I stood on the balcony there the other night surveying the scene I reflected on its departed glories. All is now centred on Mayfair—but



**F**AMOUS BAND LEADER (or should I say orchestra leader?) Eric Winstone told me the other night that his programme on BBC television, on which he conducts an orchestra of 45 and Eddie Calvert, has been extended by the BBC for another three months. And Eric, who was married last year, whispered to me over his early morning



MAKING WINSTON'S CLUB brighter still the other night was this merry and distinguished group... JUDY GARLAND, SID LUFT, host BRUCE BRACE, IVOR SMITH and DEREK ROY. Bruce describes the occasion in his column this week. Judy, by the way, was really enthralled by the talented cabaret show which is one of the big features of the Club.

who knows whether Knightsbridge or Kensington may next become the centre of chic?

**THE** BIG STORES are busy telling us the number of shopping days to Christmas. Well, I got the shock of my life when some of my most sophisticated members told me what they wanted for Christmas—a panto! But the customer's always right, so we're busy at Winston's now preparing for the first ever night club pantomime for our next midnight floor-show. My producer, Brian Blackburn, is sweating over the script.

## LOOK OUT FOR THE '6.5' ALL-STAR BUSKERS!

**DENNIS** MAIN WILSON, new co-producer of 'Six-Five Special' who admits he is an off-duty Mozart fan, will be taking this popular programme out on tour again on Saturday, November 23.

Programme will be coming from 'somewhere in Lancashire', and while looking for a likely venue the 'Six-Five Special' team are also anxious to find a skiffle group good enough to represent local talent.

Among the artistes to be introduced by Josephine Douglas and Pete Murray are Ronnie Aldrich and the Squadronaires, featuring Andrew Reavley and Peter Morton, Chris Barber and his Jazz Band with Otilie Patterson, Mike and Bernie Winters, Sheila Buxton, The Gaunt

Brothers, John Barry and the Seven, The Demijans, Freddie Mills and Don Lang.

A new feature introduced by Dennis Main Wilson is a regular session given by the Six-Five All-Star Buskers. This is a group formed each time from the ranks of Britain's top instrumentalist.

"My intention is to form a new group each time and call upon them to play requests from our audience," says the producer. "It will all be impromptu, with no previous rehearsal, thus reviving the best tradition of jazz."

## R.M. COLUMNIST IN NEW BBC-TV PLAY

**"BALANCE OF TERROR"**, a new television thriller about espionage in Europe, will be produced for BBC by Stephen Harrison on Thursday, November 21. It is specially written for television by Peter Shaffer, author of several thrillers and the play "The Prodigal Father" recently broadcast in the Home Service.

Harry Radcliffe, a Secret Service agent, is played by JOHN STONE, and Anna Fortner, a secretary at a British Embassy abroad where he is working, is played by Julia Arnall, the Austrian-born star of the films "Lost" and "House of Secrets." This will be her first appearance in a television play.

## SINGER AS ACTOR

Mike Fenby, a Canadian working at the Embassy, who becomes a friend of Harry, is played by Kevin Scott, the young American singer who was in the recent run of "Fanny" at the Theatre Royal, Drury Lane, playing the leading young man's part. This is his first appearance in a television play in this country.

Other important parts in a large cast are played by Norman Pierce, Ian Colin and Patrick Waddington.

• DENIS COLEMAN Dancing Singers are in cabaret on Friday this week at the Press Ball at the Town Hall, Ilford (Essex).

• TOMMY DEANE, the young Australian comedian, who is just finishing a 17-week variety tour, has his first week at a London theatre at Collins Music Hall, Islington, London, N., from November 11.

THIS MUST  
HAVE  
BEEN A  
GOOD 'UN!



LIBBY MORRIS, the zany comedienne who had to leave the Jack Jackson ITV show because of illness, is now back to good health—and good form again. She appeared at a charity concert last Sunday (see "Green Man", page 10) and not only made the customers out front laugh but her fellow-artistes too. Enjoying the Libby joke are (right to left) PETE MURRAY; LEO DE LYON; MURRAY CASH (Libby's husband) and KENNETH WOLSTENHOLME.—R.M. Picture.



# IT'S RECORD TIME FOR 'BELLS ARE RINGING'

## Dave King's 'Chances Are' Big For New Disc

OUT AND SPINNING AROUND this week are the first disc numbers from the Broadway-to-West End musical comedy "Bells Are Ringing." Difficult to predict at the moment if there'll be a sudden hit among them.

But you can hear sides on "The Party's Over," "Just In Time", "Long Before I Knew You" and the title tune "Bells Are Ringing." Philips have particularly good coverage from Doris Day, Jo Stafford and Tony Bennett.

Elsewhere there are hit chances for Dave King, Billy Ward and Don Cherry. Don comes back to collect a Top Twenty Tip after being absent from the sellers for a long time.

New voice: Colin Hicks who, however, has some way to go before he emulates the success of his brother Tommy Steele.

### SINGING SON OF DAD

JACK JONES

"Good Luck, Good Buddy"  
"Baby, Come Home"

(CAPITOL CI. 14798)

SINGING son of a singing father, that's Jack Jones whose dad is Allan Jones. But Jack's type of vocalising strikes a very different set of notes from the sort which make Allan a famous star.

The 19-year-old is cutting his path in the new beat medium. He's got a simple warm manner which ought to stand him in good stead with such slow items as "Good Luck, Good Buddy."

Only man who doesn't get a credit on the flip is Johann Strauss... maybe he'd have preferred it that way since "Baby Come Home" is a modern beat song based on his "Blue Danube" waltz! The things that have been done to that poor old river!

### ANOTHER 'REVIVAL' HIT?

BILLY WARD

"Deep Purple"  
"Do It Again"

(LONDON HLU. 8502)

BILLY WARD, having turned the trick with his (to say the least) novel version of "Stardust," now switches to a revival of "Deep Purple."

With his Dominoes and the Vic Schoen orchestra he brings the same vocal idea to the famous ballad.

A slow, forceful beat has been built-in to the song and Billy reaches for the high notes in his treatment. Once again he could score with a hit.

"Do It Again" makes a slick coupling with Ward switching to a Latin American tempo for the cute number.

Good backing and chorus help him to round off what could be a high seller.



### THE SUPERB BING

BING CROSBY

"Never Be Afraid"  
"I Love You Whoever You Are"

(LONDON HLR. 8504)

YOU NEVER KNOW what label Bing's going to turn up on nowadays since he turned free-lance. The London banner has captured this coupling which could be the "Groaner" returning to our best-selling lists.

"I Love You Whoever You Are" has a particularly topical connotation for the daddy of them all right now. A pleasant ballad which he puts across with the typical unaffected manner which stamps him as one of the greatest. The Arthur Norman choir and orchestra assist neatly on the disc which boasts two good halves.

"Never Be Afraid" is a slow "inspirational" ballad which Bing sends out sincerely, making the most of the lyrics.

I liked this side enormously; I can see it getting plenty of custom, especially toward the end of the year.

### CATCHY BEAT NUMBER

JIMMY BOWEN

"Cross Over"  
"It's Shameful"

(COLUMBIA DB. 4027)

FROM the new Warner Bros. film "Jamboree" comes Jimmy Bowen's beat number "Cross Over." Offering has a catchy melody line and an easy-to-remember lyric which will tax no-one's imagination. Chorus chant along with Jimmy as he skips happily through this one.

Turnover brings up a rockin' country tune which Jimmy pitches into like a duck into a pond.

"It's Shameful" borrows much from many that have gone before—the twanging guitars also serve to make you think you've already heard it. But fair enough stuff of its type—and Bowen's definitely one of the better practitioners.

### THIS MIGHT DO IT . . .

JIMMY YOUNG

"Deep Blue Sea"  
"Harbour Of Desire"

(DECCA F. 10948)

JIMMY YOUNG lost out with his version of the film song "Man on Fire"; maybe he'll have better luck sailing the "Deep Blue Sea."

A bouncing pop shanty which Jimmy packs with a salty gaiety which banjos strum and some "sailors" whistle along behind him. Frisky little item which might very well happen. Reminds me slightly of some of Guy Mitchell's earlier songs. A toe-tapper.

Title on the flip also has a sea-going atmosphere, but "Harbour of Desire" is a completely different kind of song. A slow, sinuous effort which builds past the half-way mark to quite a powerhouse with chorus backing up the star.

### DESERVES TOP SALES

DON CHERRY

"A Ferryboat Called Minerva"  
"I Keep Running Away From You"

(PHILIPS PB. 755)

"I KEEP RUNNING AWAY FROM YOU" is bang up-to-date with its skiffish mood . . . a fast, furious treatment of a number written, surprisingly, by Irving Berlin!

Cherry who hasn't had a big hit since his "Band of Gold" deserves to be among the top sides again as a result of this brisk release. Girl's voice and Ray Conniff's backing help to give the item considerable speed and potential.

Same atmosphere and speed are maintained for the quaintly titled "A Ferryboat Called Minerva." Cherry's in strong voice and he certainly knows how to whip these over. I'll take a chance on this disc and make it a TOP TWENTY TIP . . . it might come off.

### ONE OF TONY'S BEST

TONY BENNETT

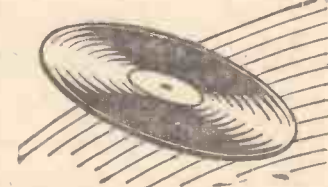
"Ca C'Est L'Amour"  
"Just In Time"

(PHILIPS PB. 753)

TONY BENNETT'S treatment of the "Bells Are Ringing," number "Ca C'Est L'Amour" is one of the best things he has sent to us for a long while.

I remember Tony first making an impact over here with a show song ("Stranger in Paradise"); he could repeat the trick now. He handles Cole Porter's tune and lyrics smoothly and with force. Good choral assist helps him along to the powerful close. Neal Hefti's orchestra accompanies Tony on this side, but it is Percy Faith's men who supply the backing for "Just in Time" which also comes from "Bells Are Ringing."

Another good side which Bennett opens out well. Don't be surprised to see him away on this coupling.



### WARM-HEARTED KATHIE

KATHIE KAY

"My Last Love"  
"Be Content"

(HMV POP 410)

LYRICS HAVE NOW BEEN ADDED to the melody of "My Last Love" and they're not at all bad.

Suited to the slow ballad tune they're also suited to sweet Kathie Kay's style of singing. The Scots girl makes a pleasing side with this number, though I still reckon the melody itself to be routine stuff.

Johnny Gregory's orchestra helps Kathie to make the overall effect of this record most charming.

On the bottom deck Gregory gives her some lush strings behind the philosophical ballad "Be Content." Kathie is a natural warm-hearted songstress and these characteristics are handsomely revealed on this fine disc.

### CARBON COPY

COLIN HICKS

"Wild Eyes And Tender Lips"  
"Empty Arms Blues"

(Nixa N. 1511)

YOUNGER brother of Tommy Steele, Colin Hicks, has had plenty of advance publicity already, but I've a feeling he'll have to show more talent than is revealed on this debut disc before he emulates the family triumph.

Colin's voice and mannerisms are very like Tommy's only not so potent—they're like a pale carbon copy at the moment.

Label bills him as singing with his Cabin Boys—if that's so then there's a feminine stowaway on board! "Empty Arms Blues" and "Wild Eyes and Tender Lips" are both quick rock items slammed out with more verve than polish.

### PLEASANT JO

JO STAFFORD

"Bells Are Ringing"  
"Echoes In The Night"

(PHILIPS PB. 761)

TITLE SONG of the musical which has just arrived in this country, "Bells Are Ringing," is a slow pleasant ballad which Jo Stafford sings smoothly.

The waltz has much to commend it although it doesn't seem to have the size one expects from a powerful show number. Very likeable for all that.

"Echoes in the Night," on the other deck, has a starchy Latin atmosphere, Jo sings it with a clarity that should serve as a lesson to disc newcomers. Pleasant out-of-the-rut song which will never be a rush seller, but well worth keeping around. Paul Weston batons.

### WANDERING BARBARA

BARBARA LYON

"Third Finger, Left Hand"  
"Thanks For The Loan Of A Dream"

(COLUMBIA DB. 4326)

BARBARA LYON has made what I rate as one of her poorest sides ever with "Third Finger, Left Hand." She wanders off on some of the words with a slide that is perhaps an attempt to imitate the local hiccup but which emerges as a sorry slurring.

The number itself is a very ordinary one, would need a much better treatment than this to mean anything at all.

The turnover shows Barbara's voice off in a better light, but again the effort as a whole lacks body. There's certainly nothing here to make me want to hear the disc again. From all viewpoints, I'm afraid, only a so-so offering.

### VELVETY-VOICED ANN

ANN LEONARDO

"I'll Wait Till Monday"  
"Three Times Loser"

(CAPITOL CI. 14797)

ANN LEONARDO ought to break through into the popularity stakes before long. This 19-year-old singer has an attractive velvety voice ideally suited to the slow rockin' blues items like "I'll Wait Till Monday." Dick Reynolds arranged and conducted, but I wouldn't be too happy about the "raspberry" effect at the close of the "Monday" side!

"Three Times Loser" could become a very big seller if it was given at least half a chance. It's a slow waltzy ballad with a neat lyric line and some cling-cling piano. A glockenspiel chimes with the girl and her male chorus too emphasise the tearful sentiments.



### GOOD PROSPECTS

FREDDY MARTIN

"Ca C'Est L'Amour"  
"Sweet Affection"

(CAPITOL CI. 14799)

FREDDY MARTIN reaches us for the first time with his orchestra under Capitol's colours. And the orchestra has a very sweet sound, with Martin himself putting in plenty of sax work.

Johnny Cochran is the vocalist who takes the lyric on "Ca C'Est L'Amour" (from the film "Les Girls").

But it's probably the other side which will draw most attention from the fans. "Sweet Affection" is a strum-a-strum up-tempo number with a catchy lyric sung by Ralph Anthony and a male group.

Easy-going material, this, which could stroll into the best-seller section.

**nixa**

**LONNIE DONEGAN**  
"My Dixie Darling"  
"I'm Just a Rollin' Stone"  
N.15108

**Mercury**

IT'S A SENSATIONAL SUCCESS!

**SARAH VAUGHAN**  
"Please Mr. Brown"  
"Band of Angels"  
MT176

**SARAH VAUGHAN and BILLY ECKSTINE**  
"Passing Strangers"  
"The Door is Open"  
MT164

**SWEDISH POLKA**

Recorded by

HUGO ALFVEN (Philips) ● WINIFRED ATWELL (Decca)  
EVE BOSWELL (Parlo.) ● RON GOODWIN (Parlo.)  
THE SOUTHLANDERS (Decca)  
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**BANG ON FORM HERE**

**STEVE LAWRENCE**  
 "Long Before I Knew You"  
 "Never Mind"  
 (CORAL Q. 72286)

FROM "Bells are Ringing"  
 Steve Lawrence chooses the romantic ballad "Long Before I Knew You"—and he sings it with that controlled power which he can bring to a recording whenever he wishes.

Lawrence is one of those singers still sadly unhonoured on this side of the water. Let's hope he gets more sales scope with this attractive item.

On the reverse he shows a sense of phrasing, and a tone which would not shame a Sinatra. "Never Mind" is a good ballad which needs a good artist... it has found one in Steve. Backed by a good orchestral arrangement with plenty of strings from Dick Jacobs he's on top form here—and that's something well worth hearing.

**JUST RIGHT FOR DORIS**

**DORIS DAY**

"The Party's Over"  
 "Rickety-Rackety Rendezvous"  
 (PHILIPS PB. 758)

ANOTHER number from "Bells are Ringing" is "The Party's Over" which Doris Day glides into with her usual ease on this disc. It is in fact, ideal for her.

A slow, attractive ballad with a good romantic lyric, it may be a little too difficult to emerge as a Top Twenty seller, but I should reckon it will have a long steady sale. Frank DeVol gives Doris an understanding orchestral accompaniment.

"Rickety-Rackety Rendezvous," is a clickety-clackety novelty with a lyric line that reminds one of "This Old House." Could have a popularity approaching that enjoyed by the Clooney hit, too, if Doris's bright version is heard often enough.



**ROUTINE FRANKIE**

**FRANKIE LAINE**

"East Is East"  
 "The Greater Sin"  
 (PHILIPS PB. 760)

YES... and "West is West." Kipling's famous old phrase serves as the opening to the lyric of Laine's new number. But the quick ballad settles down to be a romancer about a boy and girl living on the East and West sides of town.

Routine material for Frankie which his fans may like, but which I cannot see becoming as big as previous sides by this singer.

"The Greater Sin" is a slow, easy flowing love song which Frankie takes in fairly subdued style all the way.

**HAPPY COUPLING**

**THE SOUTHLANDERS**

"Alone"  
 "Swedish Polka"  
 (DECCA F. 10946)

THE VOCAL GROUP, The Southlanders, have switched from EMI over to the Decca label, prove themselves to be a good capture with their amusing treatment of "Alone." Whether it will defeat



the versions by the femme vocalists is doubtful. All the same I think many folk will be enjoying this affable side which scores by being completely unpretentious.

The vocal version of "The Swedish Polka" rivals the instrumental arrangement of the number which Decca have issued by Winnie Atwell. The boys chant the words in engaging style that rounds off a happy-go-lucky coupling.

**SKIFFLE FOR XMAS!**

**THE VIPERS**

"Skiffle Party"  
 (PARLOPHONE R. 4371)

THE VIPERS SKIFFLE group send out a party disc aimed obviously at those Christmas skiffle sessions which will be rolling along any day now.

The group in great form in this medley and they've made a wise choice of numbers for the kind of disc this is.

You can hear them chanting such old favourites as "Comin' Round the Mountain," "On Top of Old Smokey," "Rock Island Line," "Wabash Cannonball," "Gimme Crack Corn" and "Skip to my Lou."

A good mixture with plenty of vim whipped into it. Could be the life and soul of the parties.

**THIS SHOULD SHAKE 'EM**

**DAVE KING**

"Shake Me I Rattle"  
 "Chances Are"  
 (DECCA F. 10947)

DAVE KING hasn't made such a potent side since his "Memories are Made of This"—his deep, slow singing of "Shake Me I Rattle" may well bring him right back into favour with the customers.

Girl group open the side then Dave strolls in. At half way a kiddie's alto voice helps a lot. Very smooth production worth watching on its way up.

Dave couples this with a neat presentation of the delightful "Chances Are." His songs have been more than well chosen for this release and the record deserves good fortune. Chances are bright that it will meet it.

**NO DANGER TO SISTERS**

**THE BROTHER SISTERS**

"Alone"  
 "Pass Me The Mustard"  
 (MERCURY MT. 186)

MERCURY BRING out the gimmick-named Brother Sisters to fight the Shepherd Sisters on the fast novelty ballad "Alone."

They set about the battle by using exactly the same tactics as the Shepherds. Not so sparkling, however, and the result is a side which I cannot envisage causing the other Sisters much concern.

"Pass Me The Mustard" is another shout which sounds as if it had been hastily raked together from all the old honky-tonk phrases. It you're in the right corny mood, you'll find this fun.

**SINGING STARS SEARCHING FOR NEW HOMES**

YOU'LL BE LOOKING AT A "NEW LOOK" JERRY DESMONDE when he comes to the West End in the big musical "Where's Charley?", in the early part of next year.

Instead of the clean-shaven features we've all got to know so well on television, stage and films, he'll be sporting a brusque military style moustache, adorning his upper lip for the part of 'Sir Francis Chesney'.

It's actually almost 10 years since this Yorkshire born lad sported under-the-nose-fungus; this was when he appeared in the picture, "Cardboard Cavalier", with the late Sid Field, for whom he so cleverly "stooaged" for so many years.

Jerry was telling me how keen he is to get back into action with his little pal, Norman Wisdom, the show's star.

**TO NEW YORK... THEN 10 DAYS' FLU**

MET THAT LIKEABLE GIANT of a zany conjuror, Tommy Cooper, and wife, Gwen, as they stepped ashore from the QUEEN ELIZABETH at Southampton last week on their return from New York.

For a long time now Tommy has been promising his wife a trip down Broadway, so after the closing of his Blackpool season they packed and flitted Stateside. How did Mrs. Cooper enjoy her first visit to New York? "I spent the entire ten days of my stay there in bed with Asian 'flu," lamented Gwen.

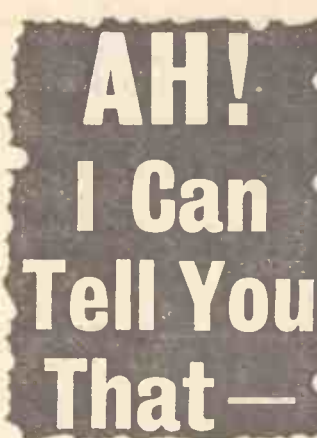
Once back in town, Tommy lost no time in getting together with producer Robert Nesbitt on preliminary arrangements for his London Palladium pantomime in which he joins Arthur Askey and David Whitfield...

**NBC's 'WIDE WIDE WORLD'**

WHILST THE BBC HERE is currently celebrating its 21st year of cathode-ray entertainment, its American counterpart plans to celebrate its tenth year of sponsored video.

Next Sunday evening NBC is screening a 90-minute cavalcade of its history in a show called "Wide Wide World." Production is in the hands of a young man called Herbert Sussan who hopes to cram into this ten-year kaleidoscope many of the top names that marks its historical milestone. He is hoping to include people like Milton Berle, who reigned as "Mr. Television" for so many years, as well as other American TV "greats" like Charles Van Doren, the quiz champ, Dave Garroway, on whose interview show this columnist appeared whilst in America recently, as well as Dezi Arnaz and the ace sleuth Jack Webb. The show will originate from Hollywood and New York with live cut-ins from such far-flung spots as Washington, Detroit, San Francisco, Boston, Omaha and Daytona.

Acid note about this proposed programme comes from the NEW YORK'S WORLD TELEGRAM'S Hal Humphrey who says: "If Sussan's show doesn't come off in creditable fashion, the critics will have the perfect harpoon to throw. What can they expect, they can ask, from a medium whose history has been dominated by mediocrity?" Ugh!...



JOAN'S NEW HOME... AND BABY SAT AROUND and talked with Palladium singing star Joan Regan, last week. Can't help asking myself why some smart toothpaste manufacturer doesn't use this girl's gleaming molars to sell his product. They're just about the most perfect set I've ever seen.

She was telling me about the new home which she and husband Harry Claff have recently acquired. This will see them living even deeper into the Kentish countryside this side of Christmas.

It's a Tudor-style residence, standing in its own ground and adds up to nothing less than a dream home. It's history now that she's infatigating around April time and if the offspring should prove to be a femme it'll be dubbed with the wonderful moniker of "Donna."

As to the future, her disc career continues as usual and next summer she'll be headlining in a big summer resort show.

**FOR NEW HOMES**

MET YET ANOTHER singer last week and joined her on a home-seeking joint. Her name? Ruby Murray, who, by the time you read this, will be on her way to a New York television studio to commence rehearsal for a telecast there on November 13. With Ruby and husband, Bernard Burgess of "The Jones Boys," I trekked numerous miles around Surrey's lanes with them viewing possible abodes. Looks like they, too, will have four walls around them before Christmas...

**FOLK I COME ACROSS**

SOMEONE NOTICED that composer/conductor Gordon Jenkins, who weaves the baton for Judy Garland at the Dominion, is a left-hander. I found yet another left-handed maestro last week in the "Pigalle's" Woolf Phillips. Know of any other 'southpaws' in the musical sphere?...

PLAYED host last week to a 'visiting fireman' in the form of JIM O'CONNOR, entertainment editor of the famed NEW YORK JOURNAL AMERICAN. In London for just a few days with his charming wife, Kitty, he managed to glimpse just a few of the current West End offerings. At a cocktail party given for him by Bill O'Far, he made no bones about paying tribute to the lively theatrical scene in Britain. He also rates little Julie Andrews of "My Fair Lady" fame along with our Queen as top Ambassadors for the British people.

**'R & R IS NOT MUSICAL BANKRUPTCY' DECLARES FILM MUSICAL DIRECTOR**

"I DON'T agree with the moralists and the music critics who declare that the Rock and Roll is a symptom of musical bankruptcy."

This is the opinion of Lionel Newman, musical director of "The Singin' Idol," starring Tommy Sands, now being made at 20th Century-Fox. This is the studio which has already presented two other singers in the modern idiom, Elvis Presley ("Love Me Tender") and Pat Boone ("Bernadine").

"No one should take Rock and Roll too seriously," says Newman. "Music is an art expression which finds response in purely physical action. When people talk about the spiritual experience that they have derived from listening to great music, I tell them they are talking through their hats."

Newman contends that their senses are affected pleasurably by what Shakespeare calls "the concord of sweet sound" and any ecstasy they feel is as physical as if they were drinking a heady wine.

"The joy they feel is, strangely enough, akin to any squealing teenage girl who is moved by the rhythm of Tommy Sands," adds the M.D. "The main difference is that while the lover of classical music is sitting on a cloud, his metabolism quietly in time with the measured beat, the youngsters respond more vigorously."

"Their blood pounds, their nerves quicken and their whole being demands muscular co-ordination with the racing beat."

**THOSE CONTORTIONS!**

Newman said that Rock and Roll is basically a twelve-bar phase and owes its origin to the Blues. As its success depends entirely on the vocal delivery of the the beat, with the music being nothing more than an accompaniment, it becomes a personal performance rather than a musical style.

Newman admitted that it was because much of what passes for lyrics in the Rock and Roll is not in the best of taste, allied with the contortions of the singer, that people have declared that Rock and Roll is a social menace.

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# ★ GUIDE TO THE STARS



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45-46,  
Chandos Place,  
London, W.C.2  
TEMple Bar  
7255/6/7.



**LARRY PAGE**  
COLUMBIA RECORDS  
Fan Club Sec.:  
Grange Chambers,  
Uxbridge Road,  
Hayes, Middx.



**DICKIE HENDERSON**  
Direction :  
Fosters Agency  
Personal Manager:  
Bernard Delfont



**DON FOX**  
Decca Records  
Direction :  
**BILLY MARSH,**  
Bernard Delfont  
Agency Ltd.,  
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Rd., Stamford Hill,  
London, N.16.

**TERRY DENE**  
FAN CLUB  
SECRETARY,  
59, Old Compton  
Street,  
London, W.1



**JOAN HINDE**  
Britain's Premier  
Trumpeter.  
Direction :  
**CECIL BRAHAM**  
AGENCY,  
TEMple Bar  
8503/4.




## BAND BEAT

**Lawrence Wright's  
Accordion Trophy**  
LAWRENCE WRIGHT TROPHY  
competed for by accordion  
players from all over the country  
will be presented by Lawrie himself  
at the second Annual Leicester  
Accordion Festival, at the Sir  
Edward Wood Hall, London Road,  
Leicester, on November 23.

The contest starts at 10 a.m. A  
grand concert which stars Camilleri  
(one of the adjudicators during the  
day) and the Leicester Accordion  
Band, believed to be the largest in  
the country, starts at 7 p.m.  
The Festival Organiser, Francis  
Wright, will play duets with Camil-  
leri later in the evening. Other  
trophies will be presented by  
Leicester's Lord Mayor, Ald. F. J.  
Jackson.

**HARRY BENET**  
THE  
VENTERTAINER  
Direction : —  
Cecil Braham  
Agency  
or  
P.A.:  
79, Elphinstone  
Road, E.17.  
LARKwood 8036




**THE HEDLEY WARD  
TRIO**  
Dir.: Fosters Agency  
REG. 5367



**JILL SUMMERS**  
Direction :  
**JOHNNIE  
RISCOE**  
GERrard 9552

## He's Heard 150 Groups

**GRANADA, WOOLWICH,** in  
South-East London, is certainly  
a rich source of "rock" and skiffle  
performers: Marty Wilde, Terry  
Wayne and Sonny Stewart are  
among those who gave some of  
their early performances there.  
Manager, George Cross, who has  
auditioned 150 groups in the last  
five months, is holding a "rock"  
and skiffle show each evening this  
week. It includes The Ravens, a  
skiffle group from Lewisham; a  
ballad singer, Steve Marlow; and a  
16-year-old "rocker" from Maid-  
stone, Dave Carroll.

**MORE BAND BEAT  
NOTES ON PAGE 20.**




**TERRY WAYNE**  
Manager:  
Bill Sawyer  
Sole Dir.:  
Syd Royce Agency  
Te.:  
TEMple Bar 0482



**RONNIE RONALDE**  
COLUMBIA RECORDS  
Direction : —  
**CYRIL BERLIN,**  
Fosters Agency.  
Tel. Regent 5367



**AUDREY JEANS**  
Directions:  
**KEITH DEVON,**  
Bernard Delfont  
Agency Ltd.,  
Morris House,  
Jermyn St.,  
Piccadilly, W.  
Whitehall 9901



**RONNIE CARROLL**  
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Will Collins  
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Fan Club Secretary  
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COLUMBIA RECORDS  
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Highfields, Leicester.



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Will Collins Agency,  
TEMple Bar 7255



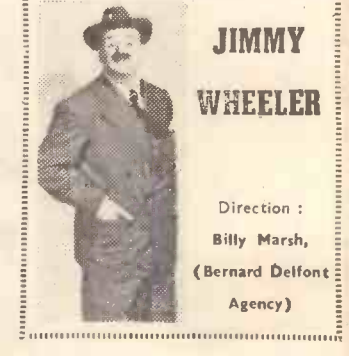
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Decca Recording  
Star  
Personal  
Manager :  
**EVELYN TAYLOR**  
Will Collins,  
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W.C.2.  
TEMple Bar 7255



**LEE YOUNG**  
All communications:  
c/o  
The Record Mirror



**THE BRETT BROTHERS**  
SKIFFLE & HARMONY  
Director: Ruby Bard,  
66 Shaftesbury Ave., London, W.1.  
GER. 4078



**JIMMY WHEELER**  
Direction :  
Billy Marsh,  
(Bernard Delfont  
Agency)



**DOROTHY MARNO**  
Xylo-And-Vibro  
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222a London Rd.,  
Croydon, Surrey  
CROydon  
1532-3641



**ROBERT EARL**  
All Comms.:  
c/o Forrester  
George,  
140, Park Lane,  
W.1



**RUBY MURRAY**  
Direction:  
**KEITH DEVON,**  
Bernard Delfont  
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Morris House,  
Jermyn St.,  
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Whitehall 9901



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| <b>NAT 'KING' COLE</b> | — | on Capitol       |
| <b>DINAH SHORE</b>     | — | on R.A.C. Victor |
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# RECORD MIRROR SPOTLIGHT ON

## YOU GOTTA HAVE SOMETHING IN THE BANK, FRANK

Frankie Vaughan/  
Kaye Sisters (Philips)

WHEN FRANKIE decides to donate his royalties on a record to the National Association of Boys' Clubs, you can bet that the disc will be one of his best. It was so with "The Green Door" and it is so again with "You Gotta Have Something In The Bank, Frank."

A slick production with the Kaye Sisters backing him up splendidly, "You Gotta Have Something In The Bank, Frank" has left its American opposition standing. And this is quite an achievement because the Bob Jaxon release on the number (RCA) is no slouch. Vaughan has been pushing this side hard in every TV appearance of late, and the customers are now rushing for it. It could well become a Number One.

# ONE TO WATCH

## MARY'S BOY CHILD

Harry Belafonte (RCA)

ON HIS LONG-PLAYER "An Evening With Belafonte," the coloured star delighted customers with the excellent track "Mary's Boy Child". One of the most compelling things Belafonte has done on disc, this track is a "natural" for seasonal sales.

A religious number which he performs with sincerity, it truly fits the mood of Christmas.

Wisely, RCA have seen the value of the track and have released it as a single.

Already it is selling nicely and by the time the Yule sales get under way properly in a couple of weeks time you can expect Belafonte to be riding in the Top Twenty again.

Watch this one light up like a Christmas tree.

# L. P. Commentary

THE ELVIS PRESLEY film disc "Lovin' You" came back forcefully this week with a rush of sales that snatched the leadership in the album section from Sinatra's "A Swingin' Affair". Tommy Steele's film disc "The Tommy Steele Story" also returned to the fray and managed to oust the long-selling "Oklahoma!" from the First Five. BUT NOTICE HOW "THE KING AND I" REMAINS FIRM AT NO. 3.

THIS IS SURELY THE MOST OUTSTANDING LONG-PLAYER TO BE RELEASED IN THIS COUNTRY. ITS SALES MUST HAVE MOUNTED PRETTY CLOSE TO THE THREE-QUARTER MILLION MARK BY NOW. AND IT SHOWS NO SIGN AT ALL OF SLACKENING.

"Suddenly the Hi-Los" suddenly had a burst of custom during the week for Philips and Capitol's "History of Jazz" early volumes have started to move. Two discs have now been put out in this four-volume effort and the fans have been quick to spot their worth.

"Here's Humph" has started to go for Lyttelton and Parlophone, and "Ella Sings Rodgers and Hart" shows no signs of slowing up for Miss Fitzgerald and HMV.

Judy Garland's "Alone" is keeping up the pace fairly close to the leaders for Capitol also.

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1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Man on Fire Frankie Vaughan (Philips)
5. Remember You're Mine Pat Boone (London)
6. Be My Girl Tommy Steele (Decca)
7. Island in the Sun Jim Dale (Parlophone)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. All Shook Up Elvis Presley (R.C.A.)
10. These Dangerous Years Frankie Vaughan (Philips)

## LEN DANIELS, 4 SOHO STREET, OXFORD STREET, LONDON, W.1

1. Party Elvis Presley (R.C.A.)
2. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
3. Be My Girl Jim Dale (Parlophone)
4. Remember You're Mine Pat Boone (London)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Diana Paul Anka (Columbia)
8. Man on Fire Frankie Vaughan (Philips)
9. Water, Water Tommy Steele (Decca)
10. With All My Heart Petula Clark (Nixa)

## GALLOWGATE RECORD SHOP, 271 GALLOWGATE, GLASGOW

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Tammy Kathie Kay (H.M.V.)
4. Diana Paul Anka (Columbia)
5. Remember You're Mine Pat Boone (London)
6. Man on Fire Frankie Vaughan (Philips)
7. Be My Girl Jim Dale (Parlophone)
8. Love Letters in the Sand Pat Boone (London)
9. Teddy Bear Elvis Presley (R.C.A.)
10. Bill Bailey Mary McGowan (Decca)

## BAKERS OF GILLINGHAM, 161 HIGH ST., GILLINGHAM, KENT

1. Man on Fire Frankie Vaughan (Philips)
2. Be My Girl Jim Dale (Parlophone)
3. That'll Be The Day Crickets (Vogue-Coral)
4. He's Got The Whole World In His Hands Elvis Presley (R.C.A.)
5. Diana Laurie London (Parlophone)
6. Tammy Paul Anka (Columbia)
7. Something in the Bank, Frank Debbie Reynolds (Vogue-Coral)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
10. Remember You're Mine Pat Boone (London)
11. Love Letters in the Sand Elvis Presley (H.M.V.)
12. Rest Petite Jackie Wilson (Vogue-Coral)

## SYDNEY SCARBOROUGH, UNDER THE CITY HALL, HULL

1. Diana Paul Anka (Columbia)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Man on Fire Frankie Vaughan (Philips)
6. Remember You're Mine Pat Boone (London)
7. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
8. Handful of Songs Tommy Steele (Decca)
9. All Shook Up Elvis Presley (H.M.V.)
10. Island in the Sun Harry Belafonte (R.C.A.)

## JOHNNIES, 500 FULHAM ROAD, S.W.6

1. That'll Be The Day Crickets (Vogue-Coral)
2. Short, Fat Fannie Larry Williams (London)
3. Party Elvis Presley (R.C.A.)
4. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Wanderin' Eyes Frankie Vaughan (Philips)
7. Be My Girl Jim Dale (Parlophone)
8. Mr. Lee Bobbettes (London)
9. Diana Paul Anka (Columbia)
10. Mary's Boy Child Harry Belafonte (R.C.A.)

## RECORD SHOP, 195-7 TOLL CROSS ROAD, GLASGOW

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
4. Tammy Kathie Kay (H.M.V.)
5. Man on Fire Frankie Vaughan (Philips)
6. Bill Bailey Mary McGowan (Decca)
7. My Dixie Darling Lonnie Donegan (Nixa)
8. Love Letters in the Sand Pat Boone (London)
9. Diana Paul Anka (Columbia)
10. Old Time Religion/Pearly Gates Clyde Valley Stompers (Beltona)

## IMHOF'S, 112-116 NEW OXFORD ST., LONDON, W.C.1

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. Diana Paul Anka (Columbia)
5. Wanderin' Eyes Charlie Gracie (London)
6. Remember You're Mine Pat Boone (London)
7. Be My Girl Jim Dale (Parlophone)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. Island in the Sun Harry Belafonte (R.C.A.)
10. Tammy Debbie Reynolds (Vogue-Coral)

## WHYMAN'T'S, 1055 LONDON ROAD, THORNTON HEATH, SURREY

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. Be My Girl Jim Dale (Parlophone)
6. Love Letters in the Sand Pat Boone (London)
7. Wanderin' Eyes Frankie Vaughan (Philips)
8. Remember You're Mine Pat Boone (London)
9. With All My Heart Petula Clark (Nixa)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

## HERBERT STRICKLAND, 72 WARDOUR STREET, SHAFESBURY AVENUE, W.1

1. That'll Be The Day Crickets (Vogue-Coral)
2. Man on Fire Frankie Vaughan (Philips)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. With All My Heart Petula Clark (Nixa)
5. Diana Paul Anka (Columbia)
6. Party Elvis Presley (R.C.A.)
7. My Dixie Darling Lonnie Donegan (Nixa)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. Honeycomb Jimmy Rodgers (Columbia)
10. Island in the Sun Harry Belafonte (R.C.A.)

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2. That'll Be The Day Crickets (Vogue-Coral)
3. My Dixie Darling Lonnie Donegan (Nixa)
4. Remember You're Mine Pat Boone (London)
5. Diana Paul Anka (Columbia)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Be My Girl Jim Dale (Parlophone)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Man on Fire Frankie Vaughan (Philips)
10. Island in the Sun Harry Belafonte (R.C.A.)

## COOPER'S FOR RECORDS, 340 HIGH STREET, CHATHAM

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Man on Fire Frankie Vaughan (Philips)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Diana Paul Anka (Columbia)
6. I Love You Baby Paul Anka (Columbia)
7. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. He's Got The Whole World In His Hand Laurie London (Parlophone)
10. Wanderin' Eyes Charlie Gracie (London)

## Remember You're Mine Pat Boone (London)

## Last Train To San Fernando Johnny Duncan (Columbia)

## SUTTON'S RADIO SERVICE, 205 LORDSHIP LANE, TOTTENHAM, N.17

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3. Be My Girl Jim Dale (Parlophone)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Teddy Bear Elvis Presley (R.C.A.)
6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
7. My Dixie Darling Lonnie Donegan (Nixa)
8. Diana Paul Anka (Columbia)
9. Handful of Songs Tommy Steele (Decca)
10. Wake Up Little Susie Everly Bros. (London)

## HASLUK'S LTD., 4 LOZELLS ROAD, LOZELLS, BIRMINGHAM, 19

1. That'll Be The Day Crickets (Vogue-Coral)
2. I Love, Love You Baby Paul Anka (Columbia)
3. Party Elvis Presley (R.C.A.)
4. Diana Paul Anka (Columbia)
5. Be My Girl Jim Dale (Parlophone)
6. Teddy Bear Elvis Presley (R.C.A.)
7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
8. Man on Fire Frankie Vaughan/Kaye Sisters (Philips)
9. Mary's Boy Child Harry Belafonte (R.C.A.)
10. Love Letters in the Sand Pat Boone (London)

## MICHAEL SOMERS, 65a CRICKLEWOOD BROADWAY, N.W.2

1. That'll Be The Day Crickets (Vogue-Coral)
2. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Remember You're Mine Pat Boone (London)
4. Man on Fire Frankie Vaughan (Philips)
5. Be My Girl Jim Dale (Parlophone)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Wedding Ring Russ Hamilton (Oriole)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Call Rosie on the Phone Guy Mitchell (Philips)
10. Handful of Songs Tommy Steele (Decca)

## NEWTON'S THE RECORD SHOP, 237 STRATFORD ROAD, SHIRLEY, SOLIHULL, WARCS.

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Be My Girl Elvis Presley (R.C.A.)
4. Party Pat Boone (London)
5. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
6. Diana Paul Anka (Columbia)
7. Love Letters in the Sand Pat Boone (London)
8. Handful of Songs Tommy Steele (Decca)
9. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
10. I Love You, Baby Paul Anka (Columbia)

## McCORMICK'S, 12 ROWALLEN PARADE, GREEN LANE, BECONTREE, ESSEX

1. Party Elvis Presley (R.C.A.)
2. Diana Paul Anka (Columbia)
3. That'll Be The Day Crickets (Vogue-Coral)
4. My Dixie Darling Lonnie Donegan (Nixa)
5. Remember You're Mine Pat Boone (London)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Alone Shepherd Sisters (H.M.V.)
8. Love Letters in the Sand Pat Boone (London)
9. With All My Heart Petula Clark (Nixa)
10. Trying To Get You Elvis Presley (H.M.V.)

## ROLO FOR RECORDS, 368 LEA BRIDGE ROAD, LEYTON, E.10

1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Remember You're Mine Pat Boone (London)
5. I Love You Baby Paul Anka (Columbia)
6. My Dixie Darling Lonnie Donegan (Nixa)
7. Call Rosie On The Phone Guy Mitchell (Philips)
8. Wake Up Little Susie King Brothers (Parlophone)
9. Diana Everly Brothers (London)
10. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)

## LEVY'S RECORD SHOP, 142 MARYLEBONE ROAD, BAKER STREET, N.W.1

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Remember You're Mine Pat Boone (London)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
6. Be My Girl Jim Dale (Parlophone)
7. Diana Paul Anka (Columbia)
8. Man on Fire Frankie Vaughan (Philips)
9. Love Letters in the Sand Pat Boone (London)
10. Wedding Ring Russ Hamilton (Oriole)

## THE SPINNING DISC, 143a FORE STREET, EDMONTON, N.18

1. Party Elvis Presley (R.C.A.)
2. Diana Paul Anka (Columbia)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Trying To Get You Elvis Presley (H.M.V.)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Man on Fire Frankie Vaughan (Philips)
8. Be My Girl Jim Dale (Parlophone)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. Remember You're Mine Pat Boone (London)

## S. FARMER & CO., LTD., OPPOSITE THE TOWN HALL, LUTON

1. Wanderin' Eyes/Man on Fire Frankie Vaughan (Philips)
2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Love Letters in the Sand Pat Boone (London)
6. Remember You're Mine Pat Boone (London)
7. Island in the Sun Harry Belafonte (R.C.A.)
8. Party Elvis Presley (R.C.A.)
9. Be My Girl Jim Dale (Parlophone)
10. Diana Paul Anka (Columbia)

# TOP TEN SALES TALK

NO CHANGES AT ALL IN THE FIRST FIVE places this week but The Crickets strengthened their hold on the lead with CORAL'S "That'll Be The Day."

Then came three British records in a row—and two of them belong to Frankie Vaughan. The side he shares with the Kaye Sisters for Philips — "You Gotta Have Something In The Bank, Frank"—is really leaping towards the top of the tree.

This sparkling effort which will benefit the National Association of Boys' Clubs handsomely, comes up from 17 to 8! Frankie's other disc—the Philips coupling of "Man On Fire" and "Wanderin' Eyes" is still in there at 7. And moving up to 6 goes Jim Dale with his quick-selling "Be My Girl" for Parlophone. JIM'S THE TOP BRITISH ARTISTE AT THE PRESENT TIME.

Lonnie Donegan has managed to crash the Upper Ten with his Nixa release of "My Dixie Darling". Last week it seemed that Lonnie wasn't going to be so lucky this time out, but the side is now moving well, justifying its large advance orders.

Paul Anka's "Diana" is still high in the Ten—and now comes his new Columbia record "I Love You Baby". In for the first time (at 12) it looks a certainty for the Top of the Ten in coming weeks. It should certainly be way up there by the time the young Canadian rock 'n' roller arrives in this country.

The Everly Brothers also return to the Twenty. Their second disc for London is "Wake Up, Little Susie" and, despite competition from the King Brothers (Parlophone), the Everlys seem to be away.

Noteworthy point: The Kaye Sisters, too, are giving all their Royalty proceeds to the National Association of Boys' Clubs.

## THIS WEEK'S OUTS AND INS

### IN COMES:

"You Gotta Have Something in the Bank, Frank" by Frankie Vaughan and the Kaye Sisters (Philips) from 17 to 8.

"My Dixie Darling" by Lonnie Donegan (Nixa) from 15 to 10.

### OUT GOES:

"Love Letters in the Sand" by Pat Boone (London) from 9 to 13.

"Wanderin' Eyes" by Charlie Gracie (London) from 10 to 16.

## H. J. CARROLL, 496 GORTON LANE, MANCHESTER, 18

1. Party Elvis Presley (R.C.A.)
2. Diana Paul Anka (Columbia)
3. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
4. Be My Girl Jim Dale (Parlophone)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Teddy Bear/Lovin' You Elvis Presley (R.C.A.)
7. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. I Love You Baby Paul Anka (Columbia)
10. Handful of Songs/Water, Water Tommy Steele (Decca)

## A. E. COOKE & SON LTD., WESTGATE, PETERBOROUGH

1. Whole World In His Hands Laurie London (Parlophone)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Man on Fire Frankie Vaughan (Philips)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Be My Girl Jim Dale (Parlophone)
6. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
7. My Dixie Darling Lonnie Donegan (Nixa)
8. Honeycomb Jimmie Rodgers (Columbia)
9. I Love You, Baby Paul Anka (Columbia)
10. Party Elvis Presley (R.C.A.)

## W. MINAY & SON, 474 WILBRAHAM RD., CHORLTON-CUM-HARDY, MANCHESTER, 21

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Remember You're Mine Pat Boone (London)
5. Diana Paul Anka (Columbia)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Man on Fire Frankie Vaughan (Philips)
8. Water, Water Tommy Steele (Decca)
9. Love Letters in the Sand Pat Boone (London)
10. Island in the Sun Harry Belafonte (R.C.A.)

DEBBIE REYNOLDS' TAMMY  
VOGUE-CORAL Q 72274  
MELODIE D'AMOUR  
EDMUNDO AMES HENRI ROS BROS. SALVADOR

TOMMY STEELE'S PLANT A KISS HEY YOU  
On DECCA F 10941

HARRY BELAFONTE'S MARY'S BOY CHILD  
On R.C.A. 1022

MACMELODIES

PETER MAURICE

BOURNE MUSIC

21 Denmark Street, W.C.2.





**JOHNNY MATHIS**  
CHANGES ARE  
THE TWELFTH OF NEVER  
PB 749

**FRANKIE LAINE**  
**JOHNNIE RAY**  
GOOD EVENING FRIENDS  
UP ABOVE MY HEAD  
PB 708

**KAYE SISTERS**  
ALONE  
SHAKE ME I RATTLE  
PB 752

**MARTY WILDE**  
**HONEYCOMB**  
WILD CAT  
PB 750

**GUY MITCHELL**  
CALL ROSIE ON THE PHONE  
CURE FOR THE BLUES  
PB 743

**FRANKIE VAUGHAN & KAYE SISTERS**  
GOT-TO HAVE SOMETHING  
IN THE BANK, FRANK  
SINGLE PB 751

**FROM PHILIPS**

*The Records of the Century*

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous "Featherweight" Pick-up. (PG1010)

**RECORD DEALERS'**  
**BEST SELLERS**

**EXCLUSIVE FEATURE**  
**BROWN'S RADIO,**  
258 BALDWIN'S LANE,  
BIRMINGHAM, 28

1. Diana Paul Anka (Columbia)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Love Letters in the Sand Pat Boone (London)
5. Wanderin' Eyes Charlie Gracie (London)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Remember You're Mine Pat Boone (London)
8. With All My Heart Petula Clark (Nixa)
9. Handful of Songs Tommy Steele (Decca)
10. Rudy's Rock Bill Haley (Brunswick)

**THE RECORD SHOP,**  
49 THE ROUNDWAY,  
TOTTENHAM, N.17

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Diana Paul Anka (Columbia)
4. Love Letters in the Sand Pat Boone (London)
5. Wanderin' Eyes Charlie Gracie (London)
6. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
7. Remember You're Mine Pat Boone (London)
8. Teddy Bear Elvis Presley (R.C.A.)
9. Island in the Sun Harry Belafonte (R.C.A.)
10. Be My Girl Jim Dale (Parlophone)

**BRIGHTWAY SERVICES LTD.,**  
47 FIFE ROAD,  
KINGSTON-UPON-THAMES

1. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
2. Party Elvis Presley (R.C.A.)
3. Wake Up Little Susie Everly Bros. (London)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
6. Be My Girl Jim Dale (Parlophone)
7. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
8. Matchbox Terry Wayne (Columbia)
9. Hey, You Tommy Steele (Decca)
10. My Dixie Darling Lonnie Donegan (Nixa)

**THE SOUTH,**  
94-6 WELL STREET, LONDON, E.9

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Remember You're Mine Pat Boone (London)
4. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
5. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Diana Paul Anka (Columbia)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. I Love You, Baby Paul Anka (Columbia)
10. Wake Up Little Susie Everly Bros. (London)

**SAVILLE BROS.,**  
35 KING STREET, SOUTH SHIELDS

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Party Elvis Presley (R.C.A.)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. Stardust Billy Ward (London)
8. Remember You're Mine Pat Boone (London)
9. I Love You, Baby Paul Anka (Columbia)
10. Good Evening Friends Frankie Laine/Johnnie Ray (Philips)

**CLIFTON,**  
109 PRINCES STREET, EDINBURGH

1. Diana Paul Anka (Columbia)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Puttin' on the Style Lonnie Donegan (Nixa)
5. All Shook Up Elvis Presley (H.M.V.)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. That'll Be The Day Crickets (Vogue-Coral)
8. Teddy Bear Elvis Presley (R.C.A.)
9. Love Letters in the Sand Pat Boone (London)
10. Water, Water Tommy Steele (Decca)

**LEWIS'S, ARGYLE ST., GLASGOW, C.2**

1. Man On Fire Frankie Vaughan (Philips)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Short Fat Fanny Larry Williams (London)
5. Remember You're Mine Pat Boone (London)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Party Elvis Presley (R.C.A.)
8. Stardust Billy Ward (London)
9. Bernadine Pat Boone (London)
10. Something in the Bank Frank Frankie Vaughan/Kay Sisters (Philips)

**LEADING LIGHTING,**  
75 CHAPEL MARKET, LONDON, N.1

1. That'll Be The Day Crickets (Vogue-Coral)
2. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
3. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Be My Girl Jim Dale (Parlophone)
6. I Love You Baby Paul Anka (Columbia)
7. Party Elvis Presley (R.C.A.)
8. Remember You're Mine Pat Boone (London)
9. Last Train to San Fernando Johnny Duncan (Columbia)
10. Wake Up Little Susie Everly Brothers (London)

**EGAN BROS., 3-5 HIGH ST., WICKFORD**

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Tell Me That You Love Me/I Love You Baby Paul Anka (Columbia)
6. Honeycombe Jimmy Rodgers (Columbia)
7. Diana Paul Anka (Columbia)
8. Be My Girl Jim Dale (Parlophone)
9. Love Letters in the Sand Pat Boone (London)
10. Remember You're Mine Pat Boone (London)
11. Man On Fire Frankie Vaughan (Philips)
12. Wake Up Little Susie Everly Brothers (London)

**ALFRED DEITCH, 64 WENTWORTH ST. LONDON, E.1**

1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
4. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Be My Girl Jim Dale (Parlophone)
7. I Love You Baby Paul Anka (Columbia)
8. Honeycomb Jimmie Rodgers (Columbia)
9. Reet Petite Jackie Wilson (Vogue-Coral)
10. He's Got The Whole World In His Hands Laurie London (Parlophone)
11. Wake Up Little Susie Everly Bros. (London)
12. Ma, He's Makin' Eyes At Me Johnny Otis Show (Capitol)
13. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)

**KEITH PROWSE & CO., LTD.,**  
90 NEW BOND STREET, LONDON, W.1

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Trying To Get You Elvis Presley (H.M.V.)
5. With All My Heart Petula Clark (Nixa)
6. Diana Paul Anka (Columbia)
7. Teddy Bear Elvis Presley (R.C.A.)
8. Man on Fire Frankie Vaughan (Philips)
9. Be My Girl Jim Dale (Parlophone)
10. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)

**A. W. GAMAGE LTD.,**  
HOLBORN, LONDON, E.C.1

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Be My Girl Jim Dale (Parlophone)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Honeycomb Jimmie Rodgers (Columbia)
8. Handful of Songs Tommy Steele (Decca)
9. Diana Paul Anka (Columbia)
10. Wanderin' Eyes Frankie Vaughan (Philips)

**AL'S RECORDS, 65 CROSS STREET, N.1**

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
5. Diana Paul Anka (Columbia)
6. Remember You're Mine Pat Boone (London)
7. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
8. Wake Up Little Susie Everly Bros./King Bros. (London)
9. I Love You, Baby Paul Anka (Columbia)
10. Reet Petite Jackie Wilson (Vogue-Coral)

**WELFARE ELECTRICAL CO.,**  
110 SUTTON ROAD,  
SOUTHCHURCH, SOUTHWEND

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
5. Man On Fire/Wanderin' Eyes Frankie Vaughan (Philips)
6. Party Elvis Presley (R.C.A.)
7. Be My Girl Jim Dale (Parlophone)
8. Remember You're Mine Pat Boone (London)
9. My Dixie Darling Lonnie Donegan (Nixa)
10. Paralyzed Elvis Presley (H.M.V.)

**NEMS LTD.,**  
70-72 WALTON ROAD, LIVERPOOL, 4

1. That'll Be The Day Crickets (Vogue-Coral)
2. My Dixie Darling Lonnie Donegan (Nixa)
3. Remember You're Mine Pat Boone (London)
4. Last Train To San Fernando Johnny Duncan (Columbia)
5. Be My Girl Jim Dale (Parlophone)
6. Plant A Kiss Tommy Steele (Decca)
7. Party Elvis Presley (R.C.A.)
8. Bye Bye Love Everly Brothers (London)
9. Wedding Ring Russ Hamilton (Oriole)
10. Tammy Debbie Reynolds (Vogue-Coral)

**HAMILTON'S,**  
WESTON ROAD, SOUTHWEND-ON-SEA

1. Party Elvis Presley (R.C.A.)
2. Man On Fire Frankie Vaughan (Philips)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Remember You're Mine Pat Boone (London)
5. Diana Paul Anka (Columbia)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. With All My Heart Petula Clark (Nixa)
8. Red Cat Russ Conway (Columbia)
9. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
10. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)

**RECORD ROUNDABOUT,**  
BARROWLAND, GLASGOW

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Man On Fire Frankie Vaughan (Philips)
5. Bill Bailey Mary McGowan (Decca)
6. Something in the Bank, Frank F. Vaughan/Kaye Sisters (Philips)
7. Remember You're Mine Pat Boone (London)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Be My Girl Kathie Kay (H.M.V.)
10. Love Letters in the Sand Jim Dale (Parlophone)

**RECORD RENDEZVOUS,**  
2 WITHENS LANE,  
LISCARD, WALLASEY

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Remember You're Mine Pat Boone (London)
4. My Dixie Darling Lonnie Donegan (Nixa)
5. Island in the Sun Harry Belafonte (R.C.A.)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. I Love You Baby Paul Anka (Columbia)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Man On Fire Frankie Vaughan (Philips)
10. That's Happiness/Rockabilly Wedding Marion Ryan (Nixa)

**PAUL FOR MUSIC,**  
11 CAMBRIDGE HEATH ROAD,  
LONDON, E.1

1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. Stardust Billy Ward (London)
6. Remember You're Mine Nat "King" Cole (Capitol)
7. Whole Lotta Shakin' Goin' On Pat Boone (London)
8. Lovin' You/Teddy Bear Jerry Lee Lewis (London)
9. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
10. With All My Heart Petula Clark (Nixa)

**HICKIES, 35 HIGH STREET, SLOUGH**

1. Tammy Debbie Reynolds (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Be My Girl Jim Dale (Parlophone)
5. Remember You're Mine Pat Boone (London)
6. Teddy Bear Elvis Presley (R.C.A.)
7. With All My Heart Petula Clark (Nixa)
8. Island in the Sun Harry Belafonte (R.C.A.)
9. Diana Paul Anka (Columbia)
10. Handful of Songs Tommy Steele (Decca)

**Britain's**  
**TOP TEN**

WEEK ENDING NOVEMBER 2

- | Last Week | This Week | Artist   |
|-----------|-----------|--|
| 1         | 1         | THAT'LL BE THE DAY Crickets (Coral)  |
| 2         | 2         | PARTY/GOTTA LOTTA LIVIN' TO DO Elvis Presley (RCA)                             |
| 3         | 3         | TAMMY Debbie Reynolds (Coral)  |
| 4         | 4         | DIANA Paul Anka (Columbia)   |
| 5         | 5         | REMEMBER YOU'RE MINE Pat Boone (London)  |
| 7         | 6         | BE MY GIRL Jim Dale (Parlophone)   |
| 6         | 7         | MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)                           |
| 17        | 8         | GOTTA HAVE SOMETHING IN THE BANK, FRANK Frankie Vaughan/Kaye Sisters (Philips) |
| 8         | 9         | WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)                          |
| 15        | 10        | MY DIXIE DARLING Lonnie Donegan (Nixa)   |

**THE 'SECOND TEN'**

- 11 LAWDY MISS CLAWDY/TRYING TO GET TO YOU Elvis Presley (HMV)
- 12 I LOVE YOU BABY Paul Anka (Columbia)
- 13 LOVE LETTERS IN THE SAND Pat Boone (London)
- 14 TEDDY BEAR Elvis Presley (RCA)
- 15 WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)
- 16 WANDERIN' EYES Charlie Gracie (London)
- 17 WITH ALL MY HEART Petula Clark (Nixa)
- 18 ISLAND IN THE SUN Harry Belafonte (RCA)
- 19 WAKE UP LITTLE SUSIE Everly Brothers (London)
- 20 LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)

**BEST-SELLERS BY BRITISH ARTISTES**

- 1 BE MY GIRL Jim Dale (Parlophone)
- 2 MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)
- 3 YOU GOTTA HAVE SOMETHING IN THE BANK, FRANK Frankie Vaughan/Kaye Sisters (Philips)
- 4 MY DIXIE DARLING Lonnie Donegan (Nixa)
- 5 WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)
- 6 WITH ALL MY HEART Petula Clark (Nixa)
- 7 LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
- 8 HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
- 9 TAMMY Kathie Kay (HMV)
- 10 WEDDING RING Russ Hamilton (Oriole)

**Best Selling Long-Players**

- FIRST FIVE**
- 1 LOVIN' YOU Sound Track (RCA)
  - 2 A SWINGIN' AFFAIR Frank Sinatra (Capitol)
  - 3 THE KING AND I Sound Track (Capitol)
  - 4 THE BEST OF ELVIS Elvis Presley (H.M.V.)
  - 5 THE TOMMY STEELE STORY Sound Track (Decca)



**THE SMASH FOLLOW-UP DISC!  
RUSS HAMILTON  
'WEDDING RING'  
'I STILL BELONG TO YOU'**

C.P. 1388



45 & 78 r.p.m.

**REG BARLOW COVERS THE 'GREAT SKIFFLE COMP' AT CHISWICK**

**THESE YOUNGSTERS ARE 'PUTTIN' ON THE SKIFFLE STYLE'**

**IF I MAY PARAPHRASE SANDY ("Can you hear me, mother?") POWELL, "To have any success as a skiffler, you should have as many friends and relations in the audience as possible." That seems to be the situation at Chiswick Empire this week, where Stanley Dale's "Great National Skiffle Contest" is drawing a host of friends and relatives not merely from Chiswick, not merely from London, but from outposts of the British Empire like Sutton and Kingston.**

They're all there rotin' for the juvenile members of their family who strut their brief moment on stage as confident as any veterans, twanging their tea-chest bass, strumming their guitar, scraping their washboard, or singing in the approved twangy and dedicated style.

**PUTTIN' ON THE STYLE!**

While the youngsters are putting on the style, businessmen who have invested their money in guitars, ice-cream, lollies, and soft drinks look on approvingly and smoke bigger and better cigars.

And the Chiswick Empire rocks to its foundations with the steady rhythm and the wild girlish screams as smiling Jim Dale lets loose with "Piccadilly Line" and "Be My Girl". Jim's just great — an even bigger success than when he was at the Metropolitan, Edgware Road, some weeks back. Personally, I missed his comedy patter, but he's

probably wise to concentrate his big guns on his present solid session of roof-raising rhythm, with an occasional twitch or kick to send his audience into ecstasy.

Two solo comedians, Jimmy Edmondson and Stan Van, collect plenty of laughs, but Jimmy's present act isn't as strong as his Army routine, and I missed that strong sense of burlesque and fast-tapping Sam used to feature in his double-act days. Two of the most attractive girls in show biz, Susan and Valerie Pardoe, dispense modern vocal hits, Joan Hinde scores with her trumpet playing, and there are routines by eight Betty Fox dancers.

**THE COMPETING SKIFFLERS**

First half is closed by the Vipers Skiffle Group, who build solidly, via "Railroad, Steamboat", "16 Tons", "Homing Bird" and other numbers, to "Pick a Bale o' Cotton", with its irresistible quickening tempo and unflinching audience response. Tony Tolhurst (bass) and John Pilgrim (washboard) sure take it easy, even lying down in one number, and all three guitarists—Wally Whyton, Johnnie Booker and Jan Van Den Borsch—take care of vocals.

Show ends with competing groups (six at each house) in the skiffle contest. The standard is generally high, and patrons get their moneysworth as they study the style of each group, their overall confidence and the mannerisms of the singers.

At Monday's first house the Sutton City and Skivers groups won the most applause, but all contestants put up rousing shows.

Nor must we overlook the jumpy "Subway Bounce" played during the interval by Charles Henry's ork in the pit—these musicians are right in the groove this week!

**LITTLE RICHARD DOUBLE IS A 'FIRECRACKER'**

"PERSONALITY PLATTERS," a sister show to the widely-toured "Disc Doubles," is at the London Metropolitan this week.

Naturally, it ropes in plenty of vicarious glamour by having a starry catalogue of famous names on bills and programmes. Result is mixed; some of the take-offs are reasonably close to the mark; but others are about as much like the originals as a washboard is like Jayne Mansfield.

Among the successes are Dick Francis (as Sinatra) and Sylvia Drew, who shows some professional competence in duplicating Doris Day. Dev Shawn (Johnnie Ray) and John Hughes (Pat Boone) aren't too bad.

Hit of the night was Calvin Lewin, as Little Richard. Wearing a black wig containing enough hair for a dozen doormats, gibbering and gesticulating like a fugitive

from Colney Hatch and careering frenzy, he made you feel that Little Richard can't be more like Little Richard than Calvin Lewin is.

Praise is due to the boisterous competing of Fran Dowie and Candy Kane (as Burns and Allen). They're often corny, but they pile on the slap-happy, palsy-walsy stuff at sufficient pressure to stop the audience wanting to tear up the seats during the show's more inept moments.

**DICK TATHAM**

**TOMMY STEELE'S FILM 'HEART-THROB'**



**HERE IS JUNE LAVERICK, TOMMY STEELE'S leading lady in his second film, "The Duke Wore Jeans."**

June, who bears a striking likeness to Hollywood's Susan Hayward, former dancer, spotted by the Rank Organisation while appearing in revue, has completed two major rôles in films yet to be seen by the public. First is "It Happened In Rome", made entirely in Italy, and already a major Continental success. Second is "The Gypsy and the Gentleman", in which she appears as the gentle sister of a Regency rake (played by Keith Michell).

She will not dance or sing in Tommy's film. Her part is that of a princess of an imaginary European state. Tommy Steele, of course, falls in love with her... (only in the film, of course).

**RECORD-BREAKING COUNT BASIE**



**BAND BEAT**

**BACK IN ENGLAND** for concert dates and broadcast and club appearances is blues singer Beryl Bryden.

This earthy-voiced songstress, who has just completed another Continental tour, recorded in Holland with New Orleans' men, trumpeter Bill Coleman and clarinetist Albert Nicholas.

"I am trying to get COLUMBIA to release it here on their overseas label," says Beryl.

Beryl starts a two-week engagement with Barry Morgan's trio at the "Blue Angel" in the West End, on Monday. Listeners to the Light can hear her on "Saturday Skiffle Club" on November 23 accompanied by Mick Mulligan's rhythm section. George Melly and Dickie Bishop's Skiffle Group complete the programme.

Beryl and Mick Mulligan's band

**By ROY BURDEN**

team up for concerts at the City Hall, Middlesbrough (Nov. 13) and the Free Trade Hall, Manchester (Nov. 17). She appears with the Merseyside jazz band at the "Cavern", Liverpool (Nov. 16).

**Ted Heath Tops Again In U.S.A.**

**BY ALL REPORTS** Ted Heath has again done himself proud on his American tour. He and his boys are due back in Britain next Tuesday; I'm sure all in the band business will salute them for the top-rate job they are doing as musical ambassadors for Britain.

Watch out for Ted on TV on November 17. He and Winnie Atwell will be on a BBC show playing Gershwin.

**'The Dozen's' Now Sixteen**

**SOME PEOPLE** have already queried the big changes in line-up of the Kenny Baker Dozen (now sixteen!) and the progressive policy it has adopted. Kenny's view is that as the BBC were prepared to put up the extra to enable him to enlarge, he should take the opportunity to freshen up the band's musical programme.

Line-up now reads: Albert Hall, Stan Reynolds, Joe Hunter trumpets; Bill Gelhard, Eddie Harvey trombones (both doubling on valve trombones); Rick Kennedy, Harry Hayes, E. O. Pogson, Harry Klein, Don Rendell and Johnny Scott, saxes and woodwinds; Jack Seymour, bass; Norman Stenfalt, piano; Bill La Sage, vibes; Tony Kinsey, drums.

"Date With The Dozen", which has returned to the Light on Fridays, is number seven in the series, now in its seventh year.

**Return visit of COUNT BASIE** (exclusive R.M. picture here) is even more successful than his first. Box-office records are being smashed everywhere he plays. What's he playing at the Royal Variety Performance on November 18? See page 8 for the answer.

—R.M. Picture.