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WEEK ENDING NOVEMBER 16, 1957

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THE PAPER FOR ALL MUSIC AND
SHOW BUSINESS FANS

ROYAL VARIETY SHOW BROADCAST

THE Light Programme is to broadcast 60 minutes of recordings made at the Royal Variety Show at the London Palladium between 2.30-3.30 p.m. on Sunday, November 24.

The show itself takes place the previous Monday.

Brian Johnston, who will be among the audience, will re-create this Royal occasion when Her Majesty the Queen will have the opportunity of seeing and hearing the many internationally famous artistes.

THIS BRUTAL ATTACK ON SILK RECORDING'

Directed to James Asman

SIR,—I have just had the misfortune to read your brutal attack and review on the Eric Silk recording Black Bottom Stomp/Come Back Sweet Papa. I now have this record and apart from over-recording of the banjo, I consider the rest of the band very listenable.

I know the Black Bottom Stomp can never touch the Jelly Morton original, but it's not a bad show at all for a British group who deserve much more recognition than they get (which is also the fate of many other groups in this country who can't "get in" with the "right boys").

You should make another trip to Leytonstone in the near future, Mr. Asman. I'm quite sure you'll have a good evening over there.

There are now nearly 7,500 members and I'm sure they wouldn't support "a lame limping duck."—Mr. B. A. RACKHAM (Southern Jazz Club Member), 21, Merton Road, Seven King, Esser.

Later title was released in Britain by PARLOPHONE (backed with Zip, Zip) on October 25).

On November 23, the John Barry Seven is to appear on the BBC's TV "Six-Five Special."



NEXT WEEK!

ANOTHER GREAT RECORD MIRROR SPECIAL!

Pictorial And Editorial

Royal Variety Performance Souvenir Edition

THE ENTIRE MIDDLE PAGES WILL BE DEVOTED TO PHOTOGRAPHS OF EVERY ARTISTE APPEARING IN THIS GREAT PROGRAMME; THERE WILL BE EXCLUSIVE PICTURES OF THE ARTISTES AT REHEARSAL AND, AMONG OTHER FEATURES, A COMPLETE REPORT OF THE SHOW BY ISIDORE GREEN

DON'T DARE MISS THIS WONDERFUL AND HISTORIC NUMBER!



JOHN BARRY SEVEN'S TWO NEW SONGS FOR 6.5 SPECIAL FILM

TWO NEW NUMBERS, both written by the new beat-music star John Barry, will be featured by the John Barry Seven in the coming "Six-Five Special" film.

Titles are: "Little Old Fashioned Love" and "You've Got A Way."

The Seven are due to "shoot" their part in the film next month, immediately after their British tour with 16-year-old Canadian disc star, Paul ("Diana") Anka. The group will back Anka, as well as having their own spot in the show.

Within the next few days the outfit is to record two titles for release in the United States. They are: "Ev'ry Which Way" and "Three Little Flashes."

(Continued in previous column)

SISTER ROSETTA THARPE, THE GOSPEL SINGER, TO TOUR BRITAIN

GOSPEL SINGING is hardly known in this country, although it caters for a large and ever-growing public in the United States.

Vital and sincere music, it combines tunes that people love and remember with the driving rhythms for which the Negro people are famous. Its influence is enormous and can easily be seen in many of the vocal groups that often appear in our Top Ten.

Rosetta Tharpe is not merely a gospel singer—she was one of the pioneers who gave a real impetus to the music in its present form. The quality of her performance when she accompanies herself on her steel-bodied guitar shows her to be a first-class jazz musician by any standards.

Her forceful personality and her ability comes through clearly on every one of the rather limited number of gramophone records she has made and that have been released in this country.

In the United States there is a very strong religious movement and figures recently issued show that three out of every five citizens are members of religious organisations.

There are 260 separate religious bodies—nearly all of them prosperous and growing all the time. It is against this background that there is found the fervour and rhythmic power of gospel singing.

Nixa Releasing Long Player

Born at Cotton Plant, Arkansas, in 1915, Rosetta Tharpe scored her first major success when, as a child barely six years old, she sang and played her guitar to a church congregation in Chicago. Her mother, with whom she recorded in later years, was a well-known Pentecostal preacher who had a profound influence on her daughter.

She has recorded on the DECCA and BRUNSWICK labels and the Pye Group are issuing a long-playing record to mark her arrival in this country.

If Rosetta Tharpe is comparatively unknown in this country, Chris Barber's Jazz Band, who accompany her on this tour, certainly needs no introduction. They

are among the most popular traditional jazz groups in Great Britain today.

While still a music student, Ken, now 27 years old, joined Ken Colyer's Band, where he teamed up with Monty Sunshine and Ron Bowden, both of whom are with him still. The Colyer Band lasted for just over twelve months, but in 1955 sharp differences of opinion

that she was invited to appear at a concert at London's Royal Festival Hall. On that occasion she scored such a hit Chris at once invited her to join his band.

In addition to Chris himself on trombone, the band consists of Pat Halcox (trumpet), Monty Sunshine (clarinet), Eddie Smith (banjo), Dick Smith (bass) and Ron Bowden (drums). They record on NIXA label.

TOUR DATES

- Thurs., Nov. 21. Rosetta Tharpe arrives at London Airport.
- Fri., Nov. 22. Town, Hall, Birmingham.
- Sat., Nov. 23. TV Programme (BBC) 6.5 Special.
- Sun., Nov. 24. Empire Theatre, Chiswick.
- Tues., Nov. 26. Civic Hall, Wolverhampton.
- Wed., Nov. 27. Brangwyn Hall, Swansea.
- Thurs., Nov. 28. Sophia Gardens, Cardiff.
- Fri., Nov. 29. Victoria Hall, Hanley.
- Sat., Nov. 30. City Hall, Sheffield.
- Sun., Dec. 1. Town Hall, Leeds.
- Tues., Dec. 3. Town Hall, Middlesbrough.
- Wed., Dec. 4. Royal Hall, Harrogate.
- Thurs., Dec. 5. St. George's Hall, Bradford.
- Fri., Dec. 6. Philharmonic Hall, Liverpool.
- Sat., Dec. 7. Floral Hall, Scarborough.
- Sun., Dec. 8. Empire Theatre, Nottingham.
- Mon., Dec. 9. Free Trade Hall, Manchester.
- Wed., Dec. 11. Assembly Hall, Walthamstow.
- Thurs., Dec. 12. Town Hall, Oxford.
- Fri., Dec. 13. De Montfort Hall, Leicester.
- Sat., Dec. 14. The Dome, Brighton.
- Sun., Dec. 15. Coliseum, London.

led to the dissolution of the band, whereupon all the remaining musicians formed themselves into a co-operative group under Barber's leadership.

Pat Halcox on trumpet was recruited into the new band, which immediately embarked on a policy of touring up and down the country.

It is interesting to note that Lonnie Donegan was a founder-member of the band, in which he played banjo and guitar, as well as singing those tunes which have played so important a part in the development of the Skiffle Movement.

Ottile Patterson, the featured vocalist, is probably the finest blues singer this side of the Atlantic. Born in Ulster of Irish-Latvian parentage, she was trained as an art teacher and taught in a school in Belfast. She took up singing as a hobby, received such local acclaim

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Letters

ASMAN... 'HAS TO BE HEARD TO BE BELIEVED'

SIR,—It is true that James Asman often plays his privately recorded tapes to his companions (without their requests). It would be even truer to say that he usually plays them in spite of their violent opposition. For most of Mr Asman's efforts have to be heard to be believed. Having heard quite a few in my time I now cringe whenever I enter his living room, and see the recording machine all set up.

I am surprised however that James allows himself to be drawn into this hoary old argument about laying eggs or something before being able to smell that they're rotten. Critics with a smattering of musical ability always insist that this is essential for reviewing purposes. Equally insistent are those with James Asman's abilities—or even less—who think it's all completely unnecessary. Personally, in my monthly review columns I like to review some records purely on technical grounds and others on an emotional level. It's hard, but I find it works.

Thank you, James, for all the nice things you keep writing about my arranging talents. It's nice to know that they're not forgotten.—OWEN BRYCE, Butts Hill Farm, Labour-in-Vain, Wrotham, Kent.

•AFTER A VERY MUCH under-published six weeks variety tour of one London hall, the Chiswick Empire, and five provincial halls, Hollywood film couple Larry Parks and Betty Garrett—they topped the bill, at the London Palladium a few years ago—left for their home in the Film City last week end.

The Diamonds

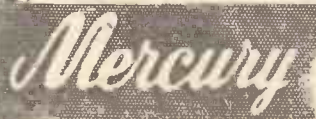
Oh, How I Wish
Zip Zip

MT 179

The Brother Sisters

Alone

MT 186



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For Two Years Or More The Rock And Skiffle Boys Have Had Their Fling. There Have Been Good Results For Show Business. But, Says Our Columnist, There Are Also Increasingly Bad Results, Which Makes One Think . . .

IT WAS, I SUPPOSE, ABOUT TWO YEARS AGO the use of the guitar as an offensive weapon first started. Till then, in popular music, it had been merely something that was plonked on horseback in Westerns, or used for the serenading of popies on balconies by lyric-voiced Latins. "And in Cadiz, gentle ladies love the sound of the gipsy's guitar," and so on.

Mr. William Haley soon fixed all that. In November, 1955, when the Four Aces were proclaiming "Love Is Many - Splendored," and Rosie Clooney smoothly crooning "Heh! There," and the Cyril Stapleton - Julie

same kick came along to join in the bedlam—that specialist in the augmented sex, Elvis Presley. He had hep hips and a hectic hiccoughy voice which sounded as if he were trying simultaneously to sing and operate a pneumatic drill. And, like Messrs. Haley and Donegan, Mr. Presley had a guitar.

To detail in full the catalogue of clamour which came into being from then on would probably require the space of about four London telephone directories.

Britain Was No Junior Partner

FROM AMERICA (in person, or on disc) we have had such as Charlie Gracie, Mitchell Torok, Gene Vincent, Slim



★ VOCAL VIEWS By DICK TATHAM

Dawn "Blue Star" was in the ascendant, there was Mr. H. on No. 1 perch with "Rock Around the Clock."

That was when the guitar switched from seduction to stridency. Short of going down into an audience and clouting people on the head with it, it was—in Mr. Haley's sedate little group—used with all possible aggression.

What's more (as we know only too well) the policy paid off purse-wise. Enough money started to come in from this disc alone to make an outside grin rock around Mr. Haley's clock for many a day to come.

It was December 31, 1955, when the man with the one-curl perm added to the clamour by turning out "Rock-a-Beatin' Boogie" for good measure. It was the same day when a certain Mr. Donegan popped up from obscurity by landing "Rock Island Line" in the Top Ten.

By some mysterious coincidence, Mr. Donegan had a guitar, too.

They Kicked Up A Rumpus

THESE DISCS by Haley and Donegan proceeded to kick up a tidy bit of rumpus in the sales charts of early 1956. They were basically the same in their use of a pile-driving beat and powerhouse guitar-work, and to insist that one was rock, and t'other skiffle, is—as it were—merely splitting headaches.

Strange as it may seem now, these initial commercial successes brought no immediate rush of fellow-guitarists into the lists. Messrs. Haley and Donegan blazed the trail of the strident strings more or less alone.

It wasn't, in fact, till May 12, 1956, that the third idol on the

Whitman, and heaven knows who else. And Britain, far from being a junior partner in the guitar game, has if anything surpassed the Americans.

Apart from Johnny Duncan (who seems to have acquired a dual nationality in all this) here are just a few names at random: Tommy Steele, Chas. McDevitt, Terry Dene, Jim Dale, Colin Hicks, Marty Wilde, Terry Wayne, Laurie London.

Now there are many others I have not listed; and from both sides of the Atlantic, more names are being added weekly. And I think, one day soon, a whole lot of people, when they see yet another singer with a guitar, are going to let out a yell of horror as if they'd just turned back the sheets to get into bed, and found a snake.

Let us be fair. Much good has come out of this rock and skiffle craze. It's rejuvenated show

business, infused new zest into it, helped the disc boom, and brought many people back to the variety theatres.

But now the whole thing is threatening to get so out-of-hand as to be both idiotic and harmful to show business.

It is great when a performer of the vitality of Tommy Steele is brought to light. It is fine when someone like Terry Dene attracts followers, even though he may show no startling talent. Yet some of the more recent recruits to the guitar game are a different proposition.

Some of the tripe I've watched on TV, and heard on disc, in the last few weeks would be hard put to it to win a dollar in an amateur talent competition. Over the last few years we've got used to mediocrity; but now we're having foisted on us stuff that (in

the words of Bob Hope) is "so low, it could crawl under a snake."

For young performers to get a break is as it should be, but if some of the juvenile prodigies now on parade represent the best talent their generation has to offer, then so much the worse for show business.

Personally, I don't think they are the best we have. For a long time now, producers and A. and R. men have been, all too often, working on the formula of a youngster plus a voice of sorts plus a guitar. I think this has now reached the ludicrous, disproportionate extent where a talented youngster who for some reason doesn't play a guitar, or doesn't sing skiffle, rock or C. and W., gets as much of a break as a cat in a dog's home.

Me? Reckon I'll start a counter-movement. Send a postal

order for 4s. 7d., plus eight bottle tops from Tatham's Gargle for Bass Baritones, for the wonder instruction booklet, "Getting Hep on the Harmonium."

Bevs Go Big On TV Series

PHONE CALL from the Beverley Sisters. These blonde dispensers of tunes in triplicate are agog over the success of their just-completed BBC-TV series. It beat records in audience appreciation figures.

BBC want the Bevs to extend the series. They can't. Not yet, anyway. So many other commitments have piled up. Rumour says the sisters have (for the same reason) turned down a top spot in a West End show.

Right now they're (a) getting

FINAL ORDERS

EDDIE CALVERT, the "Man with the Golden Trumpet", calls members of his staff together at his London office, gives final instructions before his departure for the Middle East (see "The Green Man", page 11). Left to right, JOSIE (Eddie's wife); JACK GREEN (his manager); BOBBY ADRIAN (his drummer); PEGGY DRAKE, the singer who is with the Calvert outfit; MAX DIAMOND, general manager of Gabriel Music, etc., and DAVE FORRESTER, Eddie's agent.—R.M. Picture.

ready for a Moss Empires tour, starting December 2; (b) arranging an "in performance" long-play—probably from one of their TV shows—to be rushed to America, where it's urgently in demand.

Two long-standing wishes are also due to be met: (a) they're roping Billy Cotton into the act when they appear on his band show this week; (b) they're spending Christmas at home.

Kentones Added To '6.5 Special' Film

ANOTHER ADDITION to the "Six-Five Special" film: the Kentones. Vocal group are doing their soundtrack at Beaconsfield Studios (Bucks) on Sunday.

Kentones are due for "Babes In The Wood" at Bolton Royal pantomime. They'll do their act. Kenzie and Leslie will play parts. Celia and Vincent (not playing parts) have volunteered to maintain tea supplies at full pressure.

Reg Warburton Is Oriole's A & R Man

POPULAR APPOINTMENT announced early this week was Reg Warburton as artistes' manager at ORIOLE Records. He succeeds Jack Baverstock, who's

(Continued on page 5)

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HEARD & SEEN by BENNY GREEN

JAZZ LITERATURE IS ONE OF THE YOUNGEST OF ALL ARTS.

British books on jazz music, virtually non-existent before the war (like British jazz itself), have in the past few years been making bashful appearances on the bookstalls.

The pattern has remained the same. Verbiage concealing ignorance. Pretension substituted for taste.

Gaffes scattered all over the place, the reason being I suppose, that ordinarily knowledgeable publishers' readers are stumped when it comes to the technicalities of Jazz music.

A publisher's reader who would be horrified at the omission of the "h's" in the name "Tchehov", can see nothing ridiculous in talk of "unison voicing"

Condon Treasury of Jazz", with the high point of journalistic insanity arriving in the chapter in which Dave Brubeck discusses the theological implications of Jazz while Condon makes boozy interruptions by way of marginal comment.

Sinclair Traill, however, has now pulled off the trick successfully on three successive occasions, and I feel that the latest of his triumphs with the symposium format, is the most impressive of all.

"Just Jazz", co-edited by Traill and The Hon. Gerald Lascelles, is the most lavish jazz book production to be published in this country. It screams out opulence and assets from every pore. The endpapers consist of four superb

WILL READERS PLEASE

EXPLAIN WHAT I WROTE?

or "breathy intonation", and so such gems get into print. Gradually, however, the position with regard to jazz literacy seems to be improving. Knowledge of the elements of jazz music is slowly permeating the mass consciousness, and books are even beginning to appear on the subject which are readable without being laughable.

THE APPROACH to the problem of jazz literature has been tackled in different ways by different people. The Hentoff-Shapiro classic "Hear Me Talkin' To Ya", the best jazz book of all, was not, strictly speaking, a piece of writing so much as an inspired compilation, and employed a technique too original to be aped very frequently by anybody else. Probably the best personal testament by a jazz personality was Humph's biography, "I Play as I Please", which started off with the overwhelming advantages of a literate mind in charge of a social background of bewildering contrasts.

The approach of jazz magazine editor Sinclair Traill to the problem of producing a volume on Jazz has been most interesting to study. Mr. Traill is an adherent of the Symposium system, whereby a group of writers are recruited, given their head to write on Jazz in whichever way they please, the results then being correlated by an editor. In short, a book is produced by using the principles that are usually applied to the compilation of a magazine.

NOW THIS system is fraught with dire peril.

Suppose two independent contributors write flatly contradictory theses for the same volume? Suppose two independent contributors write meticulously parallel pieces for the same volume?

Easy, you reply. Allot each writer his specific topic. Not so easy, I reply.

That makes the book into a farmed-out collection of the editor's own design, which is not the idea. The trick of course, lies in choosing a group of writers who are the least likely to get in a tangle with each other.

Disaster came time and again in last year's gargantuan epic "The Eddie

action photos reproduced in a delectable sepia, of Armstrong, Mulligan, Condon and Broonzy. Each of the ten chapters is given the setting of an independent essay by means of lavish spacings and segregations. And at the end of the book there follows an appendix half as long as the book itself printed on Cambridge blue paper. It was this section which I found the most daring, for the appendix consists of a Jazz Discography for the year 1956, an innovation which makes the book distinctive and dates it irrevocably at the same time. Any doubts, however, which I had as to the advisability of anchoring a book of this kind to a specific year, were utterly dispelled when I found my own name a few times among the personnels.

Such is vanity.

AS to the contributions themselves, the biscuit goes to Humph for his piece on the topic "Louis Armstrong — Jazzman or Dance Musician?" I now find myself on the horns of a dilemma, for one of the other nine contributors is myself. A dilemma, because: how can I possibly criticise a book of which I am a part? Reducing the problem to its logical conclusion, the best gambit for any enterprising symposium editor is to recruit for his chapters every critic who is liable to pan the book when it comes out. In this way the wings of adverse criticism are clipped completely — except for the incalculable quirk of human nature which impels me at this moment to criticise my own chapter. The theme of my piece was, broadly speaking, to prove that jazz musicians are fairly normal. I would say on consideration that my piece proves they are fairly abnormal. As to being correctly interpreted, one reviewer described my chapter most unjustly as "extremely funny" and ignored my straight-faced intentions entirely. My contribution to "Just Jazz" may therefore be justly adjudged a failure.

Any readers of RECORD MIRROR who do happen to read my contribution to "Just Jazz" and feel they understand every word, might be kind enough to write and explain it to me. I should be most grateful.

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'PAJAMA GAME' FILM OPENS LONDON DEC. 12

DORIS DAY and JOHN RAITT . . . the "pajama" heroine and hero as they appear in "The Pajama Game".

DORIS DAY—JOHN RAITT
VOCAL PARTNERSHIP
SAID TO BE 'TERRIFIC'

"THE PAJAMA GAME," which made musical history on Broadway, looks like having the same effect on the motion picture screen. It opens in London on December 12 at the Warner Theatre, Leicester Square.

The film was co-produced and co-directed by George Abbott and Stanley Donen, who pooled their talent, imagination and experience. Abbott, who directed the Broadway show, as well as hundreds of other all-time stage hits, contributed his showmanship to the fresh talents of Donen, one of Hollywood's brightest young directors.

Doris Day returned to Warner Bros., the studio of her professional birth, to star in "The Pajama Game."

She plays Babe Williams, the pajama factory cutie who can cut a sleeve or negotiate a union contract with the same facility that she can belt out a song or make love in a porch swing.

THE SONGS . . .

"The Pajama Game" is the first thorough-going musical to spring from Warner Bros. in several years: it is said to be the most tuneful and the most colourful. Besides the talented toppers, the picture is animated by 60 dancing girls and boys, a rhythmic, athletic bunch who were the busiest kids in town while performing the numbers. The Doris Day-John Raitt singing partnership is a terrific highlight of the film.

Here's a breakdown of the musical numbers:

"HEY, THERE"—the famous ballad which John Raitt sings with all the gusto he showed on the stage when he helped make the song so popular. Doris does a reprise of "Hey, There," in the most touching scene in the picture.

"THERE ONCE WAS A MAN"—a smash song-and-

dance performed by Doris and John that is calculated to set a new standard in musical numbers.

"SMALL TALK"—another hit by Doris and the leading man, presented at, on and around the kitchen table.

"ONCE A YEAR DAY"—the whole company in the biggest, gaudiest, noisiest, longest picnic in history. The troupe, led by Doris and John, Carol Haney and the principal dancers, spent a full work week at Los Angeles' Hollenbeck Park for this number. It has the polka, the waltz, rock 'n' roll, gymnastics and acrobatics.

"I'M NOT AT ALL IN LOVE"—this is one of the numbers done in the pajama factory and Doris leads the girls through a melodious and danceable routine.

"HERNANDO'S HIDE-AWAY"—this number made Carol Haney famous and vice versa.

It starts with Carol and John Raitt and winds up in a stylised version of a Dubuque gin mill with the whole company.

"I'LL NEVER BE JEALOUS AGAIN"—a delightful screen presentation of the comedy number in which Eddie Foy, Jr. and Reta Shaw scored so tremendously on the stage.

"STEAM HEAT"—another Haney number, aptly titled and sensationally executed with the assistance of Buzz Miller and Kenneth LeRoy, dancers from the original show.

"7½ CENTS"—most of the company, headed by Doris and Jack Shraw, get in on this act.

"RACING WITH THE CLOCK" (sometimes called "Can't Waste Time"), by Eddie Foy, Jr., and the Pajama girls.

"THE PAJAMA GAME"—the title song and a giddy finale in which the principals sing and dance and recite pretty phrases while costumed in their favourite pajama outfits, which means Doris wears the tops and John Raitt the bottoms of a sweetheart model.



ELVIS



PRESLEY

ELVIS' CHRISTMAS ALBUM

Santa Claus is back in town
White Christmas
Here comes Santa Claus (right down Santa Claus Lane)
I'll be home for Christmas
Blue Christmas
Santa bring my baby back (to me)
Oh, little town of Bethlehem
Silent night
(There'll be) Peace in the valley (for me)
I believe
Take my hand, precious Lord
It is no secret (what God can do)
RD-27052 (LP)

Santa bring my baby back (to me)
Santa Claus is back in town
RCA-1025 (45/78)

RCA RECORDS 1-3 BRIXTON ROAD LONDON S W 9

CONT. FROM PAGE 3

going over to FONTANA, the new label being launched by PHILIPS.

Reg is well-known for his musical work for Dave Whitfield, Joan Regan and others. Recently, too, he's gained plenty of favourable comment for his postal course on pop singing.

Says he: "Being an A. and R. manager is something I've long been wanting to do — although, mind you, I'm by no means a stranger in a recording studio. Sign new talent? Maybe later on, but I'm sure there's already plenty of talent on the ORIOLE label to keep me occupied in the immediate future."

Warburton's first job: supervising a session by the McDevitt skiffers, on Monday afternoon this week.

Bill McGuffie

Slept; Lived

THEY TELL YOU in show business that pianist Bill McGuffie never sleeps on coach journeys. He chain-smokes. But on a night coach trip last weekend (after troop shows in the Hull area) he, for some reason, slept. It saved his life.

About 100 miles out on the Hull-London journey, the coach skidded, turned over twice. Bill, vocalist Terry Burton, comic Jeffrey Lenner and their co-travellers escaped with shock and minor injuries.

Escape from death? Well, there was petrol all over the place, and Bill (for once) wasn't chain-smoking.

In Praise Of

Ted Hockridge

STAUNCH ADMIRER of Ted Hockridge is Miss M. Moffatt, Stockton-on-Tees. Re my article last week, which suggested good singing was having a job to survive, she writes:

Having just seen Edmund Hockridge in variety, I'd say there is still a good market for singers of his calibre. Every number he sang was greeted with spontaneous and hearty applause. If he can sing, with equal ease, big-voice ballads and "Largo Al Factotum" (without a microphone, I might add, and get such an ovation, then the day of SINGERS is not dead.

If ballads were given a fair plugging by disc jockeys, they would again find their proper

★ VOCAL VIEWS By DICK TATHAM

representation in the Top Twenty. As it is, straight songs are mostly ignored by disc jockeys.

Miss Moffatt, I've always been very much on the side of "good" singers, for the simple reason that their calling requires years of work, training, and study.

I agree about Ted Hockridge, a fine voice; an excellent performer. But I doubt whether he's commercially equal to Tommy Steele, although to compare them as singers is just ludicrous. I certainly don't think dee-jays are prejudiced against ballads. They play, on the whole, what people wish to hear; if they don't, they lose listeners fast.

Fact is that most of the young people today are not in the least interested in trained singers. They are thought "square." But what exactly does a teenager mean when he calls anything "square"? He means, surely, that it hasn't a beat. Couple of decades ago they summed things up in the phrase, "It don't mean a thing if you ain't got that swing."

Could be, today, that you merely change that to: "At the Ritz you can't eat, if you ain't got that beat."

RIC RICHARDS IN BIG SUNDAY SHOW

RIC RICHARDS, 22-year-old Welsh singer, who last month created favourable notice as a last-minute deputy at Finsbury Park Empire, North London, will appear at the big charity concert at Barking Odeon (Essex) on Sunday, December 1.

As reported in last week's RECORD MIRROR, an all-star bill at this event includes Anne Shelton and Eddie Calvert.

MICHAEL HOLLIDAY, who will be appearing again in BBC TV's "Off the Record" on Friday, November 29, could be on the threshold of a new career. For he has just finished recording a new radio play, "Bigger Beggars" for BBC sound in which he plays the star rôle. This is his first dramatic part.

Esteban's 'Club Tropicana' Opens In The West End

LAST SUNDAY EVENING MARKED the opening of Esteban's "Club Tropicana" on the spacious premises of the Marquee in Oxford Street, W. (writes Nigel Hunter). I went along to the inaugural session which attracted no less than six hundred appreciative fans. The dynamic Mr. Latin America was at his energetic best, singing and leading his seven-piece outfit in a non-stop selection of sparkling mambos, cha cha chas, baiaos and merengues, plus a few romantic boleros.

TV personality McDonald Hobley and his charming wife were the first distinguished guests to arrive. I managed to snatch a hurried conversation with Mac, who is disc jockeying twice a week for Radio Luxembourg and also hatching big plans for TV and pantomime. Mrs. Hobley is a keen record fan with a huge collection and a predilection for ultra-cool modern jazz.

Miss Glamor, the colourful beauty from Havana, was the next to arrive. She was the centre of all male optical activity from then onwards, especially when she sang a sensational duet version of "Un Poquito De Tu Amor" with Esteban. She's currently starring in the revue "Pleasures Of Paris" at the Prince of Wales Theatre and is also in cabaret at the Edmundo Ros Club. I won a promise from her and her manager, Senor Artur Guida, for a full-length 'Foreign Fare' feature at a later date.

Esteban's group played excellently throughout the evening, and the dance floor was packed. There were a few of the irrepressible souls who will jive to anything, but they were outnumbered by couples who knew the right routines. I noticed a number of Spanish folk who remained close to the bandstand all the time, obviously enjoying the music and Mr. Latin America's vocalising to the full.

If you're in the West End on Sunday evening and feel like sampling some exotic music in friendly surroundings, then Club Tropicana's the place and 165 Oxford Street is the address.



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KENNY BARDELL



TOMMY KINSMAN and His BAND

DENNY BOYCE and His ORCHESTRA

PHIL TATE and His ORCHESTRA

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DOT AND I WALKED DOWN DENMAN STREET, close by Piccadilly Circus, marvelling at the criminal stupidity of animal lovers who were at that moment protesting to the Soviet Embassy about the use of a Russian husky bitch in a space rocket which had just been launched. The very idea, which had been advocated by these misguided dog fans, that an unwanted human being should have been sent up into outer space instead of a poodle was having the odd effect upon me of raising a thirst and promoting an appetite.

I was trying vainly to realise just how thirsty and hungry one could get sucking a wet sponge and gobbling concentrated food pellets to a carefully timed alarm clock.

That was what actually gave us the idea of calling in on the new-styled Piccadilly Jazz Club . . .

Above the door a newly painted poster informs us that Wally Fawkes and his Troglodytes were on the stand. We waved our press card and were ushered towards the gangling, restless figure of an old friend, agent and promoter Jimmy Godbolt.

I believe I have written before of the exploits of Mr. Godbolt who is, without doubt, one of the real characters of the London jazz world.

But on this occasion he had become the one-man proprietor of the first truly adult Traditional jazz club.

PIONEER

But Jimmy could, after all, claim to be a pioneer of Traditional jazz in Britain. He was a familiar figure at the Red Barn, the secretary of the Hot Club of London, the organiser of the George Webb Dixielanders' early activities and the promoter of most of this country's first jazz concerts.

Now he was pioneering a new idea with all the old fire and enthusiasm. Inside the club a handsome, well appointed bar stretched the length of one wall. Hidden discreetly behind it was the kitchen from which various excellent hints of good food permeated.

We armed ourselves with whiskies and sat at a table in front of the band stand. Wally Fawkes acquiline features set

in an expression of dreamy repose, blew gently on his clarinet as he lounged against Lennie Felix's piano. Beside him Spike Mackintosh shook the spittle from his trumpet and prepared a fresh onslaught whilst trombonist Jeremy French stared calmly and rather coldly at us as he moved the valves on his trombone.

It was a good band, inspired by the almost frenetic emotionalism of the pianist, probably the best we have over here. Dot and I found its music well worth listening to, fortified as we were by occasional doses of whisky and soda.

The steak and chips we ordered proved to be superbly cooked — and my pernicious indigestion was pacified by the music as we ate. And we both agreed comfortably that this was exactly how we wanted live jazz music, amongst grown-up surroundings where people of our years could relax, eat and drink — and dance if Dot had her way—to the kind of music we like.

Several times each week I have to refuse friendly invitations to visit jazz clubs, principally because I find no pleasure in smoky, smelly cellars or public-house concert rooms. And because I happen to dislike coca-cola, sweating teenagers who bump into me at every conceivable moment and the sort of youthful earnestness which prompts them to seek me out for futile argument.

Q and A

But in Jimmy Godbolt's club the atmosphere held the sophisticated dignity of so many front of the band stand. Wally European jazz clubs I have found over on the Continent.

ONE OF THE REAL CHARACTERS OF THE LONDON JAZZ WORLD



Jimmy Godbolt 'Has A Go' With A New-Style Club In Piccadilly

There I wine and dined in comfort.

Afterwards, when we had paid the modest bill and said our goodbyes to Wally Fawkes and Len Felix, Jimmy Godbolt seized us by the lapels and persuaded us into a corner.

"Well, what do you think of the Club?" Jimmy asked eagerly.

I looked him rather soberly in the eye.

"This is just the sort of thing that is wanted," I answered. "BUT, it'll take time before the club gets enough members to make a profit. You've got to pay out good money for the top rank bands you are booking every night. The expenses must be very high indeed—and you'll need a full club each night of the week to cover. If you can hold out long enough for the word to get around; if you can keep up the quality of the food and cooking; if you can continue to book bands like Wally's Troglodytes — then you'll be on

top of the world."

"Thanks," said Jimmy (a trifle sourly I thought).

You're a pioneer all over again, I added. "Remember that you didn't make any money being the first Traditional jazz promoter. The fact that you were one of the very first Webb supporters brought you no money in the bank, even though a great many shrewd gentry have stepped in years later to make a modest pile."

Jimmy grunted agreement. "I'll give it a line or two in the RECORD MIRROR," I added, "and both Dot and I will be here again, if only to sample that tender sirloin steak with home cooked chips. But you'll just have to be patient, old friend."

When we left Jimmy Godbolt looked anything but patient. It can be one hell of a worry being a pioneer — and there is no greater expert at that particular role than Jimmy.

I don't really think he liked the idea, either.

JAMES ASMAN

1931 he was trying to reorganise bands to travel on the awful one-night stand tours which, especially for coloured entertainers in America, were little short of an ill-paid death-trap. He was stranded on several occasions, fell desperately ill and could no longer blow his beloved trumpet. He wrote a series of pitiful letters to his sister in Georgia, and these revealed a lonely, sick, forgotten old man whose memories had even turned bitter to him.

He died just another unknown black man in Savannah, Georgia, in 1938, but, in the immense power of his unique jazz bands and the great music he created through them, the name of Joe "King" Oliver will never die.

It is hard to review such magnificence as there is to be found in this new Philips LP. It ranks on the highest plane with the Bessies, the Louis Armstrongs and the Bix. It is quite unique, for in the hands of Oliver migratory New Orleans jazz became a deal more sophisticated without losing the spark of genius. Whilst Bunk and George Lewis and Kid Rena, amongst other stay-at-home Crescent City musicians, represent the native product. King Oliver carries some of the finest New Orleans musicians to the north and begins to spread the music of his home town to a wider and more varied audience.

That Oliver, like so many pioneers, died in misery before he could see his early work honoured is just one of the burdens pioneers must be prepared to bear on their shoulders. The truth is that it is unlikely that he really had any inkling that his sort of jazz would capture a whole world. It was to him, the only way he knew to play the only music he really knew. It was as simple as that.

But the music he left behind is by no means simple. It retains the innate ensemble improvisations of New Orleans marching music. It swings. It is always logical, always right.

The album has one other right to importance—the fact that Jimmy Noone replaces Johnny Dodds for "Camp Meeting Blues" and "London Blues." Noone did at least manage to be present at the first stirrings of Dixieland jazz revival on the West Coast, playing as he did in the Orson Welles broadcasts of the newly-organised Kid Ory band almost up to the hour of his death. His mildly mannered, limpid tone and intensely musical mannerisms compare with the fiercer, more exciting attack of Dodds' clarinet playing. Both men were New Orleans masters in their own right, and both are examples of just how wonderful a real New Orleans clarinet can be.

Together with the riding horns of the two lead cornetists, Louis and Oliver, and the rough-hewn but melodic trombone of Honore Dutrey, here is the classic jazz ensemble line-up of all time.

him into the Benny Goodman aggregation.

It was during his stay with Goodman that Christian became one of "bebop's" experimenters, joining the legendary sessions at Minton's in Harlem where, early in the 'forties, he played his new ideas in the good company with Charlie "Yardbird" Parker, Dizzy Gillespie, Kenny Clarke, Theolonius Monk and several others.

As a Negro Charlie Christian played his part in the progressive music born in Minton's — as a Negro he was one more evidence of Benny Goodman's courageous defiance of the jim crow laws which, hitherto, had controlled most important jazz work in the flesh.

This reissue of his work under the aegis of Goodman is richly endowed with that rare genius which, although too often loosely described by critics and writers, is far too scarce in the recorded history of jazz.

Here we have Charlie Christian in the rich flush of his inventive talent, creating solos on electric guitar which, after all these years, sound as fresh and as spontaneous as they did when first these gems of original "mainstream" music hit the record-buying public.

He was, above all, a musician's musician. His art was deeply laid, exquisitely fashioned, and thoughtfully created.

Goodman, with profound wisdom, employed other coloured artistes as well as several very fine white musicians and such jazzmen as trumpeter "Cootie" Williams, saxophonist Georgie Auld, vibraphonist Lionel Hampton, pianists "Count" Basie, Fletcher Henderson and Johnny Guarneri, bassist Artie Bernstein and drummers Nick Fatool, Harry Jaeger, Jo Jones and Dave Tough are all featured on this LP.

Apart from the unique contribution made throughout by Charlie Christian, in whose honour this album was released, there is a great deal of high-riding, swinging jazz. Goodman's own work is perfectionist perhaps, but always easy on the ear and jazzlike in conception.

HARD TO DISLIKE —YET, WELL . . .

"DIXIELAND JAZZ" Bob Scobey and his Band with Clancey Hayes (vocals) "Muskrat Ramble"/"Trouble in Mind"/"Copenhagen"/"Somebody Stole My Gal"/"Lover Came Back"/"My Gal Sal"/"Five Foot Two, Eyes of Blue"/"Royal Garden Blues"/"Stumbling"/"Ain't She Sweet"/"Milenberg Joys"/"Getting My Boots"

COLUMBIA CLEF 33CX. 10089

THIS IS A LIVELY if shallow Dixie album which relies for its success on the firm, pleasant trumpet playing of the leader Bob Scobey and the jolly singing of the banjoist, Clancey Hayes.

It is hard to dislike this L.P. It amuses. But, after a while, it does begin to bore i-e-e-e-s-t a little.

The tunes are often interesting, especially items like "Ain't She Sweet" and "Five Foot Two." The band uses the typical vaudeville style of playing which has characterised the West Coast revivalist for many years, ever since Lu Watters organised his famous Yerba Buena Jazz Band, in fact.

The Scobey group, like the Turk Murphy band and other similar bands, owes its patterning and popularity to Watters. Even the Kid Ory band is leaning more and more towards the obvious hick-dicky Dixieland which is the San Franciscan stock-in-trade.

Here we have no exception, but, if you aren't too particular—and I suspect that some of you aren't—you might give part of this new Norman Granz excursion into Traditional music a turn on the gramophone.

LATEST . . . T. J. Reviews

THE NAME OF JOE 'KING' OLIVER WILL NEVER DIE

King Oliver and his Creole Jazz Band (Joe "King" Oliver, Louis "Satchmo" Armstrong (cornets); Honore Dutrey or probably Eddie Atkins (trombone); Johnny Dodds or Jimmy Noone (clarinet); Lilian Hardin (Armstrong) (piano); Arthur "Bud" Scott or Johnny St. Cyr (banjo); Charlie Johnson (bass saxophone); Warren "Baby" Dodds (drums and slide whistle) June to October 1923-Chicago). "Snake Rag"/"Mabel's Dream"/"Room Rent Blues"/"Dipper-mouth Blues"/"I Ain't Gonna Tell Nobody"/"Working Man Blues": "High Society"/"Sweet Baby Doll"/"Sobbin' Blues"/"London Blues"/"My Sweet Lovin' Man"/"Camp Meeting Blues."

PHILIPS BBL. 7181

WHEN WE TALK about pioneers we cannot, at any time, forget Joseph Oliver, the man who carried Storyville jazz from New Orleans to the great northern cities of Chicago and New York.

So much has been written about the King. Much more will,

I suppose, be written in the future. But nothing will ever detract from the great music which his Negro band made during the 'twenties.

But Oliver's rôle as a pioneer ran along all too painfully familiar patterns, for, as the 'thirties dawned so Oliver's power as a jazz leader diminished. By

RICH, RARE GENIUS

CHARLIE CHRISTIAN with the Benny Goodman Sextet and Orchestra

"Blues in B"/"Wholly Cats"/"Till Tom Special"/"Gone With 'What' Wind"/"Breakfast Feud"/"Air Mail Special"; "Waitin' for Benny"/"A Smo-o-oth One"/"Seven Come Eleven"/"Six Appeal"/"Gone With What Draft"/"Solo Flight"

PHILIPS BBL. 7172

A JAZZ PIONEER of different age was Charlie Christian. He was born in Dallas, Texas, in 1919 and lived most of his early life in Oklahoma City, learning music from his father. When he was 15 he was playing professionally with his brother's outfit on guitar and with Alphonso Trent's band on bass.

He travelled with Anna Mae Winburn over the South West and, in 1937, returned to lead his own small combination on electric guitar in Oklahoma City. His fame spread until John Hammond heard him and brought

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LATIN-AMERICAN 'MAGIC CARPET' REVIEW

SALUDOS, AMIGOS!

The pile of review records on the 'Foreign Fare' desk is steadily growing. Consequently, I've decided to organise a lightning tour of the Latin world this week to cope with some of the reviewing arrears.

So, if you're all ready, let's climb aboard the well-worn 'Foreign Fare' magic carpet.

ARGENTINA

JOSE BASSO
"Tangos Argentinos"
Inspiracion; La Punalada; Re-Fa-Si; Guardia Vieja; Amurado; Sacale Punte Al Lapiz; La Cumparsita
FELSTED SDL 86055

THIS IS THE REAL THING

—or at least it could have been. A 10-inch album of genuine Argentine tangos recorded in Buenos Aires by an Argentine orchestra. The last word in authenticity, one would think, but there's a snag.

Instead of playing straightforward arrangements in a straightforward manner, Jose Basso and his musicians have introduced



scoring ideas and effects which, although clever, spoil the essential tango flavour.

Derick Armstrong, in a very competent and informative sleeve note, tells us that the tango was born in its present form in the red-light area of the Buenos Aires waterfront.

I'm quite sure that Senor Basso and his muchachos would stop any number of flying chairs and bottles if they played this selection in the dockland dance-halls and cafes of the Argentinian capital.

Armstrong mentions that these are "concert arrangements," and there we have the snag. Why indulge in arty concert arrangements when there's a perfectly good selection of tunes crying out to be played as tangos by a first-rate Argentine orchestra?

The tango, like the rumba, samba, cha cha cha and what-have-you, is primarily a dance rhythm. It's vibrant and colourful enough to stand on its own feet as a dance rhythm, without employing broken tempo, shifting accents and all the other skilful devices which Jose Basso uses in this album.

"La Cumparsita" is the only number played straight, and it shows just how good the rest of

the album would have been if similarly treated. As it is, seven of the eight tangos are virtually impossible for dancing purposes.

Unless you're interested in how classical European ideas of scoring and arranging can transform a simple South American rhythm almost out of recognition, give it a miss.

PIERO TROMBETTA

"Poema"/"Don Pedro"
COLUMBIA DC 722

I BELIEVE these two tangos were recorded in Italy, but they're much more typical of the Argentine dance than those in the Felsted album.

Piero Trombetta and his Orchestra are similar in line-up to Basso's group. Strings, bandoneons (accordions), bass and piano. They treat the two numbers in a simple, effective manner without any fanciful frills.

The standard of musicianship isn't as high as that of Basso's orchestra. But the results are much more in accord with the tango tradition, and ideal for dancing or listening.

(Passing thought: Our own tango maestro, Bernard Monshin, has nothing to worry about).

THE CARIBBEAN

MAYA ANGELOU

"Miss Calypso"

Run Joe; Oo-Dia-Ba-Doo; Scandal In The Family; Mambo In Africa; Since Me Man Has Done Gone and Went; Polymon Bongo; Neighbour, Neighbour; Donkey City; Stone Cold Dead In The Market; Calypso Blues; Tamo; Peas and Rice; Flo And Joe; Push Ka Pici Pi
LONDON HA-U 2062

IT'S SURPRISING how few girl singers came to public notice during the short-lived calypso craze. Here's one making a belated appearance on record in this country, although she's been seen on the screen with Johnny Desmond in "Calypso Heatwave."

Maya's voice is as commanding and impressive as her six feet of shapely height. She's accompanied throughout the album by Tommy Tedesco (guitar) and Al Bello, who alternates between conga drum and bongos.

The material isn't pure calypso by any means.

There are strong mambo and jazz elements as well. Maya brings to each number the touch of her own vivid personality, aided extremely well by Al Bello's lively drumming and Tommy Tedesco's guitar work, which gives her what little assistance she needs in the form of key changes.

If this 12-inch set had been released five or six months ago, it might have been really big in the calypso stakes. I still warmly recommend it.



WEST INDIES

MAX WOISKI

"A Confession"
"Matrugador"/"Contestacion A Confesion"
COLUMBIA DC 718

AN interesting and well-played 78 from Max Woiski and his West Indian Orchestra.

"Matrugador" is a typical example of the admixture of influences to be found in Caribbean music. Its sub-titled "Fiesta At Curacao." Curacao is a Dutch-administered island off the coast of Venezuela, and the rhythm of this number strongly resembles that of Venezuelan joropo. The solo instrument, though, is a Jamaican penny-whistle!

Nevertheless, the total effect is an extremely pleasant one. The reverse is a bolero featuring some beautifully controlled bongo work and a vocal by Alberto Gemerts, who probably has some Dutch blood, judging by his name and voice. Both sides warmly recommended.

SPAIN

TRIO GUADALAJARA

"Lamento Borincano"/
"Babalu"
PARLOPHONE DP 537

THREE Spanish artists (Jose Vasquez, Salvador Lopez and Jose Bolunda) have won fame under the name of the Trio Guadalajara, and here they take us to Cuba.

Actually, I believe that "Lamento Borincano" is Puerto Rican in origin, but this setting qualifies as a Cuban one, despite the impossible attempt to combine the rhythms of the Cuban son and the Brazilian baião in the accompaniment. Why artists like the Trio Guadalajara should attempt such a hybrid combination, I cannot think.

"Babalu" is much better. It's treated in the appropriate Afro-Cubano manner, and the voices and guitars of the Trio, backed by rhythm accompaniment, make the most of Margarita Lecuona's well-known melody.

Recommended, with reservations about "Lamento Borincano."

MEXICO

MIGUEL GARCIA MORA
"Classical Mexican Waltzes"
Sobre Las Olas; Vals De Concierto; Vals Caressante
H.M.V. 7EGC 12

AN unusual EP of classical Mexican waltzes played by a distinguished Mexican pianist, and recorded in Mexico City.

"Sobre Las Olas," by Juventino Rosas, will be instantly recognised as "Over The Waves." Miguel Mora's full-length version here sounds infinitely better than the one with which I used to horrify my piano teacher!

The other two waltzes are by another Mexican composer, Ricardo Castro. Both make excellent material for this gifted pianist.

This record helps to fill to some small extent the gaping void in the European record catalogues which should be occupied by Latin-American classical works.

Adios until next week.

AMERICA HAS SENT US

yet another shapely unpaid Ambassador in the form of Altoona, Pennsylvania's, Janet Blair, who made her London debut this week as the head gal in "The Bells Are Ringing" at the London Coliseum.

We've been pretty fortunate with America's femme exports to this St. Martin's Lane auditorium. There was Dolores ("Annie Get Your Gun") Gray; that "Dresden Doll" Vivian ("Guys and Dolls") Blaine, and, of course, slinky Julie ("Kiss Me Kate") Wilson. It's no secret that their London stints equipped them for bigger and better things.

Janet, who originally vocalised with an American orchestra, later graduated to movies and did a wonderful job with the road version of "South Pacific," which she followed with her Broadway debut in "A Girl Can Tell." I forecast that British theatregoers will take her right to their hearts

HOMeward BOUND

NO sooner do we receive one American star than we hear news of others who are leaving us (if only for a while).

The Bernard Brothers, George and Bert, together with discman George Pierce, are heading for home early next month. They mark their return to the U.S. with an appearance on the Ed Sullivan show. The boys then head for Miami Beach, Las Vegas, and other top U.S. show-spots, which also include a visit to New York's "Copacabana."

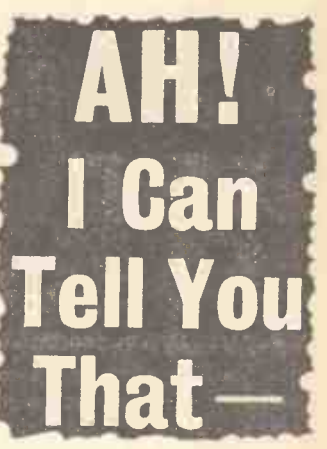
We should be seeing them back here around July of next year, when a new TV series is in the offing, one which they inform me will be entirely different—there will be no disc-miming!

It was way back in November of 1947 that George, Bert and George first came to Britain, when Bernard Delfont presented them in a big variety bill which was headlined by Lena Horne at the London Casino.

Bon Voyage, boys, we look forward to your return . . .

A 'BREAK' FOR MAGGY

SEVERAL WEEKS BACK we made mention here of Australia's Maggy FitzGibbon,



whose lusty vocal chords and subtle style of comedy has been earning much applause of late down Winston's Club.

Now I'm glad to report that the girl at last seems to be destined for a change of luck in that she's been signed to play a featured part in the new musical play, "Lady of the Wheel," which bows in at Blackpool during Christmas and later comes Londonwards to the Lyric, Hammersmith. And with a little bit of luck, maybe Shaftesbury Avenue way.

Understand that direction is in the capable and dainty hands of dancer-director Wendy Toye, who seems to possess a magic touch when it comes to this type of entertainment.

STARRY SUTTON

BEFORE FLYING to the States last Wednesday with Keith Devon and Audrey Jeans, Ruby Murray added her name to a cheque which makes a delightful six-roomed bungalow in Surrey, her new dream home. She and husband Bernard Burgess plan to move in right away, although they won't actually be seeing much of it until around spring. For the Christmas season Ruby is in pantomime at Liverpool and her spouse is doing a similar chore in Birmingham.

The Sutton area, where she will be living, certainly seems to be favourite with show business folk nowadays. Almost opposite Ruby's house is the new home of Sylvia Peters and husband, TV producer, Kenneth Buckley, while just along the road apiece we find the kingdom of arch-goat Harry Secombe. As though that were not enough, we have another 'Jones Boy' in John Padley, and new wife, Anne Hart, setting up home in nearby Wallington. Must be something in the Sutton air . . .

'LES GIRLS'

—AND CHAMPAGNE

YOU'VE GOT to hand it to M-G-M, when it comes to smart publicity. Their first big boost of last week came when "Les Girls" received Royal acclaim with the Queen and the Duke viewing it at the Odeon, Leicester Square. On the following evening this same company staged a big Midnight Matinee at the Empire, Leicester Square, to which they invited as guests most of London's showgirls, as a tie-in with the picture's title.

They gave this theatre-full of glamour a night to remember. For after the movie the champagne started to flow. M-G-M are also setting into motion a "Les Girls" Club to which its members will be invited to special screenings of all major pictures with a Show Business story or slant.

But I must report that there were a few unhappy showgirls around town at midnight . . . those who grace the cabaret floors of the big night spots. Timing of their shows made it impossible for them to attend.

MOVIE DIRECTOR GEORGE

PAL arrived in London last week to commence work on "Tom Thumb," details of which I gave in this column some weeks back. Lead man in this picture will be sensational dancer Russ Tamblyn, whom you may recall in "Seven Brides." Tamblyn arrives on December 1, coming from the States via the Continent. A.H.

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★ HALL HEARS

FOR AN ASPIRING YOUNG JAZZ MUSICIAN, I can tell you, it's tough, mighty tough, in the West. The West End of London club scene, that is. There must be many youngsters around the country today practising their instruments hard, who'd give anything to make the grade in London's leading clubs.

But those in the provinces are scared to give up their local security, come to town and hope for a break. They know they haven't much of a chance. And those who live on the doorstep are no better off either.

They're all frustrated. Bashing their heads against the bricks. Of the club's "Closed Shop" door.

Broadly speaking, it IS a "Closed Shop" scene. But though a "Closed Shop" is not a healthy institution, in this instance, although altruistically prohibitive, it is not to be deplored.

Because the British modern jazz scene is healthier now than it has ever been. With better clubs and better bands and better pay and better working conditions.

And if the Big Six British combos are to be kept working regularly, it is impossible, save on isolated occasions, to give the "new boys" much of a look-in.

And frankly, till three weeks ago, I hadn't heard any musicians good enough to make it.

ENCOURAGE 'EM!

BUT NOW I HAVE NEWS FOR YOU.

I've found three young jazzmen all of whom have what it takes to be major modernists in a few years' time. A tenorman, a trumpeter and a bassist.

We of the RECORD MIRROR want to help them in every way we can. Especially this columnist. I'd like you all to know about them. To get to hear them, if it's at all possible and form your own opinions about their potential. And, if you agree with me that their talent deserves it, to offer them every encouragement you can. Verbally or in letters. Or, better still, in warm and enthusiastic applause.

Now, meet the men I'm backing for future British jazz Honours Lists:

HERE THEY ARE

● **THE TENORMAN** is 25-year-old GERRY SKELTON, born at Nunhead, S.E., 1/2/34. At the age of 19, he took up trumpet, but soon switched to tenor when he found he was unhappy with his embouchure.

He took a few lessons from Don Rendell. Then formed his own semi-pro band. His first professional job was with Roy Kenton's Band at Newquay.

Since then, he did a short season with former Dankworth trumpeter, Dougie Roberts and a quintet at Oxford; some gigs with Londoner Leon Bell's rock 'n' roll band ("I was desperate for loot!"); and had just finished a few weeks with the band at Le Condor, the Wardour Street nightclub which caters for debutantes and their delights.

His idols: Sonny Rollins and Sonny Stitt.

● **THE TRUMPETER** is 25-year-old NEWMAN "ALEX" ALEXANDER, born in Trinidad, British West Indies, 12/10/32. Alex started on French horn when he was 12. (He still plays this instrument). Later he took up trumpet, came to England in September, 1953. Most of his time since then has been spent in the Army: in the Band of the Royal Artillery, stationed in Germany. His first real jazz experience was gained in Dusseldorf, where he'd sit in and blow with ace German tenorist, Hans Koller.

Demobbed in April of this year, he went straight into a Summer

season job at Jersey, from which he's only recently returned to town. His idol: the late Clifford Brown.

● **THE BASSIST** is 22-year-old GEOFF CLYNE, a Londoner who has been mentioned before in this column and who is, I suppose, the seasoned "veteran" of the three. Demobbed from the R.A.F. at the beginning of the Summer (what Summer?), he went into Tony Crombie's Rockets, where he gained invaluable experience. Since the band folded, thanks to Crombie putting the word around, Geoff has done several club gigs with Tony, Tommy Whittle, Harry Klein et al. Currently he works early evenings with tenorist Jackie Sharpe's "Mano House Madmen." Then till 4 a.m. at the exclusive Milroy Club with leader Paul Adam. (The swinging band includes original Club Eleven jazzmen Henry "Hank" Shaw—trumpet, Harry Robbins—tenor and Laurie Morgan—drums).

These, then, are the men.

I want to keep you posted on how they fare in the jazz scene jungle. Here's what has happened over the past two weeks.

Gerry sat in with "The Jazz

About Three Young Jazzmen Whom He Tips As Future Stars



Here are pictures of the three young British jazz musicians RECORD MIRROR columnist Tony Hall is tipping for future stardom. They are tenor-saxist GERRY SKELTON and Jamaican trumpeter NEWMAN "Alex" ALEXANDER (pictured together). The bass-player is GEOFF CLYNE. R.M. pictures by David Louis.

Couriers" on their closing tune one Sunday night at the Flamingo after most of the people had left. He wasn't at ease at the frantic tempo. But co-leaders Ronnie Scott and Tubby Hayes were unanimous in saying: "His playing has guts."

Then, after a couple of frustrating rehearsals, they got Gerry and Alex to do a couple of tunes with the Couerere rhythm section at the most recent "Modern Jazz Workshop" in the Royal Festival Hall Recital Room.

You've never known anyone so nervous. They kicked off with a medium blue which they coped with competently and quite excitingly. Gerry, the swinger; Alex, the thinker.

Their second tune was "It's You or No One." In his nervousness, Gerry counted in too fast and showed he'll need a lot of practice on "up" tempos. Alex fared better;

impressing with a good technique and clean execution. For both, it was certainly an experience. For both, their first opportunity to blow with a "real" rhythm section.

FRESH SOUND

Two Saturdays ago, Gerry worked at the Florida Club with established stars Harry Klein, Allan Ganley, Stan Jones and Frank Don-nison. I thought he did remarkably well. Thanks to Klein's encouragement, his initial nervousness had largely dissipated itself by the second set. And he blew with a healthy directness which pleased his fellow-musicians and the audience. Another thing: he didn't sound like anyone, if you get me. His sound is fresh and unimitative. A nice change!

Alex couldn't make the gig. He was due to start a hotel job in

Paddington. It lasted one night. The job just folded. Now he's mulling over an offer to go back to Germany with a band and a three-month contract. If, in desperation, he takes it, he'll leave next weekend. But I hope he'll decide to stick it out in London.

Both Gerry and Alex were booked to work with Harry Klein at the Flamingo last Saturday (9). How they fared, I can't tell you now, because this column has to be with the Editor early in the week. (But I'll report again next week).

Incidentally, word about Alex's talents got back to town before he did. In the space of three weeks, no less than four jazz fans "with ears" mentioned his name to me. Also altoist John McKellam (who looks after so many musicians' interests at MCPS), a man not inclined to fulsome praise, raved to me about Alex's all-round capabilities.

Apparently, whilst in the Army,

he scored a String Quartet, hearing all four parts in his mind, then writing them down from memory without the use of a piano. He then took them to his Army band-master, who could only find two wrong notes. And then not in the chords. But in the instruments to which they'd been allotted!

BORN SWINGER

Alex has already impressed me as being a most capable all-round musician. Gerry, too, strikes me as being a most modest, serious-minded jazz-player. But a born swinger as well.

Geoff Clyne has been going to Bill le Sage for lessons in theory and harmony. And Bill is most enthusiastic about his pupil. "He's a natural swinger with a big sound and an instinct for the right notes."

Yes, I know. I've given these boys a lot of space this week. But I sincerely feel they deserve every inch of it. And I'll report on their progress again before long.

They're already good enough for good jazz gigs. And the more they work and the more experience they gain, the sooner their potential will be realised.

So come on, you clubowners, Messrs. Kruger, Gunnell and Issow.

How about giving these boys a break?

RECORD RESUMÉ

★ A RECORD MIRROR reader the other week complained about the lack of EP reviews in this paper. Although this column was partly exonerated from blame I thought it would be a change, as I haven't much space left this week, to devote "Record Resumé" to... EPs!

Here are comments on some recent releases not duplicated on LP.

● **"DIZZY GILLESPIE BIG BAND"** (COLUMBIA "Clef" SEB 10075): No recording date is given in the notes. But, judging by the personnel, I'd imagine this was a studio assembled big band built round the nucleus of Dizzy's Quintet. (In other words, this isn't Dizzy's current band). The guys in the seven brass-five saxes line-up include Quincy Jones, Ernie Royal (trumpets); Jay Jay Johnson (trombone); Hilton Jefferson (the great lead alto formerly with Cab Calloway); Lucky Thompson, Hank Mobley (tenors); Danny Bank (baritone); Wade Legge, Lew Hackney, Charlie Persip (rhythm).

Arrangements are by Buster Harding, former Basie staff writer. They sound a mixture of Basie and Dizzy's 1948 band. "Pile Driver" is a 12-bar. "Cool Eyes" is not the Horace Silver theme. "Confusion" is blues-tinged and starkly provocative and mournfully moving. "Hob Nail Special," another 12-bar.

Dizzy is the most featured soloist, being particularly tremendous on the last two titles. He's still the greatest of them all. Lucky Thompson blows forcefully on the first two; there's a short bit by Jay Jay; and sterling work throughout by Wade Legge.

The band is power-driven and swings like nobody's business, despite its roughness. A good buy (★★★★).

FOR GUITAR FANS

● **"BILLY BAUER: PLECTRIST"** (COLUMBIA "Clef" SEB 10061): Four tracks by the former Herman guitarist who later became associated with the Tristano School. With him: Andrew Ackers—piano, Milt Hinton—bass, Osie Johnston—drums. The tunes: "It's a Blue World," Irving Berlin's seldom heard "Maybe I Love You Too Much" and two Bauer originals—"Lincoln Tunnel" and "Blue Mist" (the latter an unaccompanied, out-of-tempo guitar solo).

Bauer is an excellent musician. His solos are inventive, tasteful and swinging. The supporting cast does a much more than competent job.

Thoroughly recommended for modern guitar fare (★★★★).

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- **NOVELTY SHOPS** around Times Square selling charm bracelets with little gold Sputniks that tick!...
- **LEGIT SEASON** still downbeat with Anne Baxter's "Square Root of Wonderful" taking a shellacking, "Under Milk Wood" off after only 39 performances, and the latest arrival, "Fair Game," garnering applause only for its top feature, Sam Levene (London "Guys and Dolls" lead). By unanimous consent he's the greatest...
- **BIG ADVERTISING** agencies frantically seeking something new for sponsors (who rule the TV and radio roost here) of TV "Spectaculars" as they begin to shy away from star-studded variety format shows...
- **JOAN COLLINS** one of the star guests at Pat Boone tribute when the crooner's new picture "April Love" was previewed at the Roxy. Pic has a trotting race background so a string of trotters paced down Seventh Avenue. Columbia University's 65-piece band (Boone's an undergrad there) reprised most of the Boone song book.
- **FANS WITH A YEN** for Broadway show LPs long before arrival in the West End will kick themselves if they pay through the nose for the "West Side Story" long-player. Strictly a visual hit with possibly one recognizable melody.
- **TV TOPS IN TOWN** are indisputably the almost inert Perry Como and the infectious Dinah Shore. They're thinking of naming a tranquilizer after Como who, in his gracious treatment of guest stars, makes the pompous Ed Sullivan look like a character out of a Russian cartoon. Dinah has the same happy way with her visitors.
- **FINE BRITISH** film "Manuela" making the rounds here as "Stowaway Girl"...
- **"BRIDGE ON THE RIVER KWAI"** eagerly anticipated and plenty of U.K. representation on local screens with "Colditz Story", "How to Murder a Rich Uncle", "Silken Affair", "Richard III" and "Across the Bridge" playing week after week. "Across the Bridge" racked up excellent reviews here, even better than in London.
- **ANNOUNCEMENTS BY LAWRENCE WELK**, whose hour TVer is a top rater, make Henry Hall sound like Bob Hope! Bright feature of his show is a quartet tagged The Lennon Sisters. Three are teenagers and one only ten. Pretty kids blend beautifully and captivate with their youthful charm and ability.
- **NEWEST LP** package, "Music for Tired Golfers", being plugged via newspaper sports pages!...
- **RECORD SHOP** windows around town heavy with albums by Frank Chacksfield, Edmundo Ros, Stanley Black and, of course, Mantovani. Ros pulling hefty sales with his "Melodie D'Amour" and Mantovani coming up with "Let Me Be Loved"...
- **CHRISTMAS** packages beginning to appear with Decca out first, probably, with an album tagged "Around the Christmas Tree" featuring Crosby, Garland, Four Aces and Guy Lombardo...
- **SPEAKING OF THE BING**, he drew nation-wide approval of his decision to "settle down" (in the words of son, Gary).
- **MAX BYGRAVES-JOAN REGAN** waxing of "7½ Cents" getting local spins in connection with current release of filmed "Pajama Game". Film is practically a replica of the stage hit with most of the original New York cast coming through well but somehow (I think, anyway) Doris Day not too exciting in the leading femme role. London's Joy Nichols and Broadway's Janis Paige topped her by a wide margin...
- **RCA** introducing an unknown 18-year-old named Jennie Smith via an LP, "Jennie". Young songstress is from the Carolinas and was discovered by RCA arranger-composer Ray Ellis. Coast to coast promotion under way.
- **JERRY LEWIS** premiered his new TV hour this week (they bill these as "Live and in Colour and Black and White") and if he maintains the zany brilliance of his opening effort won't be permitted to "hang up his performer's hat after next year and devote his time to producing and directing movies" as he is supposed to have said.
- **MAURICE CHEVALIER** set for top role in filmed "Fanny" (played by Ezio Pinza in New York and Ian Wallace in London).
- **LAST WEEK'S MUSICAL ARRIVAL**, "Jamaica", will run only because of the personal magnetism of Lena Horne. Show is all calypso with a sophisticated score by "Finian's Rainbow" writer Yip Harburg and Harold Arlen. "Push the Button," a droll satire on mechanical civilization, "Take It Slow, Joe," "Ain't It the Truth," and "Napoleon" are standouts as worked over by Miss Horne. One-time Londoner, Adelaide Hall, came in for a nice share of kudos. Opening night was the dressiest in years...

Wally



Peterson's

BROADWAY MIRROR

EXCLUSIVE MUSIC AND SHOW BUSINESS BULLETINS FROM OUR OWN CORRESPONDENT IN NEW YORK: ADDRESS: WALLY PETERSON, APT. 22, 221, EAST 85th STREET, NEW YORK CITY, 28, NEW YORK, U.S.A.

- **GUY MITCHELL**, who tested his TV comedy several months ago on British screens (remember?), has been advised here to leave the funny lines to the real comics and get on with music! Good advice for most vocalists...
- **NEW YORK'S** Christmas wish is for Mike Todd to leave town for 80 days!
- **WITH A REAL "Moondog"** spinning around over our heads night and day, the famous Broadway version, a bearded, be-ragged apostolic character immortalized via an off-beat LP, is coming in for unexpected publicity. I'll take old Mittnick!...
- **FINE SCREEN ACTOR SIDNEY POITER** will play Porgy in the Goldwynized "Porgy and Bess". Bess? Dorothy Dandridge or Sally Blair. Rouben Mamoulian will direct so Ger-shwin would be happy...
- **CINEMA 16**, local counterpart of London's National Film Theatre, advertising a trip to Canada for members to see Chaplin's "King in New York" which won't be shown in the U.S....
- **ONE NEW YORK** paper prints a next morning column called "What Audience Thought of Play" (on opening night) in which a dozen ticket-holder impressions are recorded...
- **LATEST KIDDIE TOY** is a radar speed trap showing the speed of passing cars! Costs £3 and registers speeds from 10 to 120 m.p.h. Telephone and traffic summons pad included.
- **FIRST FIVE DISCS** as picked by the DJs this week are "Wake Up Little Susie" (Everly Bros.); "Chances Are" (Mathis); "Silhouettes" (The Rays); "Jailhouse Rock" (Presley) and "Melodie D'Amour" (Ames Bros.)...
- **COLOUR TV** pushing ahead with a new 21" set that works in broad daylight.

EARL HINES FLIES IN FOR PHILIPS DISC

EARL HINES flew into London on Wednesday to record a Long Player for PHILIPS. His only accompaniment was bass and drums. Visit was so rushed and his return so quick, nobody had time to say 'how-do' to him.

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• At The 28th Annual Dinner Of The Vaudeville Golfing Society

The Spiciest 'Stag' Of The Year: 700 MALE GUESTS REVEL IN ROLLICKING CERT 'X' AFTER DINNERSPEECHES & CABARET

AS THE 700 WEARY but happy guests filed out of the Park Lane Hotel, London, in the early hours of Monday morning last after the riotous and memorable 28th Annual Dinner of the Vaudeville Golfing Society, the general question asked was: "how the heck do they manage to keep up the standard . . . where the heck do they get all that material from?"

I ask the same question, too. The V.G.S. Annual Dinner is undoubtedly THE Stag Party of the Year. Tickets for it are far more difficult to obtain than for the Cup Final or Royal Variety Performance. As the fame of the function spreads so does the desire to be there.

This was my 11th successive year at a V.G.S. Dinner and it is quite remarkable how the terrific standard of the event has been maintained. It doesn't seem possible that the next year's "do" can match up to its predecessor, but, amazingly, it does, and that's why it is becoming more and more difficult to get hold of a V.G.S. Dinner ticket. I can tell you that the waiters at Park Lane hold a ballot to see who shall serve at this affair, and those who are lucky enough to "win" even waive their fee for the night!

NO DETAILED REPORT POSSIBLE!

THE CREAM OF BRITAIN'S sporting and entertainment personalities are present and the hair is let down without any restriction whatever.

Everybody, from the Guest of Honour down, listens and laughs to the most ribald gags and situations imaginable.

The men are freed from all female shackles, obligations, responsibilities. This is their night out—and how!

The Vaudeville Golfing Society lets loose with all its got in the way of strictly he-man entertainment—entertainment however which is absolutely impossible for any scribe to report in detail. It is Certificate 'X' stuff all the way; definitely for Men Only.

From the Toasts to the Cabaret, it's one long, long trail of rousing, rollicking, riotous fun; it's a stark revelation of how the other side of Show Business 'relaxes'—what men

like when they're on their own.

Many of your favourite vaudeville, theatrical, screen, radio, TV and recording stars are among the distinguished male-only guests of the VGS and it would do your heart good to see what they laugh at most. . . (stars are just as human as you or I!).

Verbatim reports of the Toasts are so censorable that I can only tell you that distinguished actor Edward Chapman toasted the VGS as it likes to be toasted, that joint captains Bob and Alf Pearson ("My Brother and I") replied in appropriate VGS fashion, simultaneously and individually; that Dickie Henderson toasted the guests to the biggest laughs ever heard at these Dinners; that Max Bygraves robustly replied on their behalf and matched the number of laughs of the proposer; that Ben Warriss toasted the acting-President Leslie Sarony with a libel in every sentence (example: "he's just the reverse of being miserable and mean—he's just plain mean and miserable") and that Leslie Sarony revengefully replied, well and truly taking the mickey out of Ben and adding to the uproar of laughter which swelled to near-hysteria as the banter developed fiercely and furiously.



EDWARD CHAPMAN, the Guest of Honour, was appropriately "stag" in his humorous speech.

LESLIE SARONY IS THE BIG HIT

THE CABARET WAS OUT OF THIS WORLD. It would never be permitted publicly in this country.

Agent Len Barry was once again in charge of this "floor show" and once again excelled himself.

Although everybody in the cabaret was on top form, the one who—as usual—stood out a mile was Britain's most underrated comedian, Leslie Sarony, whose chorus songs were lustily taken up by the huge crowd—the only chance they'll ever have of singing 'em this year!

Bruce Forsythe, the young comedian about whom I have written so favourably since seeing him in a Windmill show, scored a personal triumph with his compering and take-offs of golfers who (a) swank, (b) "slog," (c) are short-sighted and (d) who have grown old.

A delicious duet by Ted Ray and Bob Pearson added to the riot of

BEN WARRISS addresses the all-male audience at the unique Vaudeville Golfing Society Dinner at the Park Lane Hotel, London, last Sunday. The "stag" guests revelled in every word he said—but we just can't quote (!)

laughter. With torn and tattered toppers and frock-coats they depicted a couple of out of work variety artistes who hadn't worked so long they'd forgotten what their act was like, at the same time expressing their bad luck in typical VGS Dinner fashion.

Max Bygraves—his first-ever appearance at a VGS function—proved a huge favourite with material he dare not use at the Palladium or on disc, whilst Bud Flanagan and Dickie Henderson appeared in a hilarious sketch with Bud as the client and Dickie as the agent for an insurance company. The cracking cabaret concluded with a Minstrel Show which included a series of devastating burlesques on the female species and which again saw Leslie Sarony being the most encored artiste of all. Bud Flanagan, Dickie Henderson, Ben Warriss, Jimmy Wheeler, George Doonan, Max Bygraves, Bob and Alf Pearson, and a host of others were the "Minstrels" in a performance that certainly would not be allowed at the vicar's garden party.

Lending wonderful musical support throughout the proceedings was Sydney Jerome, the popular band-leader for all Britain's show-business organisations—The Water Rats, etc., etc. Sydney had everything off pat—particularly during the "wine-taking" with the Captain . . . (example: when Donald Campbell, the speed-boat record-breaker, was asked to take wine, his orchestra struck up "Cruising Down the River").

Secretary of the Vaudeville Golfing Society, Alex Rose (he was captain in 1932) once again did a magnificent job, unfailingly kept contact with all and sundry, ensured that the affair never for a moment flagged.

Among the hundreds of stars present were Arthur Askey; Donald Peers; Richard Afton; Issy Bonn; Charlie Chester; Terry Cantor; King Rat Cyril Dowler; Dave O'Gorman; Fred Ferrari; Nat Gonella; Jack Hylton; Jimmy Nervo; Teddy Knox; Eddy Gray; Charlie Naughton; Alec Pleon; Harry Ristori; Freddie Sales; Syd Seymour; Victor Seaforth; Billy (Uke) Scott; Jack Train; Billy Tasker; Bert Waller (Frankie Vaughan's pianist, now touring with Gracie Fields).

Sporting and other personalities included: Ted Drake, Joe Davis, Jack Solomons, Donald Campbell, Jack Haig, Billy Butlin and Tom Webster.

Just back from Las Vegas was agent Billy Marsh who told me he had some "big news" for me—read all about it in next week's

Sammy Davis For London?

RUMOUR started in this column some months ago, that Sammy Davis, Jr., the sensational American coloured singer and entertainer, would come to London early next year, may yet become a reality. Latest information to reach me from authoritative show business sources in U.S.A. is that Sammy is "seriously considering offers" to appear in this country. First indications that the Dominion, Tottenham Court Road, would be the venue, have veered now to the London Palladium where, if negotiations are satisfactorily concluded, Sammy Davis will make his debut in this country next March or April. I hope to have more conclusive news shortly.

edition—and another popular guy present was Aubrey Samuels who took wine with the joint captains . . . a tribute for the work he has done and is doing for the vaudeville profession—he supplies most of the costumes, fancy and otherwise, to the many charity organisations staging floor shows for their functions.

And so another V.G.S. Annual has gone by . . . I look forward more than ever to their next one. Here is escapism, fun, frivolity at its apex. Here, too, is a revelation of the stars we know so well really going to town—the other side of their lives!

THE JOINT CAPTAINS...

BOB AND ALF PEARSON ("My Brother and I"), the joint captains of the Vaudeville Golfing Society, were in great form, did a first-rate job in following the brilliant speeches which preceded their own.

The Green Man



FREDYE MARSHALL BIG COVENTRY HIT

THEY SENT FREDYE MARSHALL TO COVENTRY—and she has scored one of the biggest hits of her career there.

The coloured songstress, with the quality voice and the class personality, is in the Coventry Theatre's Birthday Show, which has a six-weeks' season and which is attracting packed houses at every performance. She has got all the critics on the local papers raving about her. Fredye's interpretations of 'Summertime', 'Stormy Weather', and 'Basin Street Blues', among others in her grand repertoire, have been hailed as truly great and ovations are the general rule at the end of her act every night.



DALLAS BOYS TO TOP BOLTON BILL

MAKING THEIR FIRST APPEARANCE in Bolton, the Leicester-born Five Dallas Boys, that rousing vocal and instrumental act the R.M. has been boosting for so long, top a strong bill at the Grand Theatre, week commencing, Monday, November 11.

The Dallas Boys have just made two new records for the Columbia label, are continually on the upgrade.

BARBER'S LATEST FOR NIXA

CHRIS BARBER'S latest on NIXA is "Bye Bye" backed by the Monty Sunshine quartet's "Old Rugged Cross."



DAVE KING

CHANCES ARE



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MARIO LANZA

BEHOLD!



RCA-1026

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MAX BYGRAVES FOR S. AFRICA

MAX BYGRAVES has almost completed plans to play in South Africa next year. Bernard Delfont is negotiating the theatres and all arrangements for Max's tour in the Union.

Eleven weeks is the length of the visit according to present plans. Max told me that everything is signed, sealed and settled. He will take his wife, Blossom, and three children with him.

Right now Max's show at the London Palladium, "We're Having a Ball," is still doing tremendous business and I hear, that when the show goes to the provinces late in December, the same kind of business will prevail, for advance bookings are fantastic. In place of the Goofers and Joan Regan, The Nitwits and Yana take over respectively.

EDDIE, OFF TO THE MIDDLE EAST, EXPECTS A WINNER ON HIS RETURN

I HAD LUNCH with EDDIE ('The Man With The Golden Trumpet') CALVERT on the eve of his departure for the Middle East where he and a company of nine will for the next three weeks, under the aegis of Combined Services Entertainment, help to keep our troops and other Forces personnel happy.

Eddie's wife, Josie, is travelling with the outfit, which left last Sunday, on a tour which will cover Malta, Tripoli, Benghazi, Barce and other stations where our Forces are in the Middle East.

Eddie told me that he was looking forward very keenly to the tour—it's not the first that he's made for our troops overseas and he gets a big kick out of jobs like these, although there's hardly any money in it.

When he returns, he is quite confidently looking forward to making another return—to the Top Ten. "Never have I felt so happy about a record as I do about the one I've just cut for COLUMBIA," he told me, bubbling with enthusiasm.

"Tell me more," I asked. "There's a cute little story how I came to record this tune," Eddie continued, "and if it scores, I'll tell it in full. In the meantime, I'll just tell you the title—and let you hear it for yourself."

We left for his office in Bryanston Street, London, W. He proudly placed the record on the turntable. I listened. I liked. It's a catchy melody, bound to happily 'tease' you, beautifully arranged and full of 'go'. It's as haunting as 'The Harry Lime Theme' or 'Teddy Bears' Picnic.' I have a hunch it will make our Top Ten.

Title? The Runty Tumty Song.

A 'HIDDEN SOUND' CONTROVERSY

IN THE OCTOBER 26 issue of the RECORD MIRROR there appeared a story headed 'The Hidden Sound System'. It told of the amplified voice of songstress Karen Greer appearing at London's Society Restaurant and of how that voice came across without a microphone or trailing wires being visible.

The credit of their sound system seemed to go to Mr. Maurice Apple who supplied Miss Greer with a tiny mike and transmitter secreted in her "bra," the sound waves being picked up by a receiver

SELLING 'INSURANCE'!



DICKIE HENDERSON and BUD FLANAGAN in the "insurance" sketch which was one of the hilarious highlights of the VGS cabaret. On the right—ALEX ROSE, the indefatigable secretary of this great Show Business golfing society.



ing set and transmitted over the public address system.

Well, this has brought a protest from Sydney Burns, the well-known variety agent and manager of Tommy Trinder for nearly 30 years. Says Syd:

"Lots of people have drawn my attention to the story and credit you gave Mr. Apple. But I'd like to bring to your notice that this system was originally used by Tommy Trinder in Claude Langdon's Cinderella on Ice at Earls Court, London, in 1954-55. In fact the RECORD MIRROR made quite a fuss about it at the time.

"Through the late Wallace Parnell," continued Syd, "I got in touch with Mr. Frederick Hopwood, of Nottingham, an electronic engineer, who invented the pocket transmitter no bigger than a pencil torch, and, realising its potentialities, I told Tommy all about it. He made exhaustive tests and eventually became so enthusiastic that he introduced it into Mr. Langdon's show and, as you know, the 'unseen' transmitter proved a huge success.

"And another thing—I introduced Mr. Maurice Apple to Mr. Hopwood, the inventor.

"It is most important to me that this other side of the story is made known."

What now, Messrs. Apple and Burns?

ALL VGS DINNER PICTURES ON THIS PAGE (AND PAGE 13), EXCLUSIVE TO "THE RECORD MIRROR," WERE TAKEN BY OUR OWN CAMERAMAN DEZO HOFFMANN.

... the man who provided the merry music—SYDNEY JEROME, whose band really went to town and contributed so handsomely to the success of this super stag-party.



Making his first appearance at a VGS Dinner, MAX BYGRAVES, overcoming early nervousness, scored a personal hit. He seemed to know just what his audience wanted.

BOBBY HELMS MY SPECIAL ANGEL



MY OWN GUIDE TO THE STARS

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Riotous farce — screamingly funny — News of the World
"Nearly brought the house down" — Daily Mirror
NOW IN ITS 4th YEAR!

EMPIRE

M-G-M presents
"LES GIRLS" (A)
(Rhymes with "Playgirls")

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(TEM. 3161)
JANET BLAIR
BELLS ARE RINGING

with GEORGE GAYNES ALLYN McLERIE & EDDIE MOLLOY
Mon. to Thurs. 7.30
Fri. & Sat. 5.45 & 8.45

THERE was an old gag that went:
"No Birds No Bees
No Flowers No Trees—
November."

No Birds is partly the trouble with the lack of talent these days. Artists (without an E please, Mr. Green!) (with an E, Georgie—Editor)—I repeat—artists are no longer afraid of audiences.

Carroll Levis and others of his ilk encourage mediocrity. Only the newspaper men dare to be honest.

Records come off a Presley. A Steele is forged. And soon there are thousands of 'em!

We forgive these copycats because they are nice young men. Real singers like Lee Lawrence have to go to America. He only has to make a big success and become an American star—then, like Jean Carson, he can return to his own land and top the bill for ITV or even star in "Sunday Night at the Palladium."

No Bees. They are all in the bonnets of Ken Tynan, Milton Shulman, Gilbert Harding, Arthur Street, A. J. P. Taylor, Ramsden Greig and people like us.

No Flowers. Not until you can't smell 'em.

No Trees—and no Lenos. Not even people who've heard of them. I asked one of our top singers if she had ever heard of Dan Leno and she said "Oh yes—that's the part they offered me in Cinderella!"

What grand form Bransby Williams was in when he did "Desert Island Discs" with Roy Plomley! He belongs to the never angry old men. Anger is self punishment. Mr. Williams is not angry—his own irritation amuses him. Barry Lupino is like that too.

November — month of fog and functions. Happy to be halfway through it so easily. In TV the outstanding thing has been Alan King—another Sydney Bernstein—Granada victory. In Music-hall the Award of the month goes to David N. Martin of Tivoli Circuit of Australia for the continued success of "Calypso Capers" in Melbourne, and his battle against the encroachment of TV on live shows.

Greatest sporting delight was the soccer victory of Ireland last week. That reminds me—I've promised to share compere duties with Eric Robinson at Wyndham's Theatre on Sunday next for the Irish Club effort in aid of the Catholic Rescue Society.

THE "UNUSUAL" DEPARTMENT

THANKING a critic!... The producers of "Compulsion," the dramatic smash hit on Broadway, based on the Leopold-Loeb trial, are grateful to Brooks Atkinson, erudite NEW YORK TIMES dramatic critic for boosting business with three words in his notice—"Perverted and Dirty"

PUTTING THE PLUGS IN

SERGE GANJOU of Ganjou Bros and Juanita, and Halama of Halama and Konarski are joint hosts of "Daquise" restaurant in Thurloe Street, Kensington, where you can get the best coffee and cakes in London. (What's the use of writing a column if you can't give your pals a plug?).

* "MUSAIRE" (J. Forrest Whiteley), who did such good work on the V.A.F. Executive Committee, is

On Reflection

GEORGIE WOOD'S COLUMN

The Most Outspoken — And Fairest — In Show Business



now in charge of the Atlas Travel Agency in Bond Street, London, W., where he gives special attention to pros.

THE names in our "R.M." Guide to the stars include BERYL REID—Remember when we shared digs in Sefton Park, Liverpool?

DOROTHY SQUIRES—Remember eight months ago in your Hollywood home you made me the best Irish stew I've ever tasted?

DICKIE HENDERSON—Remember when I raved about you in Glasgow? You've got on, but even so not as high as you are going.

DON FOX—Remember when "The Green Man" brought me to the Astor Club to rave about you? I did, too...

RONNIE RONALDE—Remember that QUEEN ELIZABETH trip when you were a sensational success in a show comprising Edith Piaf, Compagnons de la Chanson, Harry Gordon and The D'Ormondes? And "Steff" was seaisick?

JILL SUMMERS—Remember how we could laugh together even when we were on Mike Sullivan's bills?

TERRY SCANLON—Remember the advance publicity I gave you on the strength of mutual friends of ours in Australia? Glad you are here.

ALMA COGAN—Remember doing that Charity Show for me when "Mr. God" had let me down? I DO!!

JIMMY WHEELER—Remember all the nice things you said about me? I DO!!

LARRY GORDON—Remember our talks about our hometown Sunderland? (Where Netty is not a girl's name).

I'd like to put plugs in for the entire page, but these I have reason to be grateful to.

THE NEW KING RAT

CLARKSON ROSE of "Twinkle" fame is not unknown to readers of this column. He is to be the King Rat (For my American readers—President) of the Grand Order of Water Rats for 1958.

This news is usually kept until the night of the Ball but this year "Clarkie" being unopposed, the information has been released to the Press. The other officers are being elected and will be announced on the big night (November 14

Was Isow's Quiet?

LOOKING around at this room packed with celebrities, I can only think that Isow's must be pretty quiet today." — ALAN KING during his brilliant speech at the Variety Club luncheon on Tuesday.

[ISOW'S, popular West End restaurant where the stars dine.]

us a great example to follow. The HACKNEY AND KINGSLAND GAZETTE, on which Mr. Russell started his journalistic career, gave in full the address delivered by Lord Alexander of Hillsborough at the St. Martin-in-the-Fields Memorial Service. This will be preserved in the "Rats Memory Room" in the Eccentric Club by Curator Barry Lupino.

A much missed member in Lodge is Ronnie N'Gai who had to return to the London Clinic, but is back home and making steady progress.

Next initiate—always known as Baby Rat—is Derek Roy.

The RECORD MIRROR wishes King Rat Elect Clarkson Rose a wonderful 1958, and joins me in congratulating King Rat Cyril Dowler in the words of the "My Fair Lady" hit. "They said you couldn't do it—but you did it—YOU DID IT."

HY Heller, of Lindy's Restaurant, reports that in memory of Leo Lindy all his employees have subscribed for "a forest garden in Israel."

POSTSCRIPT

WALTER WINCHELL says: "Of the 1,800 who went to Mike Todd's Madison Square Garden Party—only ten sent him 'thank you' notes. The affair will go down as the party that threw Mike Todd."

TOMMY'S 'BLEEP' NUMBER

BANDLEADER TOMMY WATT has composed a new tune called "Bleep Bleep," a slow instrumental number with the "Bleep" call sign emphasised on the trumpets.

He played this for the first time on Tuesday in the BBC sound programme, The Band Wagon (he's on it every Tuesday evening from 6-6.45 p.m. on the Light).

Tommy finishes his present series of "The Band Wagon" on December 24. On January 1 he will begin a further 13 weeks series, playing every Wednesday on the Light from 1-1.45 p.m.

(Tommy Watt plays every evening with a five piece group at Quaglin's).

DOREEN SINGS AT FESTIVAL HALL

DOREEN HUME, versatile Canadian singer, returns to Britain at the end of this week. On Saturday she sings in Faure's "Requiem" at the Festival Hall; it will be conducted by Sir Malcolm Sargent.

Doreen, besides doing plenty of classical singing, has often featured on "popular" radio programmes. First, after her arrival here from Canada two years ago, was Gerald's "Tip Top Tunes."

She has recorded for the ORIOLE and EMBASSY labels.

MUSIC ON THE HALLS

ENGAGEMENTS OF RECORDING ARTISTES, ETC., AT VARIETY HALLS WEEK COMMENCING MONDAY, NOVEMBER 19.

George and Bert Bernard; Janie Marden; Hippodrome, Bristol.

Terry Dene and his Deneacs; Les Hobeaux; Terry Kennedy group; Munday and Earle; "Zom"; New Theatre, Cardiff.

Carroll Levis, Eddie Goffron; Empire, Chiswick.

Chas. McDevitt and his Skiffle Group, with Shirley Douglas, Terry Wayne, Billy (Uke) Scott; Hank Foster and his Hill Billies; Palace, Leicester.

Bell Are Ringing, with Janet Blair, George Gaynes; Allyn McLerie; London Coliseum.

'Personality Platters': Hippodrome, Manchester.

Harry Bailey; George Martin, Bob Grey, Rhoda Rogers; Hippodrome, Aston.

Lonnie Donegan; Marie de Vere Girls; Billy Baxter; Mike and Griff; Hippodrome, Birmingham.

Dickie Valentine; Pat Rosa; Jimmy James; Alhambra, Bradford.

Yana; Edmund Hoekridge; Hippodrome, Brighton.

Johnny Duncan; Arthur Haynes; Frank Holder; Victor Seaforth; Empire, Edinburgh.

Syd and Max Harrison, Ronnie Harris, etc., in "Moulin Rouge"; Finsbury Park Empire, N.

Billy Cotton and his Band; Sally Barnes; Empire, Leeds.

Russ Hamilton; Ballet Montmartre; Terry Scott; The Teenagers; Empire, Liverpool.

JAZZSHOWS present America's Sensational Gospel Singing Favourite Sister ROSETTA THARPE and CHRIS BARBER'S JAZZ BAND LONDON COLISEUM SUNDAY DEC. 15th at 7 p.m. Reserved Seats 12/6, 10/6, 8/6, 6/6, 4/-, from Box Office, London Coliseum

GOING THE VARIETY ROUNDS With REG BARLOW

ODD THAT, at the Royal Theatre, Stratford, in East London, the "Old Tyme Music Hall" last week had only one girl in the company — Janette Fox, the puppeteer. It's hardly an old-time music hall without two or three female singers of stirring songs!

The answer was, of course, that Nat Travers, 80-odd, was on the bill. And when it comes to singing the old-time choruses, Nat takes some beating—I honestly think he could manage a full two-hour show twice nightly without turning a hair. And what a refreshing Cockney personality he is—goodness knows why he hasn't a TV show of his own, a sort of Jack Solomons of Song!

BOB HARGREAVES, Jill Alison and Jack Horton are going places as the Trio Vitalites. They've just finished a season at the Pavilion, Glasgow, and this week they've started another season, for a month, at the Empress, Glasgow. The trio sing and dance, all three have appeared before Royalty. They'll be at Torquay as Chinese Policemen and Slave's Genie in "Aladdin" over the Christmas season.

MOST DELIGHTFUL GIRL in show biz is JUNE YENDALL (the "Yendall Sling" drink in Continental cabaret spots is named after her). She'll be playing the title-role in Frank Maddox's "Cinderella" at the Lyceum Theatre, Newport, Mon., so she'll be spending her first Christmas for many years with her family, who live just outside the town.

Johnnie Riscoe booked her for this home-town 10-week run.

HAS HE GOT HIMSELF A GIMMICK?

COMEDIAN - SINGER RON SCOTT writes to the RECORD MIRROR:

After having a pretty thin time with one Rock 'n' Roll audience I brought my act up to date in the Terry Dene bill at Finsbury Park Empire a few weeks ago. I appeared to go over well in the "rough" spot (preceding Terry).

Then came Nottingham Empire with Chas. McDevitt and his skiffle group. At band-call I discovered that I had an extra couple of minutes to do but the only parts I had with me were, believe it or not, The Road to the Isles. I finished my act as usual with Rockin' thro' the Rye then announced a piece of original Scottish Skiffle in which there was to be no hand clapping, only whistling and a bit of foot stamping would be allowed. Maybe I have found a "square rock" but the result was really wonderful. It was my strongest number! At least it's so old it might be new again! No guitar, no jeans (only kilt!) and they say they can understand every word. Maybe at last I've got myself a gimmick.

A VERY SINCERE and WARM WELCOME TO MARIO and BETTY LANZA GOOD LUCK and EVERY SUCCESS TO YOU from The officials and members of your FAN CLUB THE MAGIC MARIO

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.



ELEGANT IN WHITE TIE AND TAILS, TOMMY STEELE dropped into Winston's only a few hours after he'd appeared before the Queen at the Royal Command Film Performance.

Tommy was accompanied by his mother and father. (Dad seems to have taken to Mayfair night life as a duck takes to water.) Puffing away at a big cigar like an American tycoon "doing" the town, Mr. Hicks radiated *bonhomie* all over the place. Larry Parnes, Tommy's manager, was in

high spirits, too, proudly told me everything had gone very smoothly at the presentation to Her Majesty.

As the evening wore on, however, Tommy began to find his resplendent attire a bit of a bore. Eventually he leaned over to me and whispered, confidentially—"I'm getting too hot in this stiff collar, Bruce. Do you mind if I take it off?" I said I didn't mind a bit. So we all had the strange sight of Tommy sitting there—still in his immaculate tails, stiff shirt and white waistcoat—but minus tie!

But after a while Tommy showed surprising regard for sartorial correctness, asked me if I could arrange for him to borrow more suitable attire from my manager, **BILL BEAN**. So down to my office we went; Tommy put on this borrowed soft shirt, tie and blue serge jacket—and his diamond studs and cuff-links went ceremoniously into my safe. Fancy free once again, Tommy enjoyed the rest of the evening jiving to his heart's content.

Johnny Earns My Respect

WAS VERY INTERESTED to read the other day that Johnny Dankworth, one of England's most famous and popular young band leaders, is writing his life story in a national newspaper. It doesn't seem many moons ago that Johnny did a one-night charity stand for me on a Sunday evening. I remember, too, that as we had a coffee together afterwards Johnny waxed fluent, vehement and courageous on the thorny problem of racial segregation. It was grand to hear Johnny condemning racial discrimination in all its forms—and earning the respect of everyone present.

WHILST having a drink in the Dorchester bar the other evening I walked the tall, slim, almost saturnine—and now grey-haired—**STEWART GRANGER**.

No one seemed to recognise the star for some time, until I heard an almost bobby-soxer squeal from a sophisticated American, who turned to her husband and said: "Look, there's Stewart Granger!" I remember Stewart just after the war when he used to come to a club I was connected with. I always knew him as **Jimmy Stewart**, which was his name before he started his climb to film fame.

DROPPED into **HARRY MORRIS'S Colony Club** the other night to see the **BERNARD BROTHERS** in the cabaret there. As usual they were just great, and the restaurant was packed with appreciative diners.

We Help Out Alan King



IT was pouring with rain as I left the Dorchester. I noticed a young man in difficulties. It was **Alan King**, that fabulous comedian who's appearing in the **Judy Garland Show**. Poor Alan had overslept, and on account of the rain couldn't get a taxi for love or money. I was just getting into my car with two friends, **Captain Shepsell-Bartack** and **Colonel S. D. Newman**, as we were on our way to the **National Sporting Club**. But we decided at once to run Alan along to the **Dominion Theatre** first. Later that night Alan dropped in at Winston's to tell me he'd broken all records: he'd arrived at the theatre, changed, put his make-up on and rushed on stage in under five minutes!

JANE GRIFFITH, that very beautiful and talented actress who was definitely the last female star to appear on the stage of the ill-fated **St. James's Theatre**, has now been picked to play the lead in a very bush-hush musical.

Jane tells me she's astonished, because when she was asked to play the part she told the producer she'd be no good in a musical as she couldn't sing a note.

At the audition, however, she was told her voice had a pretty sweet tone and that a few lessons would soon make it ideal for musical comedy. And as Jane rightly pointed out to me: "If **Valerie Hobson** can sing in 'The King and I' and **Robert Morley** can chirp his way through 'Fanny,' why shouldn't I get away with it too."

Treat For R.M. Readers

NEXT WEEK I shall have the honour of welcoming to Winston's the first of the **Lancashire readers** of **RECORD MIRROR** to whom I've offered a free night out in **Mayfair**. They're a couple from **Blackburn**, and I sincerely hope they're going to enjoy their little jaunt in my joint. Welcome, **Lancashire**, here you come.

STARS SPARKLE AT VGS DINNER



ABOVE: JACK SOLOMONS, famous fight promoter, here seen with a life-long pal of his, the one and only **BUD FLANAGAN**... whose face are their fists planted on? None other than **BOBBY JONES**, the celebrated ex-jockey and now a prominent horse-racing trainer. Later in the evening Bud participated in the cabaret and, as usual, was a riot—he is a master of burlesque—and burlesque is what these VGS Dinners specialise in!



TED RAY and **BOB PEARSON** during their rib-tickling out-of-work pros' song. It produced all the laughs you'd expect.

THE 'HERO'



LESLIE SARONY, the "hero" of the Dinner!



WEST END NIGHT CLUB host **BERTIE GREEN** (left) with **LEW BLACK**, the other American half of **Black & Nolan**, one of the biggest comedy hits ever to appear at Bertie's Astor Club.



Holiday Camp King, BILLY BUTLIN (centre), a regular supporter of Show Business, is seldom absent from its functions. Here he is at the VGS Dinner with **DAVE O'GORMAN** (right) and **RICHARD AFTON**, the **BBC-TV** producer.



Your Editor (right) with agents **JOHNNIE RISCOE** (centre) and **BILLY MARSH**... Billy had just got in from Las Vegas.



ARTHUR ASKEY (right) and speed-water king, **DONALD CAMPBELL**, also enjoy the jokes.

XMAS PARTY RECORDS ARE HERE AGAIN

Freddie Mills Gives You 'One For The Road'

THE DISC COMPANIES are making sure that we don't overlook the fact that Christmas is nearly here again. More party recordings make their appearance in the latest batch of releases and it promises to be a gay time for those who want to join in and sing around the old holly-twined gramophone.

Dickie Valentine also has a Christmas song to offer. In fact Dickie has not one, but TWO new records on review this week. You go for a long while without a Valentine side, then wham! four at once!

More "Bells Are Ringing" sides and a great coupling from Frank Sinatra who sends out two songs from his Joe E. Lewis screen biography "The Joker is Wild."

I think you're going to go for a singer by the name of Sam Cooke who may suddenly whoosh to the top with his London label recording of "You Send Me" — quite a unique rendition and arrangement here and certainly one to follow.

Robert Earl's new one for Philips is a honey and may get him into that Top Ten at last.

DICKIE IN TOP FORM

DICKIE VALENTINE

"Long Before I Knew You"
"Just In Time"
(DECCA F 10949)

DICKIE VALENTINE here turns out two of the "Bells Are Ringing" songs for Decca, and the label should be fairly content, because Dickie has made a warm understanding side of the ballad "Long Before I Knew You."

The number suits his style, and Valentine uses some intelligent phrasing while Roland Shaw supplies a sympathetic background.

The tempo steps up slightly for "Just In Time" and Dickie once again is quite at home and bang in form. The star is still improving. Listening to these sides I get the feeling that he is moving out of the early phase of his career now and settling down to becoming a fine singing star who will last and last.

HIS XMAS BALLAD

DICKIE VALENTINE

"Snowbound For Christmas"
"Convicted"
(DECCA F 10950)

SECOND OF DICKIE'S new releases this week is aimed at the seasonal market. Whether it will repeat his "Christmas Alphabet" success is hard to say. Perhaps not, if only because this slow ballad is not so catchy as the aforementioned, but it may grow on you just the same. An attractive ballad, well sung.

Lively opening to the turnover tones down a little too soon, rather spoils the effect. A quick-moving item which just lacks the bite it needs, "Convicted" seems to be an ugly title for its romantic content. Not up to the level of the three other new Valentine sides this week.

THIS COULD CLIMB

SAM COOKE

"You Send Me"
"Summertime"
(LONDON HLU 8506)

HERE'S a song which is climbing rapidly on the other side of the Atlantic. "You Send Me" could easily do the same in this country, too.

Sam Cooke may be new to ears here but that doesn't seem to be any handicap nowadays. A fairly light, but always interesting performer, he works with a feminine chorus on this out-of-the-rut beat number. I'd say it was sending itself to very heavy sales. The arrangements are tops



DRAMATIC OPENING

MARIO LANZA

"Behold"
"A Night To Remember"
(RCA 1026)

LANZA'S VISIT to these shores should help to spark sales on his new RCA single. Top side is "Behold," which has a similar dramatic opening to his "Be My Love" (though not quite so dramatic) and it should delight his fans.

A slow ballad with a tempo switch at the mid-mark, it allows Lanza to unleash his lungs, but it could be a trifle old hat for most of the market. Missing too, I feel, is something of the ease with which Mario would have taken the high notes earlier in his career.

The lush ballad on the flip has Lanza wandering almost into the old Nelson Eddy preserves. A sweet waltzer which is helped by the good backing from Henri Rene's orchestra. But, as I said, the Lanza fans will be delighted and there are enough of them here to make this disc a big seller.

TYPICAL TED

TED HEATH

"Cool For Cats"
"Song Of India"
(DECCA F 10953)

THE HEATH outfit moves easily into the pleasant swing of "Cool for Cats," though I think the title's rather a misnomer if you happen to be expecting very modern jazz.

Plenty here, all the same, to keep the Heath followers from straying from Ted's trail. A polished arrangement and performance.

"Song of India" has long held

By DON PLAYER

a fascination for the band boys outside the classical circles, but, personally, I still root for the splendid Tommy Dorsey treatment of years back. The Heath adaptation has a great deal to commend it, but, however, lacks the artistry of a soloist which could have turned it into a minor masterpiece.

A COMO CLICKER

PERRY COMO

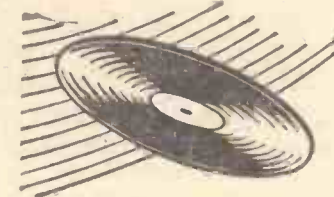
"Just Born"
"Ivy Rose"
(RCA 1027)

BANG ON FORM is Perry with this fine beat ballad "Just Born" (to be your baby). He's got a chorus helping to give size to the side and the kind of strum backing which doesn't hurt sales.

It's a smart hand-clapper which has a lot of merit, in addition to Como's own excellent performance. The song's got it — so's the arrangement. Spin this one and be a Como captive. Yes, a TOP TWENTY

TIP. The quiet shuffle beat behind "Ivy Rose" makes it easy on the ears, and even though the song itself may seem a trifle dated I still think there'll be plenty of demand for it. Certainly a wise choice as coupling to the top smash.

Most Comprehensive,
Most Informative Weekly Guide
To All The Latest Pop Discs



ROUSING ROCKERS

THE RAYS

"Silhouettes"
"Daddy Cool"
(LONDON HLU 8505)

THE RAYS are a rocking male group who drift through "Silhouettes" in a commercial cling-cling fashion.

Side builds mightily halfway through and it's got the stuff the customers want. If the number's going to sell over here, I'd reckon that this will be the disc to count.

An arresting close voice opening for "Daddy Cool" on the flip goes over big, with finger-snapping building up the beat for the kids.

Opens into a fairly routine rocker, but by that time you're listening. The Rays could shine on British counters.

THIS SHOULD GET ALONG

JOHNNY DUNCAN

"Get Along Cindy"
"Footprints In The Snow"
(COLUMBIA DB 4029)

IF CINDY doesn't get along after this brisk arrangement by Johnny Duncan, then she just can't take a hint.

A bright, fast-moving effort from Johnny and his Blue Grass Boys and one which should please those who didn't miss the last train.

If you're looking for gimmicks — and the dealers probably are — then turn over to "Footprints in the Snow." Some cute noises add to the sparkle of this country and western number and may well mark it down as the half of the disc that folk will be asking for.

I don't think this is quite such a potential hit as Johnny's "Last Train to San Fernando", but you can never be sure how things will go in the disc world these days.

DEAN AT HOME AGAIN

DEAN MARTIN

"Just Kiss Me"
"The Look"
(CAPITOL CL 14801)

A CLING-CLINGER presents a change for Dean, but he makes himself quite at home in the rhythm and blues pastures with "Just Kiss Me." Gus Leven directs the orchestra and male chorus backing.

Very capably on the turnover he attacks a new modernised treatment of the great "La Paloma." "The Look" — as it has now been called — gets an askance glance from me.

Dean sings it easily in his best relaxed manner.

MUCH TOO 'POINTED'

SHIRLEY BASSEY

"Puh-leeze Mister Brown"
"Take My Love, Take My Love"
(PHILIPS PB 757)

"PUH-LEEZE MISTER BROWN" strikes me as much more of a point number than a pop song. This comedy tango is a natural for cabaret, but I feel it's somewhat out of place in the current commercial stakes.

The song is collecting plenty of airings but so far none of the disc treatments has really moved. Whether Shirley will prove me wrong remains to be seen — she certainly handles it smoothly enough.

"Take My Love," a pulsing, sensuous number, is in the right emotional bracket for Shirley and she slides into it in her most smouldering manner. A good repetitive melody and lyric, it may well draw more customers than the other deck.

NOT THE 'CRY BOY'S' BEST

JOHNNIE RAY

"Pink Sweater Angel"
"Texas Tambourine"
(PHILIPS PB 762)

A SLOW heavy beat item is "Pink Sweater Angel" which Johnnie puts across as if he were impersonating himself. The wandering and distortion would make Dickie Valentine's mimicry look like an understatement! A slow cling-clinger which doesn't really deserve to climb any heights for the star.

More like it on the flip where Johnnie pitches into the "Texas Tambourine." Chorus and suitably jingly backing help him to pack a punch into this rocker.

Don't care for the song in itself — the lyric lacks in matters of taste, but it's undoubtedly got a commercial chance here.

TOO SLOW: FAIRLY SURE

DON CORNELL

"Non Dimenticar"
"There's Only You"
(CORAL Q 72291)

"NON DIMENTICAR" ("Don't Forget") is a very slow romancer which Cornell sends out smoothly.

The number has quite a share of charm, but I did find myself wishing it wasn't quite so slow. I'd rate its sales chances about the same as its tempo... slow but fairly sure.

A rather clumsy lyric doesn't help the item on the lower deck. Again a slowish number with Cornell bringing overweight to bear, while a chorus induces some shock tactics half way through when it goes into shuffle.

CLIMBING FAST TO No. 1 . . .

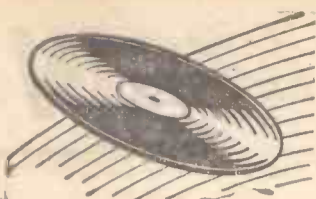
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MY DIXIE DARLING

SOUTHERN MUSIC PUBLISHING CO. LTD., 8 DENMARK ST., LONDON, W.C.2





REALLY SPECIAL

ROBERT EARL
 "My Special Angel"
 "There's Only You"
 (PHILIPS PB 767)

NOW HERE'S A SWITCH — a commercial switch which looks like putting Robert Earl right up among the high sellers.

The balladeer tenor has at last learned how to bend a note with the rest of the beat boys and he has come up with his first rockin' recording.

His version of "My Special Angel" is absolutely superb. The power which Bob is able to pack into the song just gives it that something extra which if needs to register over here. If it's heard sufficiently, I reckon the customers are liable to agree. Therefore, I'm putting the **TOP TWENTY TIP** stamp on the side.

It has a heavy, pounding beat with Wally Stott supplying a chorus and guitar strumming background that builds in size for a really heavy finish.

Good bottom deck, too. This time a quieter shuffle beat comes into operation for the pleasant number "There's Only You." Again the Earl voice is clear and firm — and with the beat.



IMPECCABLE FRANK

FRANK SINATRA
 "All The Way"
 "Chicago"
 (CAPITOL CL 14800)

FROM HIS NEW PARAMOUNT film "The Joker's Wild", Sinatra sends us these two sides which are well up to his impeccable standard.

"All the Way" was specially penned for Frank by those great songsmiths Sammy Cahn and James Van Heusen. He should be very grateful — they've given him an outstanding song. They should be happy too for the excellent performance here. A winner, "All the Way." In fact a **TOP TWENTY TIP**.

"Chicago" is the brash "oldie" which comes up with a breath of the past as Sinatra adds his particular phrasing. Nelson Riddle has styled his backing to fit the period, and the song really lives again.

So it's yet another feather in the cap of this great partnership between Frankie's voice and the Riddle orchestra.

COULD BE IT FOR VIC

VIC DAMONE
 "Long Before I Knew You"
 "In The Eyes Of The World"
 (PHILIPS PB 765)

VIC DAMONE'S version of the "Bells Are Ringing" ballad "Long Before I Knew You" strengthens belief that this song will certainly be there if any of the show's numbers are to be hit material.

The star is in his usual warm voice bringing a controlled power to the item and a sincerity which adds to the value of the good lyric. Percy Faith has given Vic a fine backing.

And Faith's strings lead Damone into a slow ballad on the turnover. It's a romantic song based on the "Too Young" motif which hasn't the potential of its disc companion, but which is a very pleasant offering for all that.

Wonder why Damone doesn't sell so well over here? Let's hope this record will open a few more ears to his talents.

NOT QUITE O-KAYE

KAYE SISTERS
 "Alone"
 "Shake Me I Rattle"
 (PHILIPS PB 752)

RATHER a disappointment — that's what I feel about the Kaye girls' version of "Alone." Admittedly they've tried to get away slightly from the American sister arrangements, but in so doing they've toned down the verve of the quickie. And in that verve lies its commercial potential. Not quite the standard that their work on their recent disc with Frankie Vaughan leads you to expect.

There's more hope for "Shake Me I Rattle" which they handle competently, but again this is slightly disappointing. A pity because the Kayes have proved that they can do much better than this — and the time is right for them to come up with a smash in their own right.

PARTY WITH A PUNCH

FREDDIE MILLS
 "One For The Road"
 (PARLOPHONE R 4374)

"SMILE, DARN YOU SMILE," "If You Knew Susie," "California Here I Come," "Knees up Mother Brown," "Two Lovely Black Eyes," "Lassie from Lancashire," "Bull and Bush," "I Belong to Glasgow" ... those are the old favourites which former world light-heavyweight boxing champion Freddie Mills punches out on this Christmas party record.

There's a roustabout orchestral backing which suits the noisy party atmosphere perfectly. Chorus join in with Freddie so that his own voice is partly covered by company some of the way. Freddie's no great singer, but that's not what he's meant to be here. For its purpose this is an ideal disc, slap-happy-go-lucky with the right unabashed spirit. I can see its sides being well worn before the New Year. Freddie Mills makes jolly good company. And full marks to whoever thought up the title of the disc.

HIS LATEST!

HIS GREATEST!!

HIS BEST!!!

DAVE KING



ON **DECCA F10947** (45 & 78 r.p.m.)

SHAKE ME, I RATTLE

GOOD MUSIC

CHANCES ARE

KASSNER

HEARTY PARTY, BUT—

DICK JAMES
 "Skiffing Sing-Song"
 (PARLOPHONE R 4375)

"ROLL out the Barrel," "Wee Deoch and Doris," "Pack Up Your Troubles in your Old Kit Bag," "I Want to Be Happy," "Irish Lullaby," "Auld Lang Syne," such are the songs which Dick James has been given for his party disc.

Called "Skiffing Sing-Song" there's nothing really skiffish about the disc apart from the guitar which keeps the quick tempo going all the way. Joined by his chorus-audience, Dick renders the oldies heartily enough, but I'd rather have had an ordinary sing-song than this rather forced attempt to put the rhythm to numbers which can't take it. Seems rather foolish to quicken "An Irish Lullaby!"

WHISTLING PARTY

RONNIE RONALDE
 "Christmas At Home"
 (COLUMBIA DB 4020)

"CHRISTMAS AT HOME," "Hark the Herald Angels Sing," "Away We Go," "Good Christian Men Rejoice," "The Twelve Days of Christmas," "Away With Melancholy," "Oh Come All Ye Faithful," and "Jingle Bells."

These are the melodies chosen by Ronnie Ronalde as his contribution to the party scene. The whistling-yodelling-singer may not find unanimous favour with teen fans in this collection, but older folk will certainly enjoy the rousing numbers detailed above.

Typical performance from the star—if you like him you'll enjoy it. There's certainly a lot of gay life here and the choice of songs is ideally suited for the festive season.

THIS IS MORE LIKE IT

BOB CORT
 "Bob Cort's Skiffle Party"
 (DECCA F 10951)

WHERE DICK JAMES'S party disc goes wrong is in laying the skiffle tag on songs which don't warrant it. A skiffle party which really lives up to its name is this one from Bob Cort and his group. "Last Train to San Fernando," "Bring a Little Water, Sylvie," "Rock Island Line," "Cumberland Gap," "Maggie May," "Don't you Rock Me Daddy O," "Puttin' On The Style," "Lost John."

Cort whisks and growls his way breathlessly through these familiar items while his music-makers keep the pace up all the way.

For skiffers this is the stuff to spin under the mistletoe and many will want to have the latter grouped as conveniently as the songs on this disc.

EDMUNDO ROS WILL GIVE DANCE MUSIC LESSONS

EDMUNDO ROS, one of the leading Latin - American dance music specialists, will be heard in a new guise on Monday, November 18 and 25, at 2 p.m., when he will give illustrated talks to schools about modern dance music in the "Orchestral Concerts" series.

In the first talk, on "Dances of Today," Ros will speak of the great influence that modern music has had on serious music

TO SCHOOLS

in the last 30 years or so. Illustrations will include a blues by George Gershwin and the mambo from Swiss composer Rolf Liebermann's "Concerto for Jazz Band and Symphony Orchestra."

On November 25, the band-leader will talk about the American composer Aaron Copeland and in particular

about his "musical travelogue" called "El Salon Mexico" — the name of a popular dance hall in Mexico City. This colourful sound picture based on Mexican dance tunes will be played in the programme which promises to produce a most interesting and intriguing listening public.

• **LES GIRLS**, the Royal Performance film, is set for general release on the ABC circuit Christmas week.

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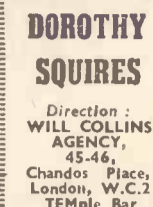
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Britain's Premier
Trumpeter.
Direction :
CECIL BRAHAM
AGENCY,
TEMple Bar
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HARRY BENET



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Direction : —
Cecil Braham
Agency
or
P.A.:
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LARKSwood 8036



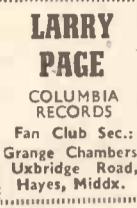
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TRIO**
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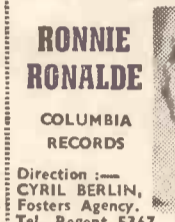
DICKIE HENDERSON
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Personal Manager:
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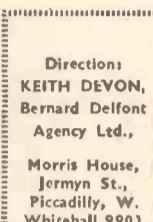
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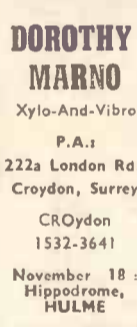
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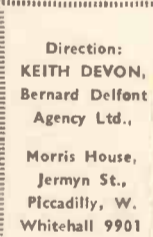
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Direction:
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Bernard Delfont
Agency Ltd.,
Morris House,
Jermyn St.,
Piccadilly, W.
Whitehall 9901



THE IDEAL FOUR
Vocal, Instrumental, Comedy
Direction: Cecil Braham Agency,
TEMple Bar 8503/4



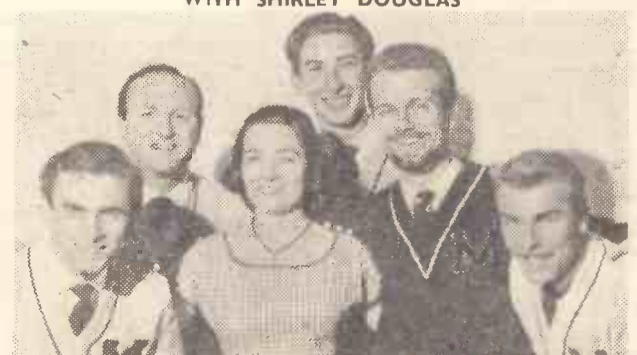
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Director: Ruby Bard,
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GER. 4078

THE SOUTHLANDERS



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Chas. McDevitt Skiffle Group



Direction :
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6, DENMARK STREET, LONDON, W.C.2
COV. 1031, SHE. 7934.
Fan Club Secretary :
MISS CHRISTINE ADDY

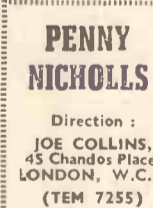
JOAN REGAN



Direction :
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Bernard Delfont
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Dance Director
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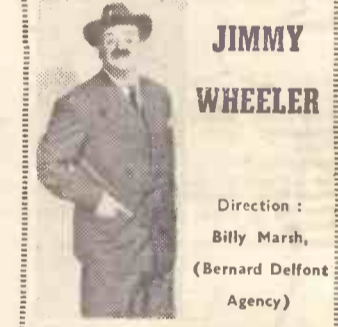
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Scottish Band NOVEMBER Diary

ARMSTRONG — 15-17 and 22-24, Royal Crescent Modern Jazz Club.
CAIRNS—15, Q.M. Union; 16, White Craigs; 17, Hot Club; 18, Kilmarnock; 22, Q.M. Union; 23, White Craigs; 24, Hot Club.
CHISHOLM—14, Castlemilk; 15, Cambuslang; 16, Larkhall; 20, Cambuslang; 21, Castlemilk; 22, Cambuslang.
DAVISON—16, Hughenden.
DOWNBEATS—24, St. Andrew's Hall.
EAST COAST—17 and 24, Dundee Jazz Club.
ESQUIRE—23, Larkhall.
GALL — 16, Woodend; 17, Stompers Club; 23, Woodend; 24, St. Andrew's Hall.
KINGPINS—16 and 23, Q.M. Union.
McNAIR—16 Stud Club; 17, Condon Club; 24, Dundee.
ROSS—14, Agricultural College; 16, Broomhill; 22, Paisley; 23, Broomhill.
McNICHOLL—16, Netherlee.
SIMS—16 and 23, Partick Lesser Hall.
STEADFAST—15 Berkeley Hall; 16, Mahogany Hall; 17, St. Andrew's Hall; 23, Mahogany Hall.
STOMPERS—14, Barrow (England); 15, Dumfries; 16, Newcastle (England); 17, Rosewell; 21-23, Border dances; 24, Stomper's Club.
VERNON—16, Tech. College; 20, Regency Club; 23, Clarkston; 24, Regency Club.



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(LATEST LISTS, TOP TEN, AND FIRST FIVE L.P. ANALYSIS ON PAGES 18 and 19)

- THE SPINNING DISC LTD.,**
143a FORE STREET, EDMONTON, N.18
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Party Elvis Presley (R.C.A.)
 3. Diana Paul Anka (Columbia)
 4. I Love You Baby Paul Anka (Columbia)
 5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 6. Man On Fire Frankie Vaughan (Philips)
 7. Santa Bring My Baby Back Elvis Presley (R.C.A.)
 8. Tammy Debbie Reynolds (Vogue-Coral)
 9. Trying To Get You Elvis Presley (H.M.V.)
 10. Be My Girl Jim Dale (Parlophone)

- NEMS LTD.,**
70 WALTON ROAD, LIVERPOOL, 4
1. Party Elvis Presley (R.C.A.)
 2. Hey You/Plant a Kiss Tommy Steele (Decca)
 3. My Dixie Darling Lonnie Donegan (Nixa)
 4. Diana Paul Anka (Columbia)
 5. Be My Girl Jim Dale (Parlophone)
 6. Remember You're Mine Pat Boone (London)
 7. I Love You Baby Paul Anka (Columbia)
 8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 9. That'll Be The Day Crickets (Vogue-Coral)
 10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

- THE SOUTH, 94-96 WELL STREET, HACKNEY, LONDON, E.9**
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Party Elvis Presley (R.C.A.)
 3. I Love You Baby Paul Anka (Columbia)
 4. Diana Paul Anka (Columbia)
 5. Wake Up Little Susie Everly Brothers (London)
 6. Remember You're Mine Pat Boone (London)
 7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
 9. Be My Girl Jim Dale (Parlophone)
 10. Santa Bring My Baby Back Elvis Presley (R.C.A.)

- F. T. HEAGARTY & CO.,**
CENTRAL PARADE,
172 KENTON ROAD, HARROW, MIDD.
1. Party Elvis Presley (R.C.A.)
 2. That'll Be The Day Crickets (Vogue-Coral)
 3. Be My Girl Jim Dale (Parlophone)
 4. Tammy Debbie Reynolds (Vogue-Coral)
 5. Diana Paul Anka (Columbia)
 6. Mary's Boy Child Harry Belafonte (R.C.A.)
 7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 8. Love Letters in the Sand Pat Boone (London)
 9. I Love You Baby Paul Anka (Columbia)
 10. Man on Fire Frankie Vaughan (Philips)

- WEBSTER & GIRLING LTD.,**
211 BAKER STREET, LONDON, N.W.1
1. Remember You're Mine Pat Boone (London)
 2. Tammy Debbie Reynolds (Vogue-Coral)
 3. Last Train To San Fernando Johnny Duncan (Columbia)
 4. Mary's Boy Child Harry Belafonte (R.C.A.)
 5. That'll Be The Day Crickets (Vogue-Coral)
 6. Party Elvis Presley (R.C.A.)
 7. Wandering Eyes Charlie Gracie (London)
 8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 9. With All My Heart Petula Clark (Nixa)
 10. Be My Girl Jim Dale (Parlophone)

- LEYTONIA RADIO LTD.,**
788 HIGH ROAD, LEYTON, E.10
1. Man on Fire Frankie Vaughan (Philips)
 2. Tammy Debbie Reynolds (Vogue-Coral)
 3. Be My Girl Jim Dale (Parlophone)
 4. Party Elvis Presley (R.C.A.)
 5. Hey You Tommy Steele (Decca)
 6. Stardust Billy Ward (London)
 7. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
 8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 9. Wake Up Little Susie Everly Brothers (London)
 10. I Love You Baby Paul Anka (Columbia)

- MELODY MAKER,**
11 & 17 LONDON ROAD, EDINBURGH
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Party Elvis Presley (R.C.A.)
 3. That'll Be The Day Crickets (Vogue-Coral)
 4. I Love You Baby Paul Anka (Columbia)
 5. Remember You're Mine Pat Boone (London)
 6. Tammy Debbie Reynolds (Vogue-Coral)
 7. Diana Paul Anka (Columbia)
 8. Teddy Bear Paul Anka (Columbia)
 9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
 10. Be My Girl Jim Dale (Parlophone)

- HENRY'S FOR RECORDS,**
136 ST. MARY'S ST., SOUTHAMPTON
1. Man on Fire/Wandering Eyes Frankie Vaughan (Philips)
 2. Be My Girl Jim Dale (Parlophone)
 3. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
 4. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 5. Wake Up Little Susie Everly Brothers (London)
 6. My Dixie Darling Lonnie Donegan (Nixa)
 7. Lawdy Miss Clawdy/Trying To Get You Jimmie Rodgers (Columbia)
 8. That'll Be The Day Elvis Presley (H.M.V.)
 9. I Love You Baby Crickets (Vogue-Coral)
 10. Whole Lotta Shakin' Going On Paul Anka (Columbia)

- STAR RECORDS,**
207 HOLLOWAY ROAD, N.7
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Tammy Debbie Reynolds (Vogue-Coral)
 3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 4. My Dixie Darling Lonnie Donegan (Nixa)
 5. Diana Paul Anka (Columbia)
 6. Mary's Boy Child Harry Belafonte (R.C.A.)
 7. Red Cat Russ Conway (Columbia)
 8. Party Elvis Presley (R.C.A.)
 9. Call Rosie on the Phone Guy Mitchell (Philips)
 10. Man on Fire Frankie Vaughan (Philips)

- McCORMACK'S,**
12 ROWALLEN PARADE,
GREEN LANE, BECONTREE, ESSEX
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Party Elvis Presley (R.C.A.)
 3. My Dixie Darling Lonnie Donegan (Nixa)
 4. I Love You Baby Paul Anka (Columbia)
 5. Alone Shepherd Sisters (H.M.V.)
 6. Diana Paul Anka (Columbia)
 7. With All My Heart Petula Clark (Nixa)
 8. Remember You're Mine Pat Boone (London)
 9. Tammy Debbie Reynolds (Vogue-Coral)
 10. Santa Bring My Baby Back Elvis Presley (R.C.A.)

- RECORD ROUNDABOUT,**
BARROWLAND, GLASGOW
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Tammy Debbie Reynolds (Vogue-Coral)
 3. That'll Be The Day Crickets (Vogue-Coral)
 4. Remember You're Mine Pat Boone (London)
 5. Party Elvis Presley (R.C.A.)
 6. Tammy Debbie Reynolds (Vogue-Coral)
 7. Love Letters in the Sand Pat Boone (London)
 8. Diana Paul Anka (Columbia)
 9. Sweethearts or Strangers (EP) Faron Young (Capitol)
 10. Bill Bailey Mary McGowan (Decca)

- MICHAEL SOMERS, 15 VIVIAN AVE., HENDON CENTRAL, N.W.4**
1. Wake Up Little Susie Everly Brothers (London)
 2. That'll Be The Day Crickets (Vogue-Coral)
 3. Tammy Debbie Reynolds (Vogue-Coral)
 4. Diana Paul Anka (Columbia)
 5. I Love You Baby Paul Anka (Columbia)
 6. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
 7. Lawdy Miss Clawdy Elvis Presley (R.C.A.)
 8. Reet Petite Jackie Wilson (Vogue-Coral)
 9. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)
 10. Wedding Ring Russ Hamilton (Oriole)

- ENGINEERING SERVICE CO.,**
18/20 MARKET STREET, BOLTON
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
 3. Be My Girl Jim Dale (Parlophone)
 4. Remember You're Mine Pat Boone (London)
 5. Man on Fire/Wandering Eyes Frankie Vaughan (Philips)
 6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 7. My Dixie Darling Lonnie Donegan (Nixa)
 8. I Love You Baby Paul Anka (Columbia)
 9. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)
 10. Tammy Debbie Reynolds (Vogue-Coral)

- GLASGOW JAZZ SHOP,**
195-197 TOLLGROSS ROAD, PARKHEAD
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. That'll Be The Day Crickets (Vogue-Coral)
 3. Tammy Debbie Reynolds (Vogue-Coral)
 4. Be My Girl Jim Dale (Parlophone)
 5. I Love You Baby Paul Anka (Columbia)
 6. Tammy Debbie Reynolds (Vogue-Coral)
 7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 8. Bill Bailey Mary McGowan (Decca)
 9. Sweethearts or Strangers Faron Young (Capitol)
 10. Merry Christmas Vol. 1 Bing Crosby (Bumswick)

- H. STRICKLANDS,**
72 WARDOUR STREET, LONDON, W.1
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Tammy Debbie Reynolds (Vogue-Coral)
 3. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
 4. Honeycomb Jimmy Rodgers (Columbia)
 5. With All My Heart Petula Clark (Nixa)
 6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 7. Mary's Boy Child Harry Belafonte (R.C.A.)
 8. My Dixie Darling Lonnie Donegan (Nixa)
 9. Handful of Songs Tommy Steele (Decca)
 10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

- SELFRIDGES,**
OXFORD STREET, LONDON, W.1
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 3. Party Elvis Presley (R.C.A.)
 4. Man on Fire Frankie Vaughan (Philips)
 5. Be My Girl Jim Dale (Parlophone)
 6. That'll Be The Day Crickets (Vogue-Coral)
 7. I Love You Baby Paul Anka (Columbia)
 8. Remember You're Mine Pat Boone (London)
 9. Island in the Sun Tommy Steele (Decca)
 10. Wandering Eyes Harry Belafonte (R.C.A.)

- McCORMACK'S,**
7 COWCADDENS ST., GLASGOW, C.2
1. That'll Be The Day Crickets (Vogue-Coral)
 2. Mary's Boy Child Harry Belafonte (R.C.A.)
 3. Remember You're Mine Pat Boone (London)
 4. Diana Paul Anka (Columbia)
 5. Party Elvis Presley (R.C.A.)
 6. My Dixie Darling Lonnie Donegan (Nixa)
 7. Santa Bring My Baby Back Elvis Presley (R.C.A.)
 8. Handful of Songs Tommy Steele (Decca)
 9. Tell Me That You Love Me Paul Anka (Columbia)
 10. Tammy Debbie Reynolds (Vogue-Coral)

- GALLOWGATE RECORD SHOP,**
271 GALLOWGATE, GLASGOW CROSS
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Party Elvis Presley (R.C.A.)
 3. That'll Be The Day Crickets (Vogue-Coral)
 4. Tammy Debbie Reynolds (Vogue-Coral)
 5. Remember You're Mine Pat Boone (London)
 6. Love Letters in the Sand Pat Boone (London)
 7. Bye Bye Love Everly Brothers (London)
 8. Bill Bailey Mary McGowan (Decca)
 9. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 10. Tammy Kathie Kay (H.M.V.)

- IMHOF'S, 112-116 NEW OXFORD ST., LONDON, W.C.1**
1. Party Elvis Presley (R.C.A.)
 2. Mary's Boy Child Harry Belafonte (R.C.A.)
 3. Diana Paul Anka (Columbia)
 4. Remember You're Mine Pat Boone (London)
 5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 6. Wake Up Little Susie Everly Brothers (London)
 7. That'll Be The Day Crickets (Vogue-Coral)
 8. Be My Girl Jim Dale (Parlophone)
 9. My Dixie Darling Lonnie Donegan (Nixa)
 10. Call Rosie on the Phone Guy Mitchell (Philips)

- OXFORD STREET, LONDON, W.1**
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
 3. Party Elvis Presley (R.C.A.)
 4. Man on Fire Frankie Vaughan (Philips)
 5. Be My Girl Jim Dale (Parlophone)
 6. That'll Be The Day Crickets (Vogue-Coral)
 7. I Love You Baby Paul Anka (Columbia)
 8. Remember You're Mine Pat Boone (London)
 9. Island in the Sun Tommy Steele (Decca)
 10. Wandering Eyes Harry Belafonte (R.C.A.)

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RECORD MIRROR SPOTLIGHT ON

MARY'S BOY CHILD
 Harry Belafonte (RCA)
 LAST WEEK in the "One to Watch" panel we wrote—"Watch this one light up like a Christmas Tree." And "Mary's Boy Child" has more than fulfilled our forecast, it has lit up like a November bonfire, scorching its way up the ladder to make fourth place on its very first appearance in the Top Twenty!

A tremendous end-of-the-year disc and one which is bringing handsome reward to RCA for the idea of lifting it out of Belafonte's Long-Player "An Evening With Belafonte."

It is as sure a bet as you could wish for that the record will be a No. 1 very soon. Indeed it may hold the top spot for the peak of the season. If it does, it must surely be the longest "pop" ever to prove itself commercial. It runs for just on the four minute mark.

ONE TO WATCH

ALONE
 Petula Clark (Nixa)
 Shepherd Sisters (HMV)

THIS BRISK number has come over from the States with every intention of sweeping the British board. Early signs are that it will do very big business indeed. The original U.S. version by the Shepherd Sisters on HMV is running neck and neck with the Petula Clark British treatment for Nixa.

There's nothing to judge between their respective sales at the moment but another week or so ought to show one or the other taking the lead.

If anything, Pet may have the advantage. She is following up a hit with a hit, and she's on the spot to feature the song on radio and television.

Watch "Alone" anyway. It'll be crowding the leaders soon.

L. P. Commentary

LAST WEEK we passed comment on the steady sales of Capitol's "The King and I". The album must have heard our compliments, for another sales surge brought this LP up from third place to No. 1 again!

Yes, the sound-track disc is pushing both Presley and Sinatra out of the limelight this week. Could be that Christmas presents are already making their mark in the market, and that "The King and I" is being selected as a natural gift.

No newcomers in the upper five this week. But a strong No. 6 was Judy Garland's Capitol album "Alone". This one may yet get inside the Five.

For Parlophone there are profits mounting with the Lyttelton disc "Humph Swings Out", and HMV must be pleased with the return to favour of their Crosby album "Bing Sings Whilst Bregman Swings".

Nat "King" Cole's Capitol selections, "Love Is The Thing" and "After Midnight" are well below their original heights but both continue to mass sales which many other LPs would envy.

So does Philips' "Frankie" (Sinatra) and HMV's Presley albums "Rock 'n' Roll No. 1" and "Rock 'n' Roll No. 2".

Ella Fitzgerald's treatment of "The Cole Porter Song Book" (HMV) is still prominent too.

But the fact remains that it is the big show discs like "The King and I", "Carousel", "Oklahoma!", "High Society" (all Capitol), "Salad Days" (Oriole) which have been the long-selling hits of the year in this field.

RECORD CENTRE, 14 BARGATES, WHITCHURCH

1. Tammy Debbie Reynolds (Vogue-Coral)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Remember You're Mine Pat Boone (London)
4. Mary's Boy Child Harry Belafonte (R.C.A.)
5. Love Letters in the Sand Pat Boone (London)
6. Puttin' on the Style Lonnie Donegan (Nixa)
7. Trying To Get To You Elvis Presley (H.M.V.)
8. Party Jim Dale (Parlophone)
9. Be My Girl Jim Dale (Parlophone)
10. Homing Bird The Vipers (Parlophone)

A. E. COOKE & SON, WESTGATE, PETERBOROUGH

1. Man On Fire Frankie Vaughan (Philips)
2. I Love You Baby Paul Anka (Columbia)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Remember You're Mine Pat Boone (London)
6. Honeycomb Jimmie Rodgers (Columbia)
7. Wake Up Little Susie Everly Brothers (London)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Teddy Bear Elvis Presley (R.C.A.)
10. Mary's Boy Child Harry Belafonte (R.C.A.)

HASLUCK'S, 4 LOZELLS ROAD, BIRMINGHAM, 19

1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. Party Elvis Presley (R.C.A.)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Remember You're Mine Pat Boone (London)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Diana Paul Anka (Columbia)
9. Man on Fire Frankie Vaughan (Philips)
10. Trying To Get To You Elvis Presley (H.M.V.)

Top selling LPs

"THE KING AND I"
 (sound track recording)
 LCT 6108


FRANK SINATRA
"A SWINGIN' AFFAIR"
 LCT 6135

NELSON RIDDLE—"HEY, LET YOURSELF GO!"
 T.814

JUDY GARLAND "ALONE"
 LCT 6136

"A CHILD'S GARDEN OF FREBERG"
 T.777

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TOP TEN SALES TALK

NO CHANGE in the first three this week, though the Presley "Party" coupling on RCA gave the CORAL "That'll Be The Day" by the Crickets quite a scare. Debbie Reynolds held firm at 3 with her CORAL cutting of "Tammy" ... a fine steady seller this one has proved to be.

But look at the next number on the ladder ... **HARRY BELAFONTE'S** "Mary's Boy Child" (R.C.A.). From nowhere to 4, must be some kind of a record even in these days of sweeping sales. If Belafonte doesn't make No. 1 with this disc it'll surprise us.

Also Leaping into the Upper Ten came Paul Anka with his COLUMBIA follow-up to "Diana" "I Love You Baby". Anka now has two discs in the Top Ten because "Diana" kept in at No. 9. A tremendous achievement for a boy with his first two solo discs.

Jim Dale kept at the head of the British sellers with "Be My Girl" for PARLOPHONE but Frankie Vaughan and the Kaye Sisters very nearly overhauled him with their big-selling "Gotta Have Something in the Bank, Frank" (PHILIPS). Frankie still has two in the Upper Ten also, although his "Man on Fire" coupling seems to be fading somewhat now.

Jumping to 11th was the Everly Brothers "Wake Up Little Susie" (LONDON). The American disc seems to have got a clear lead over the PARLOPHONE version by the King Brothers but the latter side may make the Twenty yet.

Into the lower half of the Twenty came the new Elvis Presley RCA release "Santa Bring My Baby Back To Me." So Elvis still has four places in the list!

THIS WEEK'S OUTS AND INS

OUT GOES:

- "My Dixie Darling" by Lonnie Donegan (Nixa) from 10 to 13.
- "Whole Lotta Shakin' Goin' On" by Jerry Lee Lewis (London) from 9 to 14.

IN COMES:

- "Mary's Boy Child" by Harry Belafonte (RCA) from nowhere to 4.
- "I Love You Baby" by Paul Anka (Columbia) from 12 to 5.

GRAHAM, 14 EXMOUTH MARKET, LONDON, E.C.1

1. Party Elvis Presley (R.C.A.)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. I Love You, Baby Paul Anka (Columbia)
4. My Dixie Darling Lonnie Donegan (Nixa)
5. Alone Petula Clark (Nixa)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. With All My Heart Petula Clark (Nixa)
8. That'll Be The Day Crickets (Vogue-Coral)
9. Remember You're Mine Pat Boone (London)
10. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)

SYDNEY SCARBOROUGH, UNDER THE CITY HALL, HULL

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Remember You're Mine Pat Boone (London)
4. Be My Girl Jim Dale (Parlophone)
5. Party Elvis Presley (R.C.A.)
6. Lady Miss Clawdy Elvis Presley (H.M.V.)
7. Man on Fire Frankie Vaughan (Philips)
8. Handful of Songs Tommy Steele (Decca)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. All Shook Up Elvis Presley (H.M.V.)

WELFARE ELECTRICAL CO., LTD., 110 SUTTON ROAD, SOUTHCHURCH, SOUTHEND

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

NEWBRIDGE AERIALS CO., 160 NEWBRIDGE ROAD, HULL

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. Call Rosie on the Phone Guy Mitchell (Philips)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. Alone Petula Clark (Nixa)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. My Dixie Darling Lonnie Donegan (Nixa)
10. Water, Water Tommy Steele (Decca)

EGAN BROS., 3 & 5 HIGH STREET, WICKFORD

1. Party Elvis Presley (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Be My Girl Jim Dale (Parlophone)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
8. Mary's Boy Child Harry Belafonte (R.C.A.)
9. Honeycomb Jimmy Rodgers (Columbia)
10. Diana Paul Anka (Columbia)

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

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

RECORD RENDEZVOUS, 2 WITHENS LANE, WALLASEY

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

35/37 KING STREET, SOUTH SHIELDS

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

109 PRINCES STREET, EDINBURGH, 2

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

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

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

19-21 HIGHER PARR ST., ST. HELENS

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Mary's Boy Child Harry Belafonte (R.C.A.)
4. Remember You're Mine Pat Boone (London)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Santa Bring My Baby Back Elvis Presley (R.C.A.)
7. He's Got The Whole World in his Hands Laurie London (Parlophone)
8. Be My Girl Jim Dale (Parlophone)
9. Reet Petite Jackie Wilson (Vogue-Coral)
10. My Dixie Darling Lonnie Donegan (Nixa)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Man on Fire/Wandering Eyes Frankie Vaughan (Philips)
3. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. Diana Paul Anka (Columbia)
5. With All My Heart Petula Clark (Nixa)
6. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
7. Be My Girl Jim Dale (Parlophone)
8. Love Letters in the Sand Pat Boone (London)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Remember You're Mine Pat Boone (London)

W. A. CLARKE, 18 DAWES ROAD, FULHAM, S.W.6

1. Party Elvis Presley (R.C.A.)
2. With All My Heart Petula Clark (Nixa)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Be My Girl Jim Dale (Parlophone)
5. Trying To Get You Elvis Presley (H.M.V.)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
9. Mr. Lee Bobettes (London)
10. I Love You, Baby Paul Anka (Columbia)



A HIT RECORD OF A HIT SONG

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ON PYE NIXA N.15110

BY PEARL CARR AND TEDDY JOHNSON

TOMORROW

MACMELODIES MUSIC LTD., 21 Denmark St., Charing Cross Rd., W.C.2. TEM 3856

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Wake Up Little Susie Everly Brothers (London)
4. Wake Up Little Susie King Brothers (Parlophone)
5. Lady Miss Clawdy Elvis Presley (H.M.V.)
6. I Love You, Baby Paul Anka (Columbia)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
9. Alone Shepherd Sisters (H.M.V.)
10. Mary's Boy Child Harry Belafonte (R.C.A.)

BROWN'S RADIO SHOP, 258 BALDWIN LANE, BIRMINGHAM, 28

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Lady Miss Clawdy/Trying To Get You Elvis Presley (H.M.V.)
4. Teddy Bear/Lovin' You Elvis Presley (R.C.A.)
5. All Shook Up Elvis Presley (H.M.V.)
6. Wake Up Little Susie Everly Brothers (London)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Honeycomb Jimmie Rodgers (Columbia)
9. Diana Paul Anka (Columbia)
10. Gunfight at the O.K. Corral Frankie Laine (Philips)

SANTA BRING MY BABY BACK, ELVIS PRESLEY (H.M.V.)

ARMY & NAVY STORES, VICTORIA STREET, LONDON, S.W.1

1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Man on Fire Frankie Vaughan (Philips)
4. Remember You're Mine Pat Boone (London)
5. Be My Girl Jim Dale (Parlophone)
6. That'll Be The Day Crickets (Vogue-Coral)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Diana Paul Anka (Columbia)
10. Lady Miss Clawdy Elvis Presley (H.M.V.)

BRIGHTWAY SERVICES LTD., 47 LIFE ROAD, KINGSTON-ON-THAMES

1. I Love You, Baby Paul Anka (Columbia)
2. Wake Up Little Susie Everly Brothers (London)
3. Lady Miss Clawdy Elvis Presley (H.M.V.)
4. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
5. Be My Girl Jim Dale (Parlophone)
6. Party Elvis Presley (R.C.A.)
7. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
8. Mary's Boy Child Harry Belafonte (R.C.A.)
9. That'll Be The Day Crickets (Vogue-Coral)
10. My Dixie Darling Lonnie Donegan (Nixa)

HAMILTON'S THE MUSIC CENTRE, WESTON ROAD, SOUTHEND-ON-SEA

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

THE MUSIC SALON, 448 HIGH ROAD, WEMBLEY, MIDD.X

1. I Love You Baby Paul Anka (Columbia)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Mary's Boy Child Harry Belafonte (R.C.A.)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
7. Diana Paul Anka (Columbia)
8. Lady Miss Clawdy Elvis Presley (H.M.V.)
9. Be My Girl Jim Dale (Parlophone)
10. Alone Petula Clark (Nixa)



DORIS DAY RICKETY-RACKETY RENDEZVOUS THE PARTY'S OVER PB 758



STEVE MARTIN BY THE FIRESIDE LET ME BE LOVED PB 746

JOHNNY MATHIS CHANGES ARE THE TWELFTH OF NEVER PB 749

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 PB 751



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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.

RECORD DEALERS' BEST SELLERS EXCLUSIVE FEATURE

MINAY & SON, 474 WILBRAHAM RD., MANCHESTER, 21

- 1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Man on Fire Frankie Vaughan (Philips)
5. Diana Paul Anka (Columbia)
6. I Love You Baby Paul Anka (Columbia)
7. Remember You're Mine Pat Boone (London)
8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
9. Mary's Boy Child Harry Belafonte (R.C.A.)
10. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)

BAKER'S, 161 HIGH STREET, GILLINGHAM, KENT

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

WHYMANT'S, 1055 LONDON ROAD, THORNTON HEATH

- 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. Island in the Sun Harry Belafonte (R.C.A.)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

S. FARMER, OPPOSITE TOWN HALL, LUTON

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

NEWTON'S, 237 STRATFORD ROAD, SHIRLEY, SOLIHULL

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Be My Girl Jim Dale (Parlophone)
3. Party Elvis Presley (R.C.A.)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
6. Diana Paul Anka (Columbia)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. I Love You Baby Paul Anka (Columbia)
9. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
10. Got The Whole World in his Hands Laurie London (Parlophone)

T. PARTON, 718a ALUM ROCK ROAD, BIRMINGHAM, 8

- 1. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Be My Girl Jim Dale (Parlophone)
5. Diana Paul Anka (Columbia)
6. My Dixie Darling Lonnie Donegan (Nixa)
7. I Love You Baby Paul Anka (Columbia)
8. Mary's Boy Child Harry Belafonte (R.C.A.)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Wake Up Little Susie Everly Brothers (London)

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

- 1. Wake Up Little Susie Everly Brothers (London)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
5. My Dixie Darling Lonnie Donegan (Nixa)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Reet Petite Jackie Wilson (Vogue-Coral)
8. Love Letters in the Sand Pat Boone (London)
9. Be My Girl Jim Dale (Parlophone)
10. I Love You, Baby Paul Anka (Columbia)

ROLO FOR RECORDS, 368 LEA BRIDGE ROAD, LONDON, E.10

- 1. I Love You, Baby Paul Anka (Columbia)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Wake Up Little Susie Everly Brothers (London)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Call Rosie on the Phone Guy Mitchell (Philips)
7. Wake Up Little Susie King Brothers (Parlophone)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Mary's Boy Child Harry Belafonte (R.C.A.)
10. Remember You're Mine Pat Boone (London)

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

- 1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Mary's Boy Child Harry Belafonte (R.C.A.)
5. Trying To Get To You Elvis Presley (H.M.V.)
6. With All My Heart Petula Clark (Nixa)
7. I Love You Baby Paul Anka (Columbia)
8. Wake Up Little Susie Everly Brothers (London)
9. Remember You're Mine Pat Boone (London)
10. An Affair To Remember Vic Ozzone (Philips)

HICKIES, 35 HIGH STREET, SLOUGH

- 1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Teddy Bear Elvis Presley (R.C.A.)
5. With All My Heart Petula Clark (Nixa)
6. I Love You Baby Paul Anka (Columbia)
7. Remember You're Mine Pat Boone (London)
8. Diana Paul Anka (Columbia)
9. Mary's Boy Child Harry Belafonte (R.C.A.)
10. Let Me Be Loved Tommy Sands (Capitol)

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. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
4. I Love You, Baby Paul Anka (Columbia)
5. Be My Girl Jim Dale (Parlophone)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. He's Got The Whole World in his Hands Laurie London (Parlophone)
9. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
11. Remember You're Mine Pat Boone (London)
12. Man on Fire Frankie Vaughan (Philips)

BANDBOX, 16 THE ARCADE, HIGH STREET, BRENTWOOD

- 1. Party Elvis Presley (R.C.A.)
2. I Love You, Baby Paul Anka (Columbia)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Diana Paul Anka (Columbia)
6. Mary's Boy Child Harry Belafonte (R.C.A.)
7. Be My Girl Jim Dale (Parlophone)
8. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Remember You're Mine Pat Boone (London)
11. Alone Petula Clark (Nixa)

ROTHERY RECORDINGS, ORMSKIRK STREET, ST. HELENS

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

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

- 1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. I Love You Baby Paul Anka (Columbia)
4. Reet Petite Jackie Wilson (Vogue-Coral)
5. Remember You're Mine Pat Boone (London)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Stardust Billy Ward (London)
8. Stardust Nat "King" Cole (Capitol)
9. Man on Fire Frankie Vaughan (Philips)
10. Wake Up Little Susie Everly Brothers (London)
11. Alone Shepherd Sisters (H.M.V.)

REGENT RECORD SHOP, 104 REGENT ST., LEAMINGTON SPA

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

RECORD CENTRE, 2 NEW STREET, OSWESTRY

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Be My Girl Jim Dale (Parlophone)
5. Trying To Get To You Elvis Presley (H.M.V.)
6. Handful of Songs Tommy Steele (Decca)
7. Remember You're Mine Pat Boone (London)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Love Letters in the Sand Pat Boone (London)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

THE MUSIC SHOP, 64 SHEEP STREET, NORTHAMPTON

- 1. That'll Be The Day Crickets (Vogue-Coral)
2. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
5. Be My Girl Jim Dale (Parlophone)
6. Be My Girl Don Fox (Decca)
7. Wake Up Little Susie Everly Brothers (London)
8. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
9. Remember You're Mine Pat Boone (London)
10. I Love You, Baby Paul Anka (Columbia)
11. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)

PAISH & CO., 130 UNION STREET, TORQUAY

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

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

- 1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Santa Bring My Baby Back To Me Elvis Presley (R.C.A.)
4. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
5. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
6. Remember You're Mine Pat Boone (London)
7. Wake Up Little Susie Everly Brothers (London)
8. Mary's Boy Child Harry Belafonte (R.C.A.)
9. Be My Girl Jim Dale (Parlophone)
10. Alone Shepherd Sisters (H.M.V.)

ALFRED DEITCH, 64 WENTWORTH STREET, E.1

- 1. That'll Be The Day Crickets (Vogue-Coral)
2. I Love You, Baby Paul Anka (Columbia)
3. Party Elvis Presley (R.C.A.)
4. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
5. Alone Petula Clark (Nixa)
6. Something in the Bank, Frank Frankie Vaughan/Kaye Sisters (Philips)
7. Be My Girl Jim Dale (Parlophone)
8. Ma, He's Making Eyes At Me Johnny Otis Show (Capitol)
9. Wake Up Little Susie Everly Brothers (London)
10. My Dixie Darling Lonnie Donegan (Nixa)
11. Remember You're Mine Pat Boone (London)
12. Mary's Boy Child Harry Belafonte (R.C.A.)
13. Deep Purple Billy Ward (London)
14. Puleeze Mr. Brown Shirley Bassey (Philips)

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

- 1. Mary's Boy Child Harry Belafonte (R.C.A.)
2. Party Elvis Presley (R.C.A.)
3. Wanderin' Eyes/Man on Fire Frankie Vaughan (Philips)
4. Diana Paul Anka (Columbia)
5. I Love You, Baby Paul Anka (Columbia)
6. Wake Up Little Susie Everly Brothers (London)
7. Be My Girl Jim Dale (Parlophone)
8. Love Letters in the Sand Pat Boone (London)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. That'll Be The Day Crickets (Vogue-Coral)

Britain's TOP TEN

WEEK ENDING NOVEMBER 9

- 1. THAT'LL BE THE DAY Crickets (Coral)
2. PARTY/GOTTA LOTTA LIVIN' TO DO Elvis Presley (RCA)
3. TAMMY Debbie Reynolds (Coral)
4. MARY'S BOY CHILD Harry Belafonte (RCA)
5. I LOVE YOU BABY Paul Anka (Columbia)
6. BE MY GIRL Jim Dale (Parlophone)
7. GOTTA HAVE SOMETHING IN THE BANK, FRANK Frankie Vaughan/Kaye Sisters (Philips)
8. REMEMBER YOU'RE MINE Pat Boone (London)
9. DIANA Paul Anka (Columbia)
10. MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)

THE 'SECOND TEN'

- 11. WAKE UP LITTLE SUSIE Everly Brothers (London)
12. LAWDY MISS CLAWDY/TRYING TO GET TO YOU Elvis Presley (HMV)
13. MY DIXIE DARLING Lonnie Donegan (Nixa)
14. WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)
15. WITH ALL MY HEART Petula Clark (Nixa)
16. SANTA BRING MY BABY BACK TO ME Elvis Presley (RCA)
17. LOVE LETTERS IN THE SAND Pat Boone (London)
18. REET PETITE Jackie Wilson (Coral)
19. TEDDY BEAR Elvis Presley (RCA)
20. HONEYCOMB Jimmy Rodgers (Columbia)

BEST-SELLERS BY BRITISH ARTISTES

- 1. BE MY GIRL Jim Dale (Parlophone)
2. GOTTA HAVE SOMETHING IN THE BANK, FRANK Frankie Vaughan/Kaye Sisters (Philips)
3. MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)
4. MY DIXIE DARLING Lonnie Donegan (Nixa)
5. WITH ALL MY HEART Petula Clark (Nixa)
6. WATER WATER/HANDFUL OF SONGS Tommy Steele (Decca)
7. ALONE Petula Clark (Nixa)
8. HEY YOU/PLANT A KISS Tommy Steele (Decca)
9. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
10. WAKE UP LITTLE SUSIE King Brothers (Parlophone)

Best Selling Long-Players

FIRST FIVE

- 1. THE KING AND I Sound Track (Capitol)
2. LOVIN' YOU Sound Track (RCA)
3. A SWINGIN' AFFAIR Frank Sinatra (Capitol)
4. THE BEST OF ELVIS Elvis Presley (HMV)
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 **ORIOLE** 45 & 78 r.p.m.

MANY SEEK AUDITIONS WITH ENVOY RECORDS
 ENVOY RECORDS report a flood of enquiries, following their announcement (in last week's RECORD MIRROR) that they are to hold auditions to find new disc talent. Artists who have already written in will be notified of the time and place of their auditions in the near future. New applications should be sent to: Alan Stagg, Envoy Records, 44 Clifton Hill, London, N.W.8.

A 'SHOCK' FOR THE '6.5 SPECIAL'

FRANKIE VAUGHAN'S former secretary, 20-year-old, dark-haired and attractive **JOYCE SHOCK**, will be making her BBC Television debut in "Six-Five Special" on Saturday, November 30. Last week, only two months after starting out on her professional singing career, Joyce was signed by a big recording company.

admits, "But I'm determined to make my way to the top on my own ability."
 It was because of this "go-it-alone" ambition that Joyce asked her agent to change her name. "You try and think of a better one," he challenged her. She couldn't—and so the Hit Parade may still have a Shock coming to it before long!

Born in Newcastle and brought up in Leeds, Joyce Shock made her first public appearance as a singer at the age of 12 in a youth club show. Apart from being Frankie's secretary for the past three years, she also happens to be his sister-in-law.
 "Certainly this did help me to make a start in show business," she

In addition to the usual team of Josephine Douglas, Pete Murray and Freddie Mills, artistes in this edition of "Six-Five Special" will include David Hughes, The King Brothers, Kenny Baker and his Dozen, new negro singer Jimmy Lloyd also making his first appearance. Vic Ash and the Confrey Phillips Trio.

Most Popular Of All Papers With The Stars



POPULARITY OF THE RECORD MIRROR grows with every edition. Hollywood is now regularly supplied with copies; many are especially air-mailed. The stars of stage, screen, radio, TV, and records throughout the USA are becoming more and more RECORD MIRROR conscious. Here's a picture we have just received from Los Angeles showing GUY MITCHELL and PEGGY LEE looking thoroughly engrossed in the contents of the RM. Both receive their copies regularly each week. And the USA is not the only country where the RM reaches . . . Australia, South Africa, Canada, the Gold Coast, etc., etc., are becoming very much aware of it, too. Our Top Ten feature, together with the accompanying "Ones to Watch", "Spotlight On", "Sales Talk" and "First Five" Long Players, is wielding a tremendous influence in the record industry.

BAND BEAT

Conducted By
ROY BURDEN

Donegan, Basie In French Radio Show

LONNIE DONEGAN flew to Paris on Wednesday this week with his group to co-star with the Basie band in "Muscorama", top French radio programme. Both outfits flew back to Britain the next morning—Basie's to do a concert in Nottingham, Donegan's to rehearse for this week's "Saturday Spectacular".

A new 78 for NIXA is also on Lonnie's agenda this week. Titles are, for the moment, not released, but I can tell you the lyrics are by guitarist Jimmy Currie, who wrote "Rollin' Stone" and the words of "My Dixie Darlin'".

Next week the Donegan Skiffers are in variety at a Gaumont cinema in Birmingham. Week after, they'll be filming in the "Six-Five Special" movie.

Chas. McDevitt Gets A Move On

BUSY TIME on Saturday for the Chas. McDevitt group. They have "Saturday Skiffle Club" on the Light at 10 a.m.; a "Six-Five Special" from the Two P's; and two variety shows in the evening at the London Metropolitan.

This Polka Could Sweep The Country

WATCH OUT FOR "Liechtensteiner Polka." Tunemiths, pluggers and others in Tin Pan Alley are convinced it's going to be a hit of the magnitude of the "Harry Lime" and "Threepenny Opera" themes.

American trade mags CASHBOX and BILLBOARD have also gone overboard for it.
 Having heard it myself on a foreign radio station this week,

FAMOUS GOSPEL SINGER FOR 'ST. LOUIS BLUES'

MAHALIA JACKSON, said to be one of the leading gospel singers in the world, has been cast in the important rôle of Bessie May in Paramount's "St. Louis Blues," the life story of composer W. C. Handy, the father of jazz music.

Nat "King" Cole portrays Handy in the picture opposite Eartha Kitt, which also stars Ella Fitzgerald, Pearl Bailey and Juano Hernandez.

The hottest "jazz licks" in music will sound off, whinny and rattle from trumpet, clarinet and drums when famous band men have their innings in the film.

Cast as musicians in a Beale Street dive, where Nat "King" Cole performs as Composer Handy, are Barney Bigard, clarinet; Teddy Buchner, trumpet; Lee Young, drums; Red Callender, bass; and George Washington trombone.

The five stylists, who long ago have taken jazz into their own hands and fashioned it with distinctive chords into great (though sometimes savage) music, will play several Handy tunes in the picture.

I share the enthusiasm.
 So far, two discs of the tune are due for release in Britain (late this month). One is by Norrie Paramor's banjo band for COLUMBIA. Other is by the Will Glahe accordion band, on DECCA. Latter, recorded way back in June, was shelved over here, but released in America on the LONDON label. *There's no business, etc.*

ERIC DELANEY'S recording of "Fanfare Jump" on Jingle Bells for NIXA will be released Monday next (18).



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