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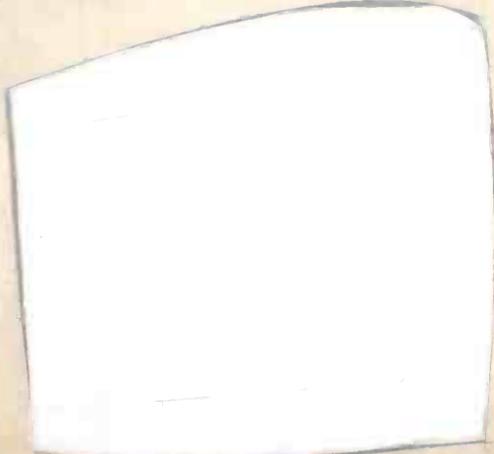
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WEEK ENDING OCTOBER 5, 1957

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EDITED BY ISIDORE GREEN

# The Record Mirror

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Telephones: GERRard 7460, GERRard 3785 and GERRard 5960

THE PAPER FOR ALL MUSIC AND SHOW BUSINESS FANS

## THE MUSIC'S THE THING:

### AND SO 'FLAMENCO' MUST CATCH ON

Sir,—It gives me much pleasure to read so much in the Record Mirror about "Flamenco" these past few weeks. This form of music has achieved quite a bit of recognition both on radio and television and, I'm sure, this is due, in no small way, to your help.

At one time certain persons (I won't mention names) regarded 'Flamenco' as a composition played by Earl Bostic. These same people, today, have some idea what it really is!

"Hands off Flamenco"? but why? Surely if any form of music is to be brought before the public's notice it must be commercialised to a certain extent and, surely, if anybody shows certain talents wouldn't they be fools if they didn't cash in on it?

"Flamenco" is Flamenco! Nothing can change that. If there is to be a pseudo form of this music it will be regarded for what it is and treated accordingly; if it has any public appeal it will be accepted, but "Flamenco," the real stuff, will always have its adherents, as will all other forms of music, regardless of the geometrical shapes of the devotees!

I have read with much interest the differing arguments about the incoherence and lack of articulation in the vocal efforts of both Elvis Presley and Johnny Duncan. It seems the fans of the former can't understand the musical vociferations of the latter and vice-versa. Does all this argument matter? As far as I am concerned, providing the end product is of a quality worthy of being called music, it is quite acceptable to any ears, regardless of whether I can understand the words or not.

If this argument is to continue and taken to its logical conclusion, one will have to learn to speak and understand Spanish, with an Andalusian accent, to be able to appreciate "Flamenco." This is, of course, stupid; music is and always will be an international language!

As a really staunch supporter of Frank Sinatra, right from his 'I Had to Call You up This Morning' days, I read with interest of his learning to sing 'Flamenco' (R.M. 21/9/57).

Flamenco singers and other authorities in this country feel that he sings too much from his head to be any good at this.

I will leave this particular argument to those of us who know what they are talking about, but hasten to add that I look forward to Frank's first "Flamenco" L.P. perhaps entitled "Songs for 'Fandangoin' Lovers'?"

Another article, in your correspondents' column, caught my eye.

I'm sure it held a cryptic meaning, Skiffle groups are now "Moving in different directions"

Where?

I do hope that someone will explain this to me!

Thanking you very much for some excellent coverages of my favourite music, and glad to see that there will be more. — ALAIN HAYTREE, 33 Chaucer Road, Forest Gate, London, E.7.

## Letters

### HOW ABOUT A BBC 'SPECIAL' ON DENNY?

Sir,—I read Dick Tatham's article, "Denny Dennis Talks of All-time Vocal Greats," and deeply appreciate such "Memory Lane" stories. I remember Dennis when he first started off with Roy Fox, and through the years he has remained a firm vocal favourite of mine.

I often wonder why we don't hear more of him on the B.B.C., and seeing he has 3,000 broadcasts to his credit in the past 25 years, surely the B.B.C. could recognise him in a special programme for his services to them over that period.

I hope Dennis does make that L.P.; I agree it should be quite something. — A.C., Manchester. (Name and address supplied to Editor).

### SAW THE THREE DEUCES 3 TIMES IN ONE SEASON

Sir,—I am sorry to see that nowadays British vocal groups are being neglected. Perhaps this is because of the wrong type of song which is chosen for them to record.

The group I especially admire are The Three Deuces. After seeing them in a summer show at the Central Pier, Blackpool, I can safely say that their stage act is not to blame for comparative lack of popularity.

The main part of their act is singing songs with a beat, which they certainly know how to present, including a touch of comedy now and again. Included in their act is a close harmony ballad, and a Negro Spiritual sung by one member of the group only. I have seen their show three times.

I have been reading the RECORD MIRROR since it was first published and have always admired the photographs.

Here's wishing a continued success to the R.M.—MARGARET ROBINSON, 2, Council House, Bigby, Barnethy, Lincs.

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

### WELL, HE'S ENTITLED TO HIS SAY . . .

Sir,—After reading Miss Susan Rose's letter (RECORD MIRROR, September 21) I felt wild, sir.

May I recap? Miss Rose said: "I find it most difficult to understand half the songs"—how big a square can you get? Then she said that the words of the songs were ridiculous—rubbish! If she can't understand them she needs a hearing aid.

And how dare she put Elvis Presley in the same class as the Goons, and call his songs idiotic. And lay off Gene Vincent, he's the coolest, and as for Tommy Steele, he's the greatest.

And Rock 'n' Roll is the greatest invention since horses.—R. C. SHEPPARD, 43, Eastcomer, Worcester.

### DICKIE DID THE RIGHT THING

IF, AS REPORTED, DICKIE VALENTINE turned down an offer to appear on the Ed Sullivan T.V. because of the two-or-three minute limit allotted visiting artistes from this country, he surely didn't do himself any harm and may have struck the first blow for transatlantic equal treatment (something the local agents ought to have done long since). Visiting Statesiders, many of lesser calibre than their local counterparts, walk in to top the big TV variety hours over here with a whole show to themselves while the locals, no matter how deserving, have to settle for a quick "hello" on comparable American outlets. *The Watchmen*

## "LEE" AND GEORGE TO PART

THE SECRETARY of the Liberace 88 Fan Club has received the following letter from Mrs. George Liberace and has asked us to publish it. We do so because we know there are thousands of Liberace fans here who still follow the activities of the American pianist with much interest:

"I am writing for George at the present time as he has so much to do.

"First, by the time you receive this, the news release will be out and he wants British clubs to know it in advance.

"He and Lee are breaking up the Liberace Brothers act. I know this is a shock, but there has been a lot of consideration and we have been working on this for six months.

"George is going to get out of the travelling end of the business but he will handle all the Liberace Enterprise business and work in Los Angeles. We are going into the Italian frozen food business.

"We are also going to open an office and become Personal Managers for different artistes, and George will still continue to record and make guest appearances, conducting, etc. He has been setting up Lee and the rest of the group to carry on with other people to take over a few more jobs.

"Lee seems happy about it—that's the main thing. He understands George's point; the load of trying to do the business end and also work in the act was getting too heavy.

"We hope to have the food line in London also in the future, so, who knows, we may yet come over on this business. We will still be connected with Lee and probably take T.V. shows. George will probably join Lee on those kind of things."

A QUICK LOOK at the Top Ten will reveal one incontestable fact... the hybrid nature of the titles being given top rating by the public's willingness to spend money on them!

What list could be more variegated than one made up of "Diana," "Love Letters in the Sand," "All Shook Up," "Island in the Sun" and "Tammy"?

Rock 'n' Roll, though its chief practitioners seem to be still going strong, has definitely lost its position of complete domination. However, no unmistakable new trend seems to be on the way to replace it. CALYPSO had a momentary vogue but is existing solely through the efforts of one artist, Harry Belafonte. SKIFFLE, a purely British creation, failed to catch on in America and, since the major part of the hit charts reflects American opinion, has reached the limit of its potentialities. The prophesied "HAWAIIAN" cycle, with "Middle of an Island" as the only item to break through, doesn't seem to be making much headway though it's a bit early to say so.

## WILL BALLAD BE TAKING OVER OUR TOP 10 LISTS SOON?

# We've Got News For You

Commercial calypso this week backed

Southlanders and top

nger Rupert Nurse

ibbean band. Titles

Oyster," "Heavy

"Don't You Go

"Nina."

see STEVE MAR-

face in the Philips

ad, along with Rose-

ey, Johnnie Ray and

ughan, in the RECORD

BEST - KNOWN

SEUR, BILL ROBIN-

o has relaxed the

inks of hard workers

ired Atwell, Laurence

onier, Vivien Leigh, Joy

Nichols, Ava Gardner, Dickie

Henderson and Jeannie Carson,

could be quite a TV personality

according to Granada's behind-

the-camera men. Bill was spotted in

a BBC "What's in the Picture?"

telecast and given the big treat-

ment in the North and Midlands

show "How to Manage Men."

Panel consisted of Frances Day,

Terese Burton, Helen Bailey and

Patricia Lewis with viewer letters

read, discussed and humoured up.

Bill's predecessors on the show

were Simon Kester, Wolf Mankowitz

and Ron Randell but the

Robinson personality and ready

fund of experiences with the

great and near-great of show biz

apparently topped the lot. *Cute*

*bit had Fanny Day getting a*

*massage as the programme faded*

*from the air!*

THEY COME

AND THEY

GO: out of the

country with his

family goes

Canadian actor

BILL NAGY,

currently on view in "Across the

Bridge" and back in comes

Canadian singer BILL

O'CONNOR, best remembered

when playing romantic lead

opposite Jean Carson in "Love

from Judy," and last seen in the

ill-fated "Wild Grows the

Heather." O'Connor has been

immersed in Canadian and

American TV since leaving two

years ago and will, presumably,

soon be facing the cameras over

here.

## Good news! A great new record from "The Deeps"

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COUPLING

"Whole lotta shakin' goin' on"

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## "HIS MASTER'S VOICE"

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BLUES, WALTZES, HILL-BILLY and ROCK have, by the utilisation of strictly pop arrangement and instrumentation, become a part of the pop domain and account for, to a great extent, the undefinable nature of today's Top Ten. Add to all this the fact that JAZZ is becoming an increasingly important item with every label. The cry for the coming season will be "something new!" Up to now, with a few exceptions, there hasn't been an outstanding effort on the part of most labels to come up with a startling idea that will whip up a public storm of approval. Most have been content to follow the fashion from abroad. This attitude isn't going to disappear, of course, but, with the pace-setters abroad admittedly in a quandary as to what the next big musical mode is going to be, there's no reason why the a & r men in this country shouldn't come up with the pay-off performance.

At any rate, we may be able to look forward to some modification in the heretofore extreme subordination of majority tastes to the demands of teenagers. The market must soon attempt to woo the grown-ups and can do this successfully only by broadening its appeal. Record programmes on both radio and TV, as well as the mushrooming juke boxes, will have to include more diversified items and, while always reserving space for the madder types of rock, skiffle, etc., must play the music favoured by the more tender ears of the voting-age group. For, although the Top Ten does reveal more variation than usual, there's still plenty of room for improvement in quality.

THE MELODISC label has made a significant capture in acquiring, despite stiff competition, the exclusive services of Cy Grant, 20th Century Fox artiste cuts four slices of com-

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# ★ VOCAL VIEWS

By **DICK TATHAM**

**I**N LONDON'S FITZROY SQUARE is a basement gymnasium. It used to be run by Bill Klein, the old wrestling champ.

More recently, it's been taken over by one Ted Walker. Ted's a boxing manager; middleweight Terry Murphy was one who came to be a title contender under his guidance; today, Ted's string of punching prodigies includes ex-ABA champ, Johnny Kidd, whom many are tipping as our next featherweight title holder after only a couple of paid contests.

Happened that one day, a few months ago, there came down into the gym a youngster named Richards. He had to his name a topline record in chasing ABA titles, and had boxed for the RAF in internationals. He wanted Walker to manage him as a pro.

Walker got him to do his stuff for a round or two against Les Morgan, former ABA welter champ, decided he'd be worth launching into the paid ranks, then told him he could take a shower.

Richards took one. Then, from that shower, through all the splashing and gurgling, came the sound of a voice.

## Question: Singer Or Boxer?

Sparrers paused. Bag punchers laid off. Skippers took a breather. Walker, in his office, listened with the rest of them.

Upshot: long discussions over whether Richards should be launched as a boxer, or a singer. Point was reached where Walker said:

"Look, you've got the boxing ability to do pretty well. But I reckon your voice is even more above average. I'll help you all I can to make your name as a singer. But we must get hold of someone to advise us—someone who specialises in singing, and knows the workings of show business. Can you suggest anyone?"

Richards thought, then he said, "There's a bloke named Dick Tatham; writes for the RECORD MIRROR. He'd be the one. I've never met him. I suppose he's not a friend of yours by any chance?"

Said Walker: "Well, I've known him 23 years, if that's any use."

So a couple of days later, the three of us met over lunch in a Fleet Street pub. Richards proved to be a young Welshman in his early twenties—five foot ten in height, with a solid physique, and looks that belonged to the rugged, rather than the matinee idol, class.

## More Questions

### Gone Into

Fine so far. But could he sing? Could he move? Had he stage personality? I was intrigued to find out. What fuelled my curiosity particularly were two bits of music Richards had with him: the rock 'n roll number, "Rip It Up," and the operatic aria, "Celeste Aida." This I had to go into!

So that evening I went with Walker and Richards down to the Buccaneer Club, in London's

# Here Is The Story Of A Young Welshman Who's Thrown A Lot Of Punches, And Is Now Letting Rip Some Top Notes Instead

Soho. The singer, in a dark blue dress suit, came onto the floor and grabbed the microphone— heaven alone knows why, for he proved to have one of the loudest voices I've ever heard.

He began on more or less a Sammy Davis kick, with "Funny Valentine." Then came unashamed rock 'n roll, with "Rip It Up." Then if you please, "On With the Motley," from Pagliacci. And, finally, the best beat number ever written—"Old Black Magic."

What got me, his voice apart, was the rhythmic way he moved and gestured; his easy personality; and the broad grin he gave to those of the fair sex in the audience.

That was two or three months ago. Since then, a necessary time of continued rehearsal has gone on.

To launch a singer, you need thoroughness and a generous supply of patience. You may have to kick one hundred numbers around to find only five that

sial that the big question mark of curiosity is at the moment placed against his name.

Let's take a cross-section of all sorts of opinion.

There's a top agent who enthused: "Can it be done? If you gave the teenagers some beat stuff, and followed it with some Mario Lanza-type singing, would it go over? It'd be interesting to find out."

There's another top agent who opined: "Richards is definitely good, and he has a fine personality. But where does he fit in? I'd say a stage musical is his real medium."

Says leading singing teacher, Harold Miller, "If Ric Richards were properly trained, he could develop into a fine operatic tenor."

Says drummer Laurie Morgan, founder member of the Club Eleven, who has played for years in West End jazz clubs, "He sings the straight stuff excellently; but I think he should concentrate on becoming a jazz singer."

# Pub Singer? It's The Best Compliment I've Been Paid, Says Newcomer Ric Richards

are really suited. You have to fix their keys, their arrangement, and their general presentation.

Then, if you're wise, you send the singer around to all the smaller places to try his numbers out with audiences of all kinds.

This, in the case of Ric Richards, has been done. What his future in show business will be, heaven alone knows. It's a risky world in which to make dogmatic predictions.

## And Questions

### About What's Best

ALL I DO KNOW is that, in the short space of time (the last week or so) that an approach has been made to key people, the reactions have been so controver-

When TV leading lady Elizabeth Lerner is asked about the young Welshman, she says: "He has a voice that goes 'doi-ing . . . g . . . g'— and brandishes her fist in the air by way of illustration."

## A Fan Club

—Already!

AT A GIRLS' SCHOOL in South London, where Richards recently sang at a dance, the response was to start organising a fan club for him before he'd even started hitting the headlines.

A highly influential person in "the business" has, however, dismissed Richards as "Nothing but a pub singer."

Ric regards this as the best



**RIC RICHARDS** this time uses his hands not for kayoing boxing ring opposition, but to give punch to his singing. A picture taken during a recent engagement at the Cote d'Azur Club in Frith Street, London, W.—R.M. Picture.

I was, luckily, saved from complete incoherence by recalling two recent incidents.

One took place at the Palace, Newcastle, after a performance by Don Rennie. He had sung mainly ballads—"Who Are We?", "To Love," "When You Lose The One You Love," etc.

One of the fans admitted to his dressing room after the show came out with: "It was a wonderful performance—but do you always sing nothing but the classics?"

Other incident was in the RECORD MIRROR office. Puns by THE GREEN MAN are often of the less sophisticated type (e.g. Tommy Steele's the show). But not this time.

Opera critic Frank Granville Barker was wondering whether he could get a copy of the "Bartered Bride" longplay from PHILIPS.

Quotes THE GREEN MAN: "Well, phone 'em up; you'll soon find out on which side your bride is bartered."

Anyway, I thank the Lanza fans for their welcome, and for a beautifully-made propelling pencil—a token of the services this column has, in their opinion, given to their cause.

Definitely glad to be of help. Whatever may be said for and against Lanza (and I never hesitate to criticise if it seems warranted) at least he is doing something sorely needed these days: helping to spread the better type of music.

**MINOR PANIC** midday Monday at Finsbury Park Empire. Jimmy Wheeler had decided to do a finale with the rest of this week's performers, in which they were all to sing "Any Old Iron."

Now, by all regulations and practices, a pit band must have music—which, in general, is reasonable enough.

But where could Jimmy get band parts for "Any Old Iron"? Phone call to the song's publishers Herman Darewski Ltd., brought: "Sorry; the parts went out of print a long time ago."

(Cont. on Page 8)

## COMING TO YOUR LOCAL THEATRE SOON! STANLEY DALE'S GREAT NATIONAL SKIFFLE CONTEST

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# Walter Gets The East Coasters Into Shape

As he promised (this column seven weeks ago) Walter Jacobs managed to get his latest version of The East Coast Jazz Band into shape just in time for the opening of the Dundee Jazz Club last Sunday.

Sorry I couldn't get along to hear them (and the first visiting group of the season, The Esquire Jazz Band from Bearsden) for I'm particularly interested to hear how Walter has made out after a more than fifty per cent change of personnel!

Quoting from a letter from their manager, Ruth Coghill: "Walter Jacobs is still leader clarinet, Walter Fisher trombone, George Blyth trumpet (we got him from The Hound Dogs Rock 'n' Roll Skiffle Group, who appeared on the 'Palace' Discoveries Show), Jim Moore tuba, Watson Laing banjo. Watson is the guitar player from the T-Planters Skiffle Group, who sat in with us at Carnoustie recently. He plays both instruments but with the band he is only on banjo. Our new drummer is the president of Dundee Jazz Club, Doug Forbes.

"For skiffle we have Jim Moore and Watson Laing on guitars sharing the vocals, and of course, Walter Jake will be doing the washing.

"So will you please put our name back in the RECORD MIRROR'S Scottish Band Diary and let the rest of Scotland know that we are still functioning!"

## University Jazz Again

WHEN THE GREAT EDIFICE of learning beyond the Kelvin reopened its doors yesterday, the earliest notice to go up on the board was one announcing the first meeting of the season of the Glasgow University Jazz Club.

Next Wednesday (October 9) at midday they resume their usual midweek jazz-record sessions—and (judging from purchases) the emphasis will still remain on the traditional side.

The committee this year, as decided at the recent A.G.M., is Jimmy Jordan president, John McCurley secretary, Peter Dawson treasurer, and two additional committee members, Iain McLennan and John Grady.

## 'Heatwave' In Glasgow

I MUST DRAW ATTENTION to the review currently showing at the Met in Glasgow. It has come up north from the Lyric Theatre, Hammersmith, London, and will play this city for a fortnight.

Called "Tropical Heatwave," it has an all-coloured cast and

By C. P. STANTON

includes calypsonians, blues singers and an Afro-Cuban band led by Brewster Hughes. Incidentally, one artiste appearing is no stranger to Scotland, for I saw Chris Gill in one of Tommy Morgan's shows at the Pavilion in Renfield Street about a couple of years ago.

## Contact For U.S.A. Records

I HAVE HAD a few requests for addresses where jazz records issued in America can be bought. Unfortunately, we aren't too well served that way in this country, although there are sometimes a few to be found in the jazz record shops in Glasgow and in the Music Haven, Dundee. (You might try looking at the list

of English record dealers in the next column, though!)

However, if you feel like bothering with customs duty and all that sort of thing—and risking transoceanic postal breakages—here are addresses of a couple of correspondents in California, U.S.A., who send me lists occasionally: Ray Avery, of 1349 Carmen Drive, Glendale 7, and G. Collings, of 1227 N. Jackson Street, Fresno 2.

## Crocodile May Re-Open

INTERESTING NEWS is the intended reopening of the Crocodile Club at an address in Burnbank Terrace — not too far away from its old home at Charing Cross.

If this materialises—and I understand arrangements are practically complete—they will be circularising the old membership list this month, and also looking for new members.

The premises anticipated comprise two halls, of which the larger is upstairs and will be used for dancing, the smaller being the club lounge and canteen. During most of the evening there will be a quartet playing upstairs and a trio downstairs. But for the last hour-and-a-half the lower hall closes and the seven musicians—with some changes of instruments—join together to form the seven-piece Steadfast Jazz Band. Club will open week-ends only to start with.

## BUSINESS OPPORTUNITY

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## Scottish Band OCTOBER Diary

ARMSTRONG—4-6 and 11-13, Royal Crescent Modern Jazz Club. BARNES—4-5, Border dances; 8, Coatbridge; 11-12, Border dances.

CAIRNS—5, White Craigs; 6, Hot Club; 12, White Craigs; 13, Hot Club.

CHISHOLM—5-6 and 12-13, Larkhall.

DOWNBEATS—7, Scottish Television.

EAST COAST—6 and 13, Dundee Jazz Club.

ESQUIRE—12, Westerton.

FORSYTH—5 and 12, Mahogany Hall.

GALL—5 and 12, Woodend.

MASON—5, Hughenden.

MILLER—5, 7 and 12, Balloch.

NOVA SCOTIANS—4, University Union, Edinburgh; 6, Condon Club; 11, University Law Ball; 12, Newington; 13, Condon Club.

ROSS—4, Sandyhills; 5, Broomhill; 11, Sandyhills; 12 Broomhill.

STOMPERS—4-6, Aberdeen; 10, Hull; 11, Stockton; 12, Wakefield; 13, Wombwell.

VERNON—4, Q.M. Union; 5, Tech. College, Glasgow; 6, Mahogany Hall; 8, Stamperland; 12, Clarkston; 13, Mahogany Hall.

(The Gateway Jazzband from Carlisle are playing at the Stompers Club October 6 and 13).



## LOOK OUT FOR COLOURED SINGER JOHNNY LE ROY

A COLOURED singer who's collecting a pile of rave notices in the provinces is JOHNNY LE ROY, a 28-year-old from Trinidad (writes Reg Barlow). He came to this country after the war, took a job with British Railways, then (following in the footsteps of those other ex-railwaymen, Albert Modley and Buck Hurst) switched to show business. He's equally at home with rock 'n' roll, ballads, calypso or ragtime. Johnny, slim and sunny, seems to be heading for the big time with a 20-minute spot which has a habit of being lengthened week by week. He's at the Palace, Newcastle, week of October 7.

## THE BROTHERS BRETT: PROMISING TRIO

THE BROTHERS BRETT (John, 25, Len, 23, and George 17), hailing from North London's Islington, are making quiet but steady progress as a harmony singing and musical group. George sings and plays the amplified guitar, John is the rhythm guitarist, Len plays the drums.

The Brett Brothers have been working in recent months at various ballrooms (including the Hammersmith Palais) and at Sunday night concerts. Passing a BBC audition, they appeared in the Light Programme, "Rhythm Blues" series and in the BBC "Skiffle Club" and "Let's Have a Ball" programmes.

Latest engagement is a unique one... they will appear in ITV's "Armchair Theatre" play, "The Fire," on Sunday next (6), will play four numbers. The trio for this occasion will be augmented by bass player (and comedian) Johnny Bell.

## JIMMY RUSHING: FAREWELL APPEARANCE

THE National Jazz Federation has signed JIMMY RUSHING to make a farewell appearance with Jack Teagarden and Earl Hines, at the London Coliseum this Sunday (6). There will be shows: 5 and 8 p.m. Rushing has proved a popular personality here, his 'blues' singing being among the best yet heard here. Jack Teagarden All-Stars broke all-time records when appearing at the St. Andrews Hall, Glasgow, this week.

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# TONY OSBORNE CUTS FIRST DISC FOR HMV LABEL



BRILLIANT COMPOSER-CONDUCTOR TONY OSBORNE has left the NIXA outfit, joined EMI for which company he last week cut his first record. Tony's orchestra recorded selections from "Around the World in 80 Days". The record—an Extended Play—will be on the HMV label, is due for immediate release. Our cameraman visited the Abbey Road, London, Studios of EMI during Tony's recording, caught the picture above during a break in the recording session. Left to right: PETER BOWEN, chief engineer; NORMAN NEWELL, EMI A and R Manager, and TONY OSBORNE. — R.M. Picture.

## 'SHARE MY LETTUCE' NIXA LP PARTY



To celebrate the making of the NIXA Long Playing Record of 'Share My Lettuce', the new revue now at the Comedy Theatre, London, a party was held on the stage after last Thursday evening's performance. Proudly Mrs. BRENDA SLATTERY (the lady on the left), live-wire publicity chief of NIXA, displays the sleeve and the record to members of the company. On the right is EDDIE KASSNER, head of the Kassner Music Company which publishes the numbers from the show. On the extreme left is RODERICK COOK, then PHILLIP GILBERT (members of the cast). Centre is KENNETH ALLSOP of the DAILY MAIL and the other lady is the lead in the revue, MAGGIE SMITH.—R.M. Picture.

## CALYPSO SURPRISE FOR DENIS



SURPRISE FEATURE laid on by general manager of the National Sporting Club, John Harding, at the memorable Testimonial Dinner to cricketer-footballer Denis Compton, in London last week, was the singing of a Calypso cricket number, specially written for the event by George Brown, from the balcony. Denis thoroughly appreciated it. Here he is (left) congratulating George. On the right is Siggie Jackson of MELODISC Records, for which George Brown records.—R.M. Picture.

## THE NAME WAS FAMILIAR

★ WHEN HMV's Doug Geddes phoned with news of a new recording artiste, John Richards, I thought the name sounded a little familiar. The following morning a biographical hand-out arrived on my desk.

This told me that John was 29, born in Dublin, had an assortment of part-time occupations before becoming a singer.

These included navying, selling books, and even market gardening for novelist Denis Wheatley.

John's first record "At The Fireside" has just been released. The sound is pleasant, but a few rough edges still need smoothing off.

(Postscript: I remember a handsome tow-headed 16-year-old who won the stares of every girl at the local swimming pool, as he sat tanning himself and playing a banjo (or was it a guitar?). Name? John Richards. Place? Dublin, Ireland. Year? Must have been about 1944. How do I know? I was a mere 12-year-old who sat at the edge of the adoring circle but was completely ignored!)

## JAZZ . . . MAINLY ON RECORD

★ DID you know the record sales of jazz albums are continually on the increase? And have you wondered why?

I'd hazard a guess this is because fans cannot get the music they want either on the air or TV.

On the air the dee-jays, over eager to pander to what they think is public taste, play a number, often the wackiest they can find. Before long, combined plugging and sales talk has shoved the tune to the Top of the Top Ten, or Twenty, and there it sits for weeks on end.

Dee-jays! don't you realise you are in a great measure responsible for the musical tastes of listeners?

and the man who introduced Jimmy Miller to the Preston office.

Joe's a boy to watch. He's got enterprise, know-how, and the gratitude of a lot of artistes whom he has brought to the attention of the astute Mr. Preston.

## A KNOCK-OUT ON RECORDS TOO

★ IT'S normal for prize-fighters to quit the ring in favour of the stage. Latest I've heard about is Australian Norman Erskine.

Norman, a hefty, 26-year-old with a big bouncy voice, caused a sensation in Sydney last year when he appeared with touring American artistes, including Stan Freberg and

## MERRY NOLAN'S

### Musical Merry Go Round

Cannot you, therefore, exercise a little more taste and discretion in selecting records for the public?

Maybe I'm an idealist, but I believe if people are given the opportunity to hear good music they will eventually recognise, and be able to segregate, the wheat from the chaff.

In the years television has been with us, not one honest-to-goodness jazz programme has been presented.

"6.5 Special" has attempted to inject a little, but on the whole presents a confusion of guitar-twang Presleys and a selection of gimmick tunes, which travel under the name of "pops."

I suppose what I'm really rebelling against is the second-rate. Presley is O.K. in his own way, but what about the dozens of carbon copies that are springing up to hit the record heights and head variety bills overnight, displaying neither showmanship nor talent on route?

The jingle goes "you're as big as your record."

## STAR MAKER'S BARBECUE

★ WENT to my first barbecue last Friday night, along with show-biz personalities Janette Scott, Ilene Day, Norrie Paramor, Alan Freeman, Michael Barclay, Leslie Conn, Denis Preston, Rosemary Squires and Jackie Davis.

Occasion was the launching of the first record of Jimmy Miller and the Barbecues; guests were invited to help themselves to a huge roast sizzling on a spit.

Host was Joe Meek, Denis Preston's star recording engineer,

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## 'Happiest Millionaire' For London

EMILE LITTLER is presenting the recent Broadway success, "The Happiest Millionaire," currently enjoying a huge success on a provincial tour, in London at the Cambridge Theatre on November 13.

The comedy, which stars Wilfrid Hyde White, and Maureen Swanson, is based on the true life story of an American millionaire, eccentric and sport-loving, but all the more likeable for being so.

Story is set round the efforts of Cordelia Drexel Biddle (Maureen Swanson) to marry Angier Duke (Daniel Massey), son of a rival American high-society family. Cordelia, who has been brought up by her father, Anthony J. Drexel Biddle (Wilfrid Hyde White) to box and play with alligators instead of dolls, finds a good deal of opposition from the somewhat straight-laced Mrs. Duke (Heather Thatcher), who is afraid that her beloved son will be swallowed whole by the Biddles if he is allowed to marry Cordelia. On the other hand, Cordy's father doesn't think Angier is a positive enough character for his daughter—that is, until he proves himself a ju-jitsu expert!

## OFF TO CYPRUS

★ WHEN CHIC MURRAY and Maidie conclude their engagement at the Finsbury Park Empire, London, this week, they will pack for their four-weeks' tour of Cyprus, where they will entertain our troops.

★ QUOTE FROM LEE MORTIMER'S column in a New York paper: "Many a gal with an expensive wardrobe started with a little slip."

## DELFTONS IN SPAIN

★ BERNARD DELFONT, with wife CAROL LYNNE, beautiful musical-comedy star, off to Spain for a three weeks' holiday. "Will catch up on all I've left behind when I come back," said Bernard on boarding the plane.

You raved about our sensational TOMMY STEELE, FRANKIE VAUGHAN and ELVIS PRESLEY Special Editions. They set a new high in musical and show-business publications. It has become a habit for others to follow THE RECORD MIRROR and we are proud of our pioneering efforts. We are going to feel proud, too, of our next wonderful Super Special Edition. This time it will be in tribute to JUDY GARLAND . . . . a Great Edition of the RECORD MIRROR in honour of a Great Artiste. The JUDY GARLAND RM Special will be published the week ending OCTOBER 19 so, of course, make certain and order NOW from your newsagent.

ACCORDING to Leonard Bernstein, who reviews the music in a new Philips LP album, it is a form of expression all its own.

"I have to defend it to those who say that it is 'low class,'" Bernstein remarks. "But all music has 'low class' origins . . ."

WHAT IS JAZZ? is a well thought-out and exceedingly well presented document which demands a prominent place on the shelves of any young collector.

Currently available on Philips BBL. 7149 it includes almost every kind of jazz music in the recorded examples played by the narrator, from Leadbelly's "Black Snake Moan" through Dixieland and New Orleans to "cool" and "hot" modern music. If I could find any serious fault with the structure of this packet-lecture it would be in the various examples used by Bernstein.

### WHAT IS JAZZ?

For one example, the work of latter-day revivalist and Studio bands like Turk Murphy, the Rampart Street Paraders and Buck Clayton are given too much prominence and importance. I realise the limitations placed upon any critic trying to crowd a multi-flavoured quart into a twelve-inch pint pot. The examples must be available to the particular company sponsoring the work. And that company might, reasonably, require that certain of its recording jazz stars are given a fair share of the musical examples.

I know, too, that dear old George Avakian, in charge of the popular section of American Columbia, has a "thing" about the Turk—a "thing", incidentally, that I have never shared. Mr. Bernstein might also have that "thing" for all I know—or he might conceivably have been persuaded by George. These things take place back in the production stage, and, after all, the main point which must have concerned Leonard Bernstein was the eventual issuance of WHAT IS JAZZ?

### CLEAR, CONCISE, THESIS

THESE ARE COMPARATIVELY MINOR NIGGLES which should have been well hidden in a stream of praise, for I consider this new album to be of exceptional importance and value to the present-day jazz fan, wrapped around like a warm cocoon with wild prejudices and even wilder conjectures.

The Bernstein thesis is given in a clear and concise manner. The elements of jazz are defined with a school-masterish firmness. The Blues is taken to pieces. It is first played utterly devoid of "blue notes" and jazz language. The quarter-tones, straight from African sources, are explained and demonstrated with Bernstein himself singing an African melody in a questionable voice. The execution may be atrocious, but the point is made, which is all that really matters.

The straight melody and unsyncopated rhythm is slowly amended stage by stage until we can see the nuances which make up the music we love. Bernstein describes the accents of "beat" with the aid of the Buck Clayton band and begins with a Victor Silvester styled lesson and moves logically to the elastic swing of any kind of jazz.

It is incredible to hear Sherry Ostrus sing "Empty Bed Blues" completely without jazz accent or rhythmic impetus. It is even more incredible to know that, at the first attempts, Coleman Hawkins was asked to provide the illustrations transforming the straight style of playing a saxophone to a typical jazz mode. The Hawk was unable to take away his instinctive tone and vibrato and eventually collapsed with mirth. A studio musician with a penchant for jazz was used and you will see how successful was the passage by listening to it on this LP.

### INVOLVED

"Jazz IS an art," Bernstein insists and sets out to prove it.

From dissecting rhythm and "blue" melodic line, he goes on to show how jazz grew out of the Negro "dialect," out of the singing voice and vocal expression of the coloured citizen of the States. From the Blues to the mambo, he covers and lays bare the very bones of the music.

I would have both subtracted and added to the

script—for the vast religious music of the American Negro is overlooked, as are the original hollers and ring shouts. The rich field of Negro Work Song is barely mentioned, and the ragtime patterns from Scott Joplin and Jelly are almost ignored. On the other hand, the important contributions by Basie are passed over, and the more current split between East and West Coast modernism, as portrayed by the Kenton and Herman groups and their offshoots and the Negro

# JAZZ: Bernstein Has Described It Better Than I,

## CONFESSES

### JAMES ASMAN



element headed by the Minton boys and the John Lewis experimenters.

Yet I can only admit, after all, that the subject of jazz music is extraordinarily involved. Bernstein, in a preamble, does point out that his lecture is not so much concerned with the more familiar New Orleans to Bop routine as with the actual structure of jazz music itself. This he does in a most expert manner, leaving no doubt in the student's mind as to the format of this improvisational art form.

TOO OFTEN I receive letters from readers who beg me to review jazz in this manner, and now Bernstein has done the job for me, far better than I could have done. All I have to do is to list the record and urge every serious jazz lover to buy it immediately. Armed with WHAT IS JAZZ? the standard of jazz appreciation can be raised enormously within an hour—that is the measure of the importance of this record.

ANOTHER album, this time released by Capitol, is concerned with THE HISTORY OF JAZZ (Capitol T793) in quite another fashion. The newly issued first volume covers early jazz musically and without script. Sonny Terry's "Whoopin' the Blues" is followed by the Mount Zion Church Choir singing "He's the Lily of the Valley". Leadbelly's "Eagle Rock Rag" demonstrates the earthy piano style of the Negro entertainer from the

South who plays a sort of Southern "pub" style founded in the obscure Honky Tonks, and the Zutty Singleton Trio honour Lulu White's exclusive Crescent City night club with "Lulu's Mood". Lizzie Miles sings "Bill Bailey" with lively gusto, rather more in the vein of the Sophie Tucker than the native Negro school of Bessie Smith and Ma Rainey. The other New Orleans examples are varied, including Eddie Miller's Quartet playing "Cajun Love Song", Buglin' Sam DeKemel's "Runnin' Wild", Armand Hug's "Dixie Jam Session", Blue Lu Barker's "Trombone Man Blues", Sharkey's ebullient "Da Da Strain", Wingy Manone's "Tailgate Rumble" and Nappy Lamare's Levee Loungers and "High Society".

The editor of all this is a gentleman called Dave Dexter, Junior, and he worked on the staff of American "DOWNBEAT" as an editor. He later wrote "Jazz Cavalcade 1944". He has the opposite approach to a cynic like Leonard Bernstein, for his opinions are light and far from trustworthy.

Basis for this first album is real enough—"In the beginning, the South conceived and cradled the infant. From the simple church hymns, work-songs, party music and the sorrowful dirges of the Amer-

ican Negro, there evolved the chesty, virile adult called Jazz. Jazz may or may not have its roots in Africa, and the Caribbean, as some claim. The question is academic anyway; no one can deny that it is a music wholly American. New Orleans unquestionably was its spawning ground in the 1900-1920 period, and this long-play album humbly attempts to present the early jazz styles (in ultra-modern high fidelity) as they sounded in the Crescent City. Many of the musicians heard in this Volume I of a series of four packages were actually responsible for developing jazz many decades ago in the faded old Vieux Carre section of New Orleans, etc., etc. . . ."

### EASY WAY

But Dexter has taken what I must describe as the easy way out. No street bands (Bernstein also forgot this pioneer development, by the way), no ragtime and no Armstrong, Bunk, George Lewis, Celestin or Dodds. No Ory. No Becket. No Morton. No Oliver. Certainly, if we take Mr. Dexter too literally, New Orleans jazz just ain't what we expected it to be. Originally it was a music divided by outstanding personalities. They moved it, moulded it and carried it out of New Orleans to Chicago and New York on the migration following the 1917 closure of Storey-

ville. And they aren't present here at all.

Leadbelly's ragtime piano piece is unique, and NOT by any standards representative of the classic rag era of Joplin, Chauvin, Turpin and Morton.

Lizzie Miles is a great singer, but no substitute for Bessie or Ma Rainey. Sonny Terry's Mississippi Blues is excellent, well worth inclusion, but the hollers, folk songs and prison laments discovered by Lomax are somewhat different again.

Dexter has included a great deal of less important music by the poor whites of New Orleans, music first exemplified by Tom Brown's Jazz Band, the New Orleans Rhythm Kings, the Wolverines and the ODJB. Most of his examples are worth hearing, but could hardly be accepted in lieu of the major musical contribution made by the jazz pioneers who headed Negro bands.

If, however, you are prepared to take this collection of contemporary jazz and Blues without the expectancy of being instructed in the history of jazz, you will, I am sure, enjoy most of the examples listed. As a HISTORY OF JAZZ (Volume I—N'Orleans Origins) it is both unreal and unsatisfactory.

Which brings me back to Leonard Bernstein's WHAT IS JAZZ? and the positive contribution it can make to your own understanding and appreciation of jazz music.



PAT HAWES (above) and his JAZZMENN make their first broadcast on Thursday October 10 at 10 p.m., and their public debut at the Humphrey Lyttelton Club, Oxford Street, London, W., on Tuesday October 22. Managed by Ken Lindsay, the Pat Hawes band feature Ken Reece on trumpet, Pete Webb (trombone), Ray Whittam and Harry Salisbury doubling on clarinet and tenor sax while the rhythm section, led by Pat on piano, has Brian Parker on bass.

## The U.S.A. Melody-Go-Round

### He Wrote A Chapter In British Jazz History

LOUIS MITCHELL, who died in Washington recently at the aged of 71, held a unique position in the British chapter of jazz history. As early as 1915 he pounded the drums in Ciro's Club, off Leicester Square, and in 1917 toured Britain with his all-coloured outfit, "The Seven Spades."

Described as America's "Whirlwind Ragtime Drummer," Mitchell played British music halls from the Alhambra, Glasgow, to the Palladium, London, often appearing with such as GEORGE FORMBY (senior), MARIE LOFTUS and CHARLES HAWTRY. After making a few records at the end of the war, he gave up jazz and made a fortune during the twenties by running American-style nightclubs in Paris. Gambling and the 1929 financial crash took most of his money. He returned unheralded to the U.S.A. and had lived there in relative obscurity.

His passing should not go unnoticed. Ample documentary evidence exists to establish Louis Mitchell as the man who first brought jazz to Great Britain.

LEN GUTTRIDGE

# Lord Montagu: The Man To Make A Jazz Dream Come True

Says  
**TONY HALL**

**COULD BE THAT BRITAIN MAY SOON HAVE ITS OWN "NEWPORT JAZZ FESTIVAL."**

My exclusive inside information is this: If it happens, don't be surprised if the sponsor is none other than young LORD MONTAGU OF BEAULIEU.

Some two months ago, His Lordship held a huge "do" on his ancestral estate at Beaulieu, Hants. A Dixieland fan's delight. Fun and games till dawn. With dancing on the stately lawns. To music by Mick Mulligan, George Melly, Dill Jones and Co.

Over sixteen hundred people paid some seven-and-six apiece. And a good time was had by all. Maybe you read about it in the papers?

The show was so successful that Lord Montagu is rumoured to have said: "We'll definitely do it again next year. But let's make it last for two days and nights instead of one."

"And this time, let's have MODERN JAZZ, too."

That, I believe, is as far as it goes at the moment.

But what a wonderful idea! With countless possibilities. If the organisation was carefully planned (and, brother! it would have to be!), maybe American and Continental musicians could join the cream of the crop of British jazzmen?

British jazz needs a showcase like this. Lord Montagu might be the man to make such a dream come true. And maybe the National Jazz Federation could help him.

If you should read this, Your Lordship, please give the matter serious thought. Britain's jazz fans would be behind you. And I can promise that this column will support such a scheme in every possible way.

## MODERN JAZZ IS BOOMING!

### COURIERS

#### CLICK

★ "THE JAZZ COURIERS" ARE CONVERTING MORE AND MORE FANS TO THEIR CAUSE EVERY WEEK. THEIR FIRST 12in. LP WILL BE ISSUED ON TEMPO IN OCTOBER.

Remember I asked you, in this column, to suggest some of the tunes you'd like them to cut? Here, for the record, is the final list of titles: "Through the Night Roared the Overland Express" (a Tubby Hayes original); "On a Misty Night" (Tadd Dameron); "Plebus" (a minor Hayes 12-bar titled by this writer and dedicated to actress Jackie Collins); "Reunion" (Hank Mobley); "Oh, My!" (Allan Ganley); "A Foggy Day"; "Royal Ascot" (Hayes) and "Check to Check".

The personnel? The usual (Ronnie Scott, Tubby Hayes, Terry Shannon, Phil Bates, Bill Eyden—plus Jimmy Deuchar's trumpet on "Overland" and "Ascot").

★ A RECORD CROWD TURNED OUT T'OTHER TUESDAY FOR THE NJF's "MODERN JAZZ WORKSHOP" AT THE FESTIVAL HALL. MUSIC WAS BY ALLAN GANLEY'S TRIO, JOE HARRIOTT AND GUESTS DIZZY REECE AND DAVE GOLDBERG.

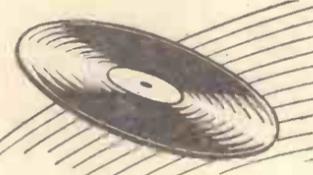
The following night, the Flamingo was packed.

Yes, modern jazz business is booming.

★ FOR 'FIVE,' READ 'FOUR': the MAX ROACH Quintet is now, I'm told, a Quartet. But the group still boasts two horns: currently former "Jazz Messengers" boys, HANK MOBLEY (tenor) and KENNY DORHAM (trumpet).

How come? Max's combo is now pianoless. And maybe easier to book.

## Modern Jazz Record Resume



### Brubeck's Work: You Can't Ignore It



IT'D BE A DULL, INDESCRIBABLY DREARY WORLD if we all had the same likes and dislikes in jazz. Take Dave Brubeck, for instance. You either worship his work. Or detest it. But, whatever your sentiments, you can't ignore it. But the funny thing is this: with the exception of one person (a highly respected pianist—MD, who has also become a highly respected critic), I have yet to meet a single jazz musician who digs what Brubeck is doing or is trying to do. Not one! Either British or American! They do not consider that Brubeck plays jazz. Or is even a jazz pianist as such. As for the theory that Brubeck's music points the way ahead to the "jazz of tomorrow," they say: "If that's the way it's going to be, it won't be jazz any longer. We'll stick to Bird and Miles and Duke, Even Louis."

And every British critic I know (with the same exception!) will admit to this point of view.

My sentiments are similar.

Yet, among thousands of jazz fans and record collectors, Brubeck is the cat's whiskers! To both the pseudo-intellectual and more moronic elements. You want proof of this? Well, Vogue have just released a Brubeck concert LP recorded back in 1953. Only a few weeks ago. But already it is by far the biggest selling jazz LP in the country. And it may prove to be one of the biggest sellers ever.

Details of the disc are as follows:

● "JAZZ AT OBERLIN"—Dave Brubeck Quartet (12 in. Vogue LAE 12048): This record comes from the Fantasy catalogue. You may remember when that company's boss, Max Weiss, was in London earlier this year, I quoted in this column several behind-the-scenes stories of this session. About Brubeck and altoist Paul Desmond "fighting" like cats and dogs before (verbally) and during (musically) the concert. About the friction between bassist Ron Crotty and Brubeck, which resulted in Crotty leaving the following day. About the drummer, Lloyd Davis, being up to his eyes in 'flu that night. And about the fact that neither Dave nor Paul will ever listen to this album or talk about this particular night. All these incidents have been elaborated upon in Alun Morgan's superlative, constructively critical set of liner notes, which I seriously urge you to read before playing.

Vogue should be congratulated for allowing such a controversial, un-"blurb"-like essay.

### 'PLENTY OF ROOM'

The Quartet renders ("meaning to tear apart," as Ronnie Scott would say) five well-known, generally overworked standards—"The Way You Look Tonight," "How High The Moon," "Perdido," "Stardust" and "These Foolish Things." Most follow the usual routine of alto stating the theme, then soloing, followed by piano, then alto again and "out." Desmond and Brubeck have all the room in the world in which to extend themselves. Paul is, unquestionably, the group's main (and only?) link with jazz and, probably because of the row with Brubeck, is much more forceful in his solo expressions than usual. If he's been, namby-pamby-ish in the past (and since), he certainly isn't

here. And at times, swings quite hard.

His performance and that of Brubeck (and this is one of the most general criticisms of the group's conception at all times) is spoiled for me by a much too frequent and unnecessary interpolation of "quotes" from other tunes. Definitely overdone.

Brubeck himself is as irritating to these ears as ever. He hammers and pounds the piano, maybe in a fit of temper, for all he is worth. He'll take a phrase, rephrase and rephrase it again. Building, building, milking the last drop of blood out of every possible permutation of it. To me, he's percussive, not rhythmic. You'll hear him experiment with time. But are the results worth while? What have they achieved? I hear him as another classically-trained pianist trying to play in the jazz idiom and

### SUPERB BASIE

● "APRIL IN PARIS"—Count Basie and his Orchestra (12in. Columbia "Clef" 33CX 10068): Due back in Britain within the month, Bill Basie and his superbly swinging band. This new LP (with a striking Herman Leonard cover picture) is just about the most thoroughly representative and best-recorded example of what the current crew really sounds like in the flesh. There's a new recording of Wild Bill Davis' arrangement of "April in Paris" (the most requested number in the book), complete with trumpeter Thad Jones' "Pop Goes the Weasel" quote (which began to "bug" him ages ago!) and the "One more time" gimmick. You'll also recognise most of the originals (if not their titles!) by Ernie Wilkins, Frank

pianist of that name on the scene, which maybe is why he changed it. He's an odd mixture of the Hawkins and Moody Schools. But a tremendous player with (obviously innate) "soul" and sound and swing. Harris is extremely tasteful and is lumbered here with a lousy piano. The other men are Bernard McKinnie (who gets an unusually good sound from the seldom-used euphonium, plays with lots of warmth, but whose lines are somewhat obvious, a good bassist), Alvin Jackson (badly under-recorded in places) and an adequate young hard-swinging drummer, Frank Gans.

It's a high-spirited, enjoyable blowing session. There are seven tracks, including "Shaw 'Nuff," "Woody'n You," and "Parisian Thoroughfare."

You'll discover that "Blues" is the same 12-bar by Sonny Stitt used by our "Jazz Couriers" as their theme and recorded by Jimmy Deuchar, Derek Humble, Tubby Hayes, Eddie Harvey, Ken Napper and Phil Seaman as "Swingin' in Studio Two". (★★★★)

### DOESN'T COMPARE

● "THIRD FESTIVAL OF BRITISH JAZZ" (DECCA DFE 6380): This EP supplements the 12in. LP from the N.J.F. Festival Hall concert on November 10, 1956. There's a side apiece by pianist Alan Clare's Quartet and the since disbanded Bert Courtney—Jack Seymour Orchestra. Clare's "Lullaby in Rhythm" doesn't compare with his contributions to the LP or his fine new trio EP (DFE 6391). The big band roars along happily in a Hermanish Herd sort of way and makes "Stompin' at the Savoy" the better of the two sides. The vibework, incidentally, is by the talented Courtney. Apart from a rather dull drum solo, I enjoyed the band very much.

A pity it had to break up. (★★★)

### DISAPPOINTMENT

● "ROY AND DIZ"—No. 2 (12in. COLUMBIA "Clef" 33CX 10084): The initial get-together on Columbia 33CX 10025 of Dizzy Gillespie and Roy Eldridge, two of the three great trumpet style-shapers in jazz (the other, of course, being Armstrong!) provided some of last year's most enjoyable recorded moments. Wish I could honestly say the same about this recent sequel.

But, frankly, it's a big disappointment. Although both hornmen are pretty relaxed most of the time, nothing really happens. By their own high standards, that is. It must have been "one of those days." Or something in the studio bugged them.

The rhythm section doesn't help much, either (Oscar Peterson—piano, Herb Ellis—guitar, Ray Brown—bass, and Louis Bellson—drums). They all had an "off" day, too. Best part of the LP is the long ballad medley. It includes "I'm Through With Love," "I Don't Know Why" (Diz); "Can't We Be Friends?" "If I Had You" (Roy) and "Don't You Know?" (Oscar). T'other tracks are bounce-tempo treatments of "Sometimes I'm Happy" and "Blue Moon." Plus a very dull frantic "chase" on "Limehouse Blues," with the horns muted.



incorporating some of his classical training into that idiom. And the results sound cold and pompous to me. I'll admit to being moved by Brubeck occasionally on his newer Philips releases. He can be a highly imaginative, head-in-the-air modern Romantic. He can be. But not here.

### 'CONTROVERSIAL'

This album is advertised as "the most exciting, swinging modern jazz LP of 1957." Personally, I'd describe as "highly controversial." It has excitement (of a sort), definitely. But "swinging"? How do you describe "swinging"? For me, generally speaking, if something's swinging, I want to snap my fingers or tap my foot. I must report that bassist Crotty and drummer Davis seemed to have paralysed my fingers and feet. Not a snap, not a tap.

Nevertheless, it's one of the better Brubeck records. And maybe Vogue's profits on this will compensate for their losses on records of real and lasting jazz merit which have failed to take the jazz public's fancy. And enable them to release more in the future.

The rating is predominantly for Desmond's alto-playing (★★★).

CODA: I am told by several "anti-Brubecks" that new drummer Joe Morello has made a tremendous difference to the group, which will tour Britain shortly. We shall hear.

Also that Dave himself is "the nicest guy in the world!"

Foster, Neal Hefti, etc. Especially Foster's satisfying "Shiny Stockings," Joe Newman's "Midgets" and Sonny Payne's drum feature (not the album's highspot), "Dinner With Friends." And "Mambo Inn" is not true-blue Basie material.

There are five solos around by Thad, Joe, Foster, Frank Wess, Benny Powell, Henry Coker and, of course, Bill Basie. But it's the band itself, its ensemble, its sections, its sound, its dynamics, its complete easy authority and relaxation that steals the show.

The Basie boys made many friends last time they were here. This record should confirm those friendships and sow the seeds for many more in the immediate future (★★★★).

### MUCH IMPROVED

● "BYRD JAZZ"—Donald Byrd Sextet (12in. Esquire 32-019): Twenty-four-year-old Donald Byrd hails from Detroit. Like many of the important new jazzmen. An exceptionally talented and warmly-gifted stylist (in the Fats Navarro tradition), he's heard here at a hometown concert recording made two years ago.

He has improved considerably since that time, but nevertheless he is in generally fine form on all his featured tracks here. The most interesting members of the Sextet are tenorman Yusef Lateef (who has recently recorded two excellent albums for Savoy) and pianist Barry Harris (used a lot by Hank Mobley, Kenny Dorham, Max Roach et al.). Yusef's real name is Bill Evans. But there is a new

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**★ VOCAL VIEWS**  
By **DICK TATHAM**

(Cont. from Page 3)

Approach to EMI (who issue Peter Sellers' Parlophone record of the number) got bogged down with the information that the person who might help had just gone to lunch, and that in any case it wasn't at all certain that parts would be kept after a recording session.

Only one thing for it: an appeal was made to Finsbury Park's veteran musical director, Sydney Kaplan. He, in turn, appealed to the musicians: "Boys, I'm completely neutral. They want to do 'Any Old Iron'; band parts aren't forthcoming; can you help?"

Musicians (in chorus): "Sure we'll busk it."

And they did. Which was how the problem of "Any Old Iron" was, as it were, ironed out.

**BOB EARL: THIS IS WHAT I THINK**

HAVE HAD a number of readers reminding me, this last week or so, that I tipped Robert Earl to increase his vocal stature in 1957, and asking for my views on his new recording of "Fascination."

I can only repeat that, in my view, Bob is the best popular tenor in the business today. His version of "Fascination" I find completely pleasing: fine, fluent, controlled singing.

Though, these days, so many of the public go all starry-eyed over mediocrity, it is nice to be able to state that Bob's sales for PHILIPS are at a consistently high level.

**OUT GOES SHEILA FOR TROOP SHOWS**

ONE WHO'S GOING it the hard way: Sheila Bradley, the girl whose ample superstructure loomed large on London "Kismet" hoardings a few months back, has set aside home commitments to go to Cyprus in November for troop shows.

She'll be back for Christmas, but leaves for the Far East in January.

Believe me, la Bradley ain't just equipped with a physique. Gal has a very fine voice, too.

**COMPARING AMERICAN VOCALISTS WITH OURS**

QUERY from reader Reynolds (Letchworth): "Do you think British vocalists are, on the whole, very inferior to Americans?"

This is a "depends what you mean" issue, Mr. Reynolds. As I stated some time ago, our "big voice" pop singers are, in my view, superior to those of the U.S.A. Where, for example, are there voices across the Atlantic to rival Bob Earl, Lee Lawrence, Dave Whitfield, Don Peters, Kirk Stevens and others?

But for singers who go for the beat stuff, or for the crooning balladeers, give me the Yanks every time.

Apart from Anne Shelton and Denis Lotis, we've no one to come near the class of Crosby, Sinatra, Clooney, Jo Stafford, Haymes, Como, Patti Page, Mel Tormé and others. This is to say nothing of the three most exciting voices to come from the American continent in recent months: Roberta Sherwood, Mark Murphy and the fantastic Leny Evesong.

I'm afraid, too, that in their general personalities, our performers lack that indefinable thing called "colour". There's one exception, but I won't mention his name; he's getting enough publicity these days, as it is.

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## HEARD & SEEN by BENNY GREEN

**LEGENDS ARE NOT EASILY COME BY.** When you believe in one, it is best not to try it too hard, which is why this month is a nervous one for me.

Circumstances have decreed that not one but two of my most dearly cherished legends are to be put to the acid test of reality. Two public entertainers, one male and one female, are to perform before the London public in the next week or two. Their names: **JACK TEAGARDEN** and **JUDY GARLAND**; each has for many years claimed a place in my own private mythology.

**IN MY ADOLESCENCE,** when I was sedulously gathering my legends, there was little danger of reality intruding on the dream. There was a war on, and American artistes did not, would not or could not come to Britain to appear before me in person. My legends therefore began to assume gigantic proportions. I embodied hero-worship gone mad. Some of those heroes have remained unassailable to this day. Bix Beiderbecke and Fats Waller, for instance, were dead and therefore beyond mortal reproach. But some of the heroes were still alive and performing, and I came to regard them as indestructible beings.

**SINCE THEN,** alas, many of those idols have been proved to possess clay feet. One or two, indeed, turned out to consist of clay from head to foot. The recent visit of Eddie Condon's Bacchanalians was disastrous for my museum of greatness. Giant after giant came tumbling down. The experience made me wary of ever seeing heroes in the flesh again. But soon Basie was here and the magnetism was irresistible. Basie, thank goodness, came through like the vintage giant he is, and I breathed once more. But now the strain is on me again. Two more legendary figures have presented themselves at my private court of judgment.

*What am I to do?* Am I to examine their credentials and thereby risk losing faith in two more idols? Or am I to be cowardly and stay miles away from the Dominion Theatre, where Judy Garland is to dispense her art, and the various halls where the Jack Teagarden All Stars are booked to appear?

**I DO NOT KNOW** which is the more daunting proposition of the two, Teagarden or Garland. The Dominion is an especially ironic choice of theatres

for Judy Garland, for it was here, on pre-war Sunday afternoons, after queuing for two hours with a gaggle of chattering relatives, that I used to gape in wonder at the Garland-Rooney sagas then pouring off the MGM production lines. Judy Garland was not so much a person to me who ate, drank, slept and went to the pictures like the rest of humanity, as a celluloid super-presence, a strange shadow who sang and danced as if the fate of the entire world depended on

her performance. It is useless telling myself I don't care any more. I remember my recent rage when Judy Garland was passed over for the Academy Award in the year of "A Star is Born". I know, too well, my feelings are still vital enough for me to ponder long and hard before taking the great gamble of going to the Dominion and checking up on the validity of my childhood idolatry.

**JACK TEAGARDEN'S** All Stars are an even more terrifying proposition. To see them will be like examining a whole segment of authentic jazz history. The pianist, Earl Hines, holds in jazz history a position roughly equivalent to that of Leonardo da Vinci in painting. To see Hines and be unmoved would be like discovering that there is no such thing as Jazz music at all, that the whole thing was a bad joke of Hughes Panassie.

Teagarden himself was one of the most compelling musical lecturers of my adolescence. His solos on the Venuti-Lang sides and the Bud Freeman recordings were jazz gospel. Even to get within ten removes of the man was a great experience. In the youth club I attended there was a boy who said his brother, serving in the Aleutians, was on speaking terms with Charlie Teagarden, also serving in the Aleutians. A complex system was evolved whereby my letters would finally reach Charlie Teagarden. The system never got beyond the talking stage, so I never discovered whether Charlie Teagarden really was in the Aleutians or whether my friend had a brother or whether any of the Teagardens (there are dozens of them, I understand) really existed outside the recording studios.

*NOW I have the chance to find out once and for all, although I think it extremely unlikely that I shall attend either show. Nevertheless, if any readers have any surplus tickets, will they please send them to me care of this paper immediately. Just in case.*

# JACK OR JUDY ?

# THIS FILM IS TRULY GREAT,

Says **WALLY PETERSON**

## 'THE BRIDGE ON THE RIVER KWAI' IS AN EPIC

● **AN** outstanding achievement both pictorially and performance-wise with the Holden - Hawkins - Guinness names for built-in box office.

● Columbia release of Horizon Production; stars William Holden, Jack Hawkins, Alec Guinness; with Sessue Hayakawa, James Donald, Andre Morell, Peter Williams, John Boxer, Percy Herbert, Harold Goodwin, Ann Sears; introduces, Geoffrey Horne; opened Wednesday, October 2, Plaza Theatre, Piccadilly Circus; Running time 161 mins.

**BILLED AS "A BRITISH ACHIEVEMENT TO STAND FOR ALL TIME,"** THE TWO HOURS AND FORTY MINUTES LABELLED "THE BRIDGE ON THE RIVER KWAI" COMES CLOSE ENOUGH TO THE CLAIM TO SATISFY MOST.

Unravelling in a misleading but typically British leisurely fashion the long tale of an isolated event at a Japanese prisoner-of-war camp in the jungles of the Far East leads up to what must rank as one of the most gripping climaxes ever screened. Despite some unevenness during the early moments the pedestrian pace pays off later as a comprehensive mood has been established and the film blazes with excitement and tension. High tribute goes to the actors for not being overwhelmed by the lushest scenery lensed in a long while. Shot in Ceylon, the film offers movie goers another paradise for their dream-travels. Guinness is at his greatest in a switch from his customary comedy as he dominates the Japanese commandant, well played by long-time film name Sessue Hayakawa, by sheer will! Audiences will relish the picture of British stolidity in the face of death or mere stupidity. Holden is at home in war-time garb and locale and delivers solidly as does Jack Hawkins, also no stranger to screen conflict.

Director David Lean has chosen his cast well and in Geoffrey Horne introduces an appealing new personality. Topping a long list of technical credits must be accounted the superb photography of Jack Hildyard. Music of Malcolm Arnold counterpoints excellently the technicoloured bridge-building tale.

Horizon Productions (GB) haven't spared what it takes to make a top grade picture. The sum total comes across as a paean to the futility of war as James Donald, well cast as the medical officer, surveys the final scene with the bitterly incredulous cry of "madness!"

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## ALL IN GOOD COMPANY



Publicised almost as much as the Hollywood star herself was LORD KILBRACKEN. He escorted Jayne on all her engagements during her five-day London visit. In Tuesday's DAILY EXPRESS he said that he received a fee of 100 guineas for the assignment, adding that with this money he could now buy two cows for his Kilegar farm.

RECORD MIRROR cameraman, Douglas John, captured this informal shot of Lord Kilbracken (left), JAYNE MANSFIELD and BOB GOLDSTEIN, chief of 20th Century Fox British Productions, at the premiere of Jayne's current film, "Oh! For A Man" at the Carlton Cinema, Haymarket, London.—R.M. Picture.

## 'THE ENTERTAINER' — SUPREME: NOT AN EMPTY SEAT FOR SIR LAURENCE

### FRANKIE VAUGHAN AND NORMAN WISDOM HAVE TO WAIT BEFORE THEY MOVE IN

THE MAGNETIC NAME OF SIR LAURENCE OLIVIER is the biggest box-office draw in theatreland today. It is safe to say that not a seat was vacant at the bijou Royal Court Theatre in Sloane Square, London, when he played a six weeks' season there in "The Entertainer" or at the large Stoll Theatre in Kingsway when he and his wife Vivien Leigh played in Shakespeare's gory "Titus Andronicus."

"The Entertainer" recently resumed its run at the Palace Theatre, W., and again not a seat has been vacant since it played there, and not a seat is likely to be empty until the 'temporary' last night on November 2.

Packed houses are confidently anticipated when Sir Laurence and the original company (with the exception of Miss Joan Plowright—who took over from Miss Dorothy Tutin) makes a short tour beginning November 4 at the King's Theatre, Glasgow with King's Theatre Edinburgh (Nov. 11); New Theatre Oxford (Nov. 18); and The Hippodrome, Brighton (Nov. 25) to follow.

But there is still hope for Londoners. Sir Laurence returns as Archie Rice, the disillusioned, supercilious cocky third-rate music-hall artiste, in "The Entertainer" for another seven weeks beginning December 2 at the Palace.

### HECTIC, BUT ALWAYS AMICABLE

AND NOW LET ME TELL YOU SOMETHING REALLY SPECIAL—IN THE NATURE OF AN "EXCLUSIVE"—OF THE HECTIC ACTIVITIES AND RE-ARRANGED PLANS RESULTING FROM THIS SEVEN WEEKS' RETURN VISIT OF SIR LAURENCE OLIVIER TO THE PALACE.

Negotiations had virtually been completed between Emile Littler, of the Palace, and Bernard Delfont, head of the famous Delfont Organisation, for FRANKIE

VAUGHAN to open a season at the Palace some time in December and for NORMAN WISDOM in the musical version of Charley's Aunt, "Where's Charley?" to follow in February.

Real reason why "The Entertainer" is going on the road is that Mr. Littler had booked the Soviet Film Season some time ago to play the Palace from November 4 to the 23rd. The English Stage Company, which presents Sir Laurence Olivier, appreciating Mr. Littler's obligation, made arrangements for the provincial tour. With "The Entertainer" playing to such tremendous business at the Palace, Mr. Littler sought the advice of Mr. Delfont and an amicable arrangement was arrived at whereby Mr. Delfont

agreed to postpone the Vaughan and Wisdom shows until early in the New Year.

### WORKED OUT WELL FOR NORMAN, FRANKIE

FRANKIE VAUGHAN had been planning his act for a season as originally scheduled—December at the Palace. The situation was explained to him and he agreed that he would now wait until February. This, he also discovered, would help him to settle down for his next film which starts shooting next week; thus the postponement of his Palace engagement gives him an opportunity of completing important sequences in the picture.

Norman Wisdom, too, also found that opening in March instead of February would give him a most valuable extra month really to sharpen up his strenuous rôle in "Where's Charley?"—so all's well that ends well, although I can tell you, this reshuffling created quite a headache to all parties concerned.

Incidentally, I can whisper it loud that "Where's Charley?" is shaping up into a corker. Early rehearsals reveal Norman in a part which, he tells me, "I am just loving... I've never felt so excited or confident about a show as this one."

The "gump suit" will be discarded—in its place substitute a series of startling surprises in the way of clothes!

### ALMA'S RITZY U.S. DATE

IN ANSWER to many readers' urgent "The Green Man's" story last week on Alma Cogan's visit to America, she will appear in cabaret for a season in one of the exclusive Persian Rooms of the lush Hotel Plaza in New York. Engagement begins second week in December.

## RONNIE HOPES FOR ANOTHER 'TINA' HIT

HAVE HEARD from RONNIE HARRIS, who still justifies his 'billing matter,' "Columbia's Voice of Romance," and am glad to know—as will many of his fans (which became an 'army' after his great disc of "Tina" three years ago) that he is doing mighty well in the touring revue, "Moulin Rouge."

Ronnie enthuses over his latest recording which he believe will emulate his "Tina" success.

It's "Let Me Be Loved" from the "James Dean Story". "Let Me Be Loved" is released this week; it's on the COLUMBIA label.

In last week's R.M. Don Player reviewed this record — awarded it Five Stars.

## THEATRE OWNER'S SON HEADS JOHN BARRY 7

INTERESTING CHAT THIS WEEK with tall, burly, forthright JACK PRENDERGAST, owner of the Rialto Theatre, York, and his son John. Jack didn't plug his theatre, which is one of the most popular up north and which has presented some of the biggest music hall stars in the country. Jack was plugging away for his 23-years-old son.

"I know a good act when I see one," Jack Prendergast said to me. "And I won't be influenced by relationship. I'm convinced that my boy is leading a first-rate outfit and I'm sure he'll get along on merit without any push from me."

Jack's son is JOHN BARRY whose John Barry Seven instrumental group is gradually shaping up into a very attractive variety act.

John Barry's group rarely plays the Tin Pan Alley productions; John composes all his own numbers and most of them are played in his act. Whilst serving in Egypt and Cyprus John formed a group with four of his Army colleagues; when they were demobbed they found another two musicians, developed the John Barry Seven.

They've been working steadily since last March; last week they were the hit of the bill at the Metropolitan in Edgware Road, London. Now the bookings are pouring in from all sides. Week of October 14 sees them at Chiswick Empire.

A bright, breezy, entertaining group, the John Barry Seven present something novel in the way of instrumentalisation and vocals, are a refreshing addition to the world of show business. Jack Prendergast said he wouldn't have 'been bothered' with the act if it wasn't good—"but," he says, professionally, "it IS good."

## SO THEY BEGAN TO COMPOSE SONGS

PROMINENT FILM ACTOR JOHN CAIRNEY is so busy that he finds little time to exploit the thing closest to his heart—SINGING. He has a fine tenor voice, sang with the Glasgow Citizens Theatre and at the Bristol Old Vic.

Recently, finding he had some hours to spare because shooting was held up by bad weather, John, hearing a guitar played by one of the Malayan extras—Sammy Wahab—started singing. The duet developed and they decided to compose their own song. This they did in 20 minutes flat. It is a ballad they have called "A Certain Girl I Know."

The music is by Sammy, words by John. They tried it out on anybody around the studios just to get as much reaction as possible, and finding most of them favourable, thought it was time they did something about it.

Now they are putting the number on tape and hoping a gramophone recording company will be tempted to hear it. They have since composed two more numbers in completely contrasting styles—"Two Strangers" and "A Smile Can Make A Sunny Day."

Will John Cairney, who has studied so hard for years to be a good actor (and intends continuing to do so) perhaps hit the jackpot with his singing—and composing? (See also page 13)

## DON FOX FOR JACKSON SHOW

DON FOX, the personality singer whose first disc—'Be My Girl,' scored a hit, and sales for which are steadily on the increase, makes his first appearance on television in the Jack Jackson Show on ITV on Sunday night, October 27.

SUNNING HIMSELF in Juan whilst we are shivering here is JOE (Mr. Piano) HENDERSON—but he's coming back in time for his spot in the Jack Jackson Show on ITV on Sunday (6).

JUNE FRASER'S "Mardi Gras" Girls who scored well last week at London's Metropolitan variety theatre, are now in their fourth month at the Panama Club in the West End.

"DISC DEALERS' DESPAIR": people who come into the shop and ask for "the third record played on Housewives' Choice last Monday"... that's all. Guys go crazy trying to ferret out a clue and end up calling the BBC. Nice business opportunity for someone... sending mimeographed copies of the daily "Choice" to dealers.

# The Green Man



## REHEARSAL TIME WITH THE STARS OF TELEVISION

A FULL SUNDAY AFTERNOON AND EVENING of Television, viewing the same two programmes TWICE... one 'live', the other on screen.

They were 'Sunday Night at the Palladium' and the 'Jack Jackson Show' at each of which attended the rehearsals. I arrived home in time to catch both programmes on my set, but I must confess I enjoyed the rehearsals best.

Even though it may be a rehearsal, I maintain—as I've always done—that it's absolutely impossible to generate all the warmth and personality of show people in the medium of a television set. There's too much missing and it takes a darned good artiste to make the same impact on people watching at home as he would do on stage in front of 'real' people.

### THIS GIRL SURE CAN'T SAY 'NO'

ALL THE SAME, show folk engaged by television do a magnificent job of work, worry and labour harder than when they have only theatre audiences to play to and certainly bear greater responsibilities.

Main TV attraction last Sunday, of course, was Jayne Mansfield whom I saw working very conscientiously at rehearsals from 2 o'clock right up to curtain-rise at 8. She fortified herself with salt-beef

sandwiches. ("I just love them," she told me between intervals, meaning sending out the Palladium messenger boys for replenishments to nearby delicatessen store every hour or so).

Jackie Henderson was continually thinking up new cross-talk gags with Jayne who endeared herself to everybody concerned in the production of the show. She agreed with every suggestion made by producer Ben Fisher, conductor Cyril Orndell, stage-manager Jack Matthews and even to the stage hands who have prepared a gorgeous setting for her. She made things infinitely easy for everybody, obeying in-

## THE BOBBETTES MR. LEE



## VERA LYNN ACROSS THE BRIDGE (from the film) IF I WERE YOU





# 'HOT' FIDDLER

JAYNE MANSFIELD, the most glamorous fiddler we've ever set eyes upon, poses with her violin for RECORD MIRROR cameraman, Douglas John, just before she is due on stage at the London Palladium for her TV show last Sunday. 'The Green Man' remarked to Jayne that he wasn't so certain it was music the audience wanted. It was a case of vision being preferred to sound. DICKIE HENDERSON, who introduced Jayne to the viewers, was well and truly rewarded with a typical Mansfield kiss — picture on the right vividly captures this sizzling scene.

—R.M. Pictures.



structions like a well-disciplined pupil.

In her dressing-room—occupied every other day in the week by Max Bygraves—after the final rehearsal, a very tired, but nevertheless still most charming, Jayne, submitted to another long session of camera-posing and again proved most helpful by assenting to every request made by the photographers. "Most co-operative big name we've ever known", was the unanimous declaration.

The room was too crowded and obviously Jayne was much too weary (although I must say she never as much as gave any of us a hint that she'd like us to leave—her manager, Bill Winters, courteously told us when!) to enter into a conversation or be asked questions, but I left utterly impressed by the charm and friendliness of this newest of Hollywood bombshells.

Rugby three-quarter-back would have had difficulty charging through the crowd, and it took the combined strength of Douglas John, our photographer, my daughter Valerie and myself, and a lot of time, to penetrate the ranks of that army of Steele fans.

Inside the studios at last, almost all the artistes in the Jack Jackson Show were huddled together in the very narrow passage-way leading to the very tiny dressing-rooms. The control-rooms, the sound and monitoring sections and the studio seemed to be all sewn together like a sheet and one almost feels that there must be more room in a telephone booth. It's quite amazing what comes out of this bijou building . . . you'd never believe that it's the Jack Jackson Show.

Huddled together I saw Tommy Steele, Ruby Murray, Bert Weedon, Michael Holliday, Don Harper, The Kaye Sisters and Glen Mason . . . Jack Jackson, Paddy O'Neill and Joan Savage were rehearsing in the studio.

Trying to squeeze her way through was Gypsy Rose Lee who was appearing in an interview from the same studio!

*Pictures on this page and all others in this issue with the note "R.M. PICTURE" can be obtained from our office. See announcement on page 4, col. 6.*

## SOUTH AFRICA HAD A JOB TO 'GET THROUGH'

TOMMY STEELE was in terrific form, as exuberant and as gay as any of the teenagers waiting so patiently (and proudly!) outside for him. He asked his fellow-artists to excuse him for a few minutes as he escorted me to a dressing-room to "try-out" a "few funny stories I've just heard."

In between the stories he told me plans of his new film and his visit to South Africa next March. "The people who wanted me for South Africa took no end of trouble to reach me," he said.

"They tried to talk to me at the new house I bought my folks in Caiford, but as that telephone number is ex-directory, they had a devil of a job to get connected. It was only after they explained to the British telephone supervisor that they were calling from South Africa that they were given the very private number. But I'm glad they got through. It's great to know I'll be performing in South Africa too."

Ruby Murray looked especially radiant. "Married life responsible?" I asked. "Yes, if you must know," she replied coyly. Manager Keith Devon who has worked wonders in bringing her to the top, proudly watched every move and gesture of Ruby on the monitor screen as she mimed her way through "Little White Lies", the "oldie" she has just recorded for COLUMBIA.

"Or because all's well with mum and dad now?" I went on. "I hear that you're holding a second wedding reception on Saturday—especially for your folks."

"Yes," smiled Ruby, "Mum and Dad are angry no longer with Bernard (Ruby's husband) and we're having a grand forgive and forget party . . . everything is really lovely now."

Everything I'd seen at the Palladium and at Foley Street was so alive, so vibrant . . . watching at night all those people I'd seen in the afternoon, a lot of the glitter and glamour seemed to pall. It convinced me all the more that there's nothing like a REAL 'LIVE' SHOW.

## SOUTHLANDERS OFF

**SOUTHLANDERS VOCAL GROUP**, firm favourites in Britain and on the Continent, leave at the end of this week for concerts in Belgium and Germany. They return to London for a big charity show at the Coliseum on November 4.

## Variety Club Guests Of Honour

JOHN ROWLEY, International Chief Barker, STANLEY KRAMER, the distinguished Hollywood film producer, DICKIE HENDERSON, the popular stage and TV artiste and ALMA COGAN, the stage and recording star, are the Guests of Honour at the next Variety Club Luncheon at the Savoy Hotel, London, on Tuesday (8).

Chairman is Chief Barker of Tent 36, MIKE FRANKOVITCH, managing director of Columbia Pictures.

The Variety Club of Great Britain has raised over a quarter of a million pounds for various charities, particularly those associated with underprivileged children.

## 'PANNED' BY THOSE WHO PRAISED

JAYNE MANSFIELD'S Palladium performance was properly panned by the Press the following morning. Sarcasm poured from the pens of the scribes. Maybe Jayne didn't justify headline billing on this performance alone, but, let's face it, millions of viewers just wanted to SEE her and the great majority didn't expect an act.

The national Press has a queer habit of panning a person they themselves build up. Jayne Mansfield provided Fleet Street with pages and pages of copy, they made her one of their biggest pictorial and editorial features of the year, wrote about her in glowing, flowing terms. They stimulated public interest in her, forced their readers to like her. The good lady makes one appearance on TV and, wham! she's torn to shreds by the very same people who for days and nights have been extolling her talents to the skies.

A remarkable bunch of folk are some of Fleet Street's scribes . . .

## GARY MILLER: NEW NIXA CONTRACT

CONTRARY TO RUMOURS that he may be leaving the NIXA label, vocalist Gary Miller has re-signed with them for two years. "I'm perfectly happy where I am," he told a RECORD MIRROR reporter early this week.

Gary created a fine impression last week when replacing Harry Secombe (ill) in variety at Cardiff. He also scored well with his first dee-jay programme for the B.B.C.

On record, Gary is just out with "Year After Year"/"Moonraker's Song" on 78, plus his first longplay, "Gary Miller's Mixture"—both, of course, for the Nixa label.

## SHIRLEY RYAN IS SINGING IN CANADA

IT'S QUITE SOME TIME since I heard from Australian songstress SHIRLEY RYAN who, with her manager Bert Wilcox, left England over a year ago to try their luck in America.

Bert wrote to me about four months back telling me that Shirley was doing quite nicely in cabaret spots at various New York night clubs but hadn't hit the highlights.



No further news arrived until over the week-end when I received a card from Bert. It revealed that Shirley is now in Canada, currently playing the "Clarinea Club" in Ottawa. Future engagements, writes the singer's manager, include the "Copacabana" in Montreal and the "Chez Paree" in Toronto. Television engagements have also come Shirley's way.

Bert adds that he and Shirley will be back in London for Christmas.

## THE MIRACLE STUDIO IN FOLEY STREET

FROM THE PALLADIUM I made the half-mile journey to Foley Street, where a miracle in television production is performed every Sunday night.

Outside the studios, hundreds of teenagers surged round the doors plaintively chanting "We want Tommy . . . We want Tommy." A

# THE PHORDETTES

## JUST BETWEEN YOU AND ME



LA 8473 45/78

# THE LOVABLE LEO LINDY HAS PASSED ON... AND MY MEMORIES OF BROADWAY ARE LET LOOSE:

**LEO LINDY IS DEAD.**  
 Broadway won't be quite the same without him. I have lost a very good friend—so have many others. He was especially kind to me, and up to three years ago I spent quite a lot of time with him on each of my many visits to New York. We used to motor together to various places in Connecticut on Friday afternoons.

We had our favourite drives, and I saw the beautiful scenery of this State with Lindy in every season of the year.

His favourite actor was Sir Ralph Richardson, who up to a few years ago he had never met. The generous restaurateur once sent to the airport a parcel for me to deliver to Sir Ralph Richardson's home in person. Neither the actor-knight nor Lindy ever knew that that parcel cost me 17 dollars air excess, but that wasn't as bad as the time when Lindy telephoned to the Warwick Hotel that he was sending some things for me to give to my hospital children in England. A huge package arrived at the hotel just as I had finished speaking to Lindy.

It contained several small parcels of candies, books—and bags of marbles! I just didn't have any spare dollars to pay excess air freight on that lot, but a good friend brought the gifts back to England for me in the Queen Elizabeth.

It must have been 1949 when I broke my arm as the result of being knocked over by a man running away from police along Broadway. It happened just outside the Winter Gardens Theatre diagonally opposite to Lindy's Restaurant. I picked myself up quite unaided and uncared for, and rather miserably staggered across to Lindy's. I felt pretty sick but did not realise how badly I had been injured.

The first person I saw on entering the restaurant was Milton Berle just finishing his lunch. With that impulsive generosity I have found to be one of the nicest characteristics of Americans, the nation's greatest favourite who was, at that time, known universally as "Mr. Television" offered to take time off from his busy round of appointments to escort me to the Poly Clinic hospital where he proposed to pay for medical attention for me. Leo Lindy then came on the scene and insisted that as it had happened near his restaurant I was his responsibility!

Incidentally, the outcome of this was that Leo Lindy did take care of me, but as I was making this American trip with Mr. and Mrs. Harry Green it was Harry and Alva who made themselves responsible for the surgeon's fee at the French Hospital in New York.

Never have an accident or be taken ill in the United States unless you have dollars for doctors, or good friends who will take care of you.

Another Lindy memory is of the time when he got me to go to the Parke-Bernet Gallery to bid for a painting on his behalf. I was to be prepared to go up to 100,000 dollars. On arriving at the Gallery I saw such notables as Edward G. Robinson, Ray Milland, and was stopped by Irving Berlin, himself a very great friend of Leo's, who gently reminded me that no Englishman could possibly have anything like 100,000 dollars to bid for a painting without awkward questions being asked by the Press and possibly even in the House of Commons.

I did not bid for the painting! Mrs. Lindy, like the wives of many great men, had much to do with her husband's success. She was an omnivorous reader, and was exceptionally grateful for my introducing to her the Gollantz Saga by Naomi Jacob.

Hy Heller, who is himself a powerful and colourful personality, is the right-hand man, and for some long time now has been the guiding spirit of Lindy's. He will carry on in the same tradition as he has been during the months of Lindy's absence.

## On Reflection



## GEORGIE WOOD'S COLUMN

*The Most Outspoken — And Fairest — In Show Business*

Gentle, warm-hearted Leo Lindemann—this great man portrayed, one might even venture to say, immortalized, by Damon Runyon as "Mindy" was with Walter Winchell, one of the founders of the Damon Runyon Cancer Fund, and for this alone will never be forgotten.

Hy Heller has not got the same world fame, nor do I think he would seek the same measure of publicity that was thrust upon his chief, but Lindy's will go on. The long lines of would-be-eaters will cause the stranger on Broadway to think he must be looking at a theatre instead of a restaurant, and a personality will still reign in Lindy's because Hy Heller has earned for himself a very warm place in the hearts of the famous and the phonies who go to make up the most famous restaurant clientele in the world.

Another reply to my early Christmas greeting is air-mailed by Owen McGivney whose son Michael now works for the Columbia Broadcasting System. This TV network is to spend one million dollars on a show to advertise the latest Ford car known as the Edsell. They can keep these super-spectaculars. I didn't see one in America that I would swap for Groucho Marx in "You Bet Your Life".

Last week I did very little TV looking-in.

It's such a good idea. It not only makes the programmes you see seem better but, like knocking your head against a wall, it's so lovely when you leave off!

### THE PASSING OF 'THE PERFORMER'

SO, AFTER FIFTY YEARS "THE PERFORMER" HAS CEASED PUBLICATION.

Certain variety agents did their best to save the paper which Fred Russell, O.B.E., helped to start, but the shareholders turned down their offer.

Those who are fond of coincidences—and who isn't?—might care to note the fact that the Managing Director at the time of the paper's demise was Fred Russell's son Russ Carr. The decline of "The Performer" dates from the time when I resigned from its Board of Directors and stopped contributing my "Spread it Abroad" column which was a feature of the paper for so many years. IN CASE MY ENEMIES MAKE CAPITAL OUT OF THIS LET ME SAY IN CAPITALS THAT I WAS NEVER VERY MUCH USE AS A DIRECTOR AND MY DEPARTURE AS THE PAPER'S COLUMNIST CANNOT BE CITED AS A REASON FOR THE PAPER'S DECLINE FROM THE HIGHEST DIVIDENDS OF ANY TRADE TO FRIGHTENING LOSSES.

The shares must, in the terms of the company's Articles of Association, be held by members of the Variety Artistes Federation, for "The Performer" was the Official Organ of variety's trade unionists. Surely there must be some way of saving this beloved journal?

What a sorry 95th birthday present this must have been for Fred Russell. I should have thought the V.A.F. could have found ways and means of running the paper which I feel sure has considerable goodwill. In the past fortnight I have heard Isidore Green and Frank Comerford, owner of THE STAGE, express genuine regrets on the loss of a friendly and valued competitor.

★ MARION McPARTLAND, renowned jazz pianist (she records for CAPITOL), left London this week for New York, where she is to open a 16-weeks' season at Hickory House.

Marion's spot in BBC TV's "6.5 Special" the other Saturday, was quite a highlight.

### POST EARLY FOR XMAS

I'M ashamed to admit it but for the past three years I've left it too late to send Christmas cards.

The festive season begins in June if you are connected with the RECORD MIRROR.

In the middle of collecting articles for the Christmas number the idea came of getting my greetings away. Then came the announcement of increased postal rates so I decided to get most of my cards off before October 1 and save money.

As it happens this turned out to be a good idea, which has already produced some interesting letters.

There is one from M. H. K. Fraser of Lawson Trout Publicity Ltd., of Birmingham. "Mickie" is a great journalist, and a lover of the theatre. He tells me that I wouldn't know Birmingham now. The Theatre Royal is a gaping hole. The area facing the Hippodrome and the old Empire Theatre is a devastated waste through which there is no faring without a map and compass.

From what remains of Smallbrook Street you can see the back of the Repertory Theatre and the Market Hall.

There is, so they say, going to be a slap-up new theatre on the Smallbrook Street Hill Street junction of the new ring road. And the Hippodrome will have its first pantomime on wood (the others were on ice!) with Beryl Reid and Reg Dixon in Tom Arnold's "Jack and the Beanstalk" this panto season. The Hippodrome has a capital young manager named John Avery who is very much liked by the Press. Derek Salberg goes strong at the Alexandra Theatre with a really fine repertory system. His pantomime is to be "Dick Whittington" with Sonnie Hale, Arthur Haynes, Baker and Douglas, and the Four Jones Brothers. That's a fine cast, even for the high standards of "Alex" pantomime.

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**BRUCE BRACE IS ON HOLIDAY IN VENICE. HIS WEEKLY SURVEY OF PEOPLE AND PLACES WILL APPEAR NEXT WEEK. HE WILL TELL ABOUT SOME OF THE INTERESTING PEOPLE AND PLACES HE SAW WHILST ON HOLIDAY.**

**BACK AGAIN IN ENGLAND AFTER HIS WHIRLWIND**

**12,000-MILES TOUR OF AMERICA, RM REPORTER A.H.**

**TELLS OF THE THINGS AND PEOPLE HE CONTACTED**

**BEFORE LEAVING THE FABULOUS FILM CITY**

**W**INGING MY WAY back across the States, and later the Atlantic with TWA after a lightning three weeks' tour of the U.S.A., I had a chance to view my 12,000 miles in retrospect. My last stop before Hollywood was the town of Kansas City, Missouri. A fine municipality it is, too, sporting a very wonderful music hall. Here recently played the touring version of the Broadway hit, "My Fair Lady" and in the Julie Andrew's rôle was England's Anne Rogers. Anne is the wife of Henry Hall's son, Michael who, incidentally, right now is making a name for himself in Hollywood's legit theatre.

Both Anne and hubby, Mike, created a fine impression here and staid critic Landon Laird, of the equally staid "Kansas City Star", was full of praise for these two forthright young ambassadors from Britain. Kansas City is almost the true centre spot of the United States and living nearby is former President, Harry S. Truman, whose home is in the small township of Independence, some ten miles away. They tell me he is an avid theatregoer, attends all "live" presentations in Kansas City . . . .

**LAUREL ON THE MEND**

**F**ROM KANSAS I headed west, arriving in Hollywood with the temperature well up in the 80's. I talked with Stan Laurel who nowadays lives at Malibu Beach. This great Lancashire-born comedy star is still somewhat stunned by the death of his great and equally famous partner, Oliver Hardy. I brought him the greetings and good wishes of all at the RECORD MIRROR—he reads it every week—and his pals, Georgie Wood,

the quarter century mark. To name just a few in this blissful category: the James Cagneys, the Pat O'Briens, the George Murphys, the Joel McCreas and the Robert Youngs. So you see, some of them are actually happily married . . . .

**FANTABULOUS HOLLYWOOD**

**WHAT A CITY IS HOLLYWOOD, UNDOUBTEDLY WITHOUT PEER ANYWHERE IN THE WORLD.**

**AH! I Can Tell You That—**

shrewd owners have coined a new word, **FANTABULOUS**; and that's just what they are . . . .

**PASSING THOUGHTS . . .**

**WHILST BEAUTIFUL JANET BLAIR** is over here getting ready to star in "Bell's Are Ringing", hubby producer, Nick Mayo, remains on Broadway to prepare for the famed 42nd street stage: "A Shadow Of My Enemy" . . . .

**JUST** how great the disc business is over there is hard to imagine. Most radio stations

**Mr. & Mrs. HENRY HALL, jr., —HOLLYWOOD FAVOURITES**

Norman Wisdom and Billy Marsh.

Stan, not in too good health of late, but now on the mend, was delighted to hear word of his pals back home . . . .

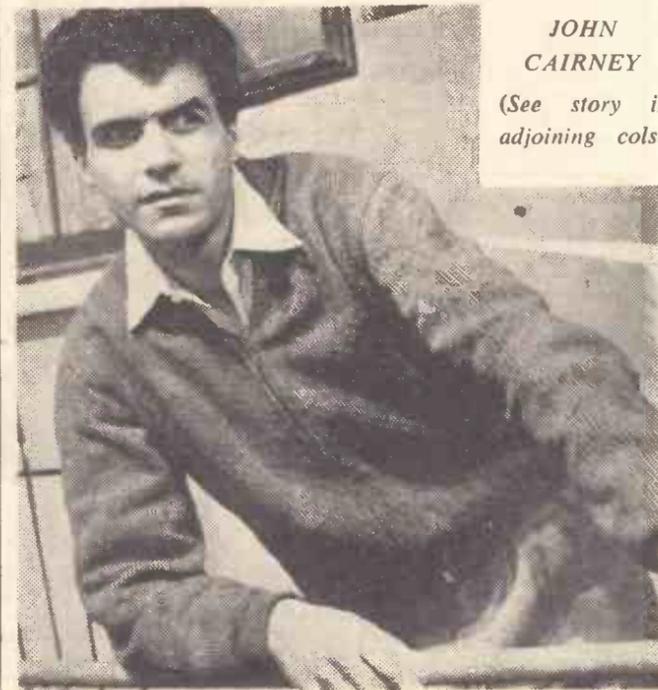
**FRANKIE BUYS GEORGE TELLS**

**R**IGHT NEXT TO THE famous Brown Derby Restaurant in Hollywood is a wonderful jewellery store owned by a gent who calls himself simply, Maurice. He has sold pricey trinkets to almost every big Hollywood name and he was telling me that one of his regulars is Frank Sinatra. Seems that Frankie boy likes to carry around with him a solid gold "St. Christopher" medallion with a cross of David engraved on the back. Frank (according to Maurice) often parts with these to close friends, phones for replacements . . . .

One of the big magazines here has been giving big space to tough guy George Raft's "Own Story". Raft has pulled no punches in the writing of it, telling how as a young man he was a gun toting consort of the underworld's big shots. He also reveals that he was at one time a ballroom gigolo with silent film heart-throb, Rudolph Valentino! These days George lives in a lush Beverley Hills apartment, just one block from the famous Wiltshire Boulevard. (Guess who his landlady is? . . . Joan Crawford).

**A FEW OF THE HAPPY-WEDS**

**T**OP ITEM of Hollywood's gossip circles is now, as always, who is divorcing who or marrying what? Not news, for instance, are the movie stars who stay happily married for around



**JOHN CAIRNEY**  
(See story in adjoining cols.)

**"GOON-ING" TO TOWN . . .**



Convalescing in the south of France after Asian 'flu', bronchitis and loss of voice, is **HARRY SECOMBE**. He and his wife Myra left for the Riviera over the weekend, whilst in London co-Goons **SPIKE MILLIGAN** and **PETER SELLERS** go on the trail of an even more horrifying epidemic—"SPON," in the first recording of the new series of the Goon Shows. Secombe was replaced by comedian Dick Emery, who did a really fine job of work in the show.

During rehearsals you should have seen our Dezo Hoffmann desperately trying to pin down Messrs. Sellers, Milligan and Emery in one spot long enough to get a picture . . . .

The quarter hour warm-up is almost as much fun as the actual show. On Sunday the audience at the BBC's Camden Town studios in London shrieked with delight when Spike on trumpet and Peter Sellers on drums joined Ray Ellington in a boisterous version of "When the Saints Go Marching In"!

Harry, by the way, hopes to be in the second of the new Goon Shows to be broadcast in the Home Service on Monday, October 7 (8.30 to 9 p.m.).

Pictures here, taken at last Sunday's rehearsals, show (above) **WALLACE GREENSLADE**, compère of the Goon Show, ordering **SPIKE MILLIGAN** to pull his socks up . . . **PETER SELLERS** (right) couldn't care less what's going on, nor does **DICK EMERY** (standing). On the left, smiling knowingly, is **CHARLES CHILTERN**, producer of the first six of the scheduled series of 24 Goon Shows.

Below . . . a jam session, with **RAY ELLINGTON**, on bongos, **PETER SELLERS** on drums, **SPIKE MILLIGAN**, trumpet, and orchestra-leader **WALLY STOTT** on clarinet.—R.M. Pictures.



**IS HE A FRANK SINATRA IN REVERSE? MEET JOHN CAIRNEY**

● **EVERYBODY** has followed and knows the fabulous success story of Frank Sinatra—the singer who had to make his name via the medium of 'pop' records before proving himself a first-rate dramatic actor in the film "From Here To Eternity."

Young Scottish actor John Cairney, steadily becoming known in films, may be a Sinatra in reverse. He has always been a singer at heart. He was offered an opportunity to have his voice trained in Italy, but turned it down because, with seven years already spent in studying, it was considered time young John earned his keep.

John appeared in musicals, was offered a major singing rôle in "Fanny" and "Zuleika," but had to refuse because of film commitments. He was given parts in the films "Ill Met By Moonlight," and "Miracle In Soho." It was these which influenced the Rank office in auditioning John for a major rôle in *Windom's Way* (as native leader of the villagers).

More about John Cairney on page 10.

**NEW GIRL SKIFFLER DOING WELL**

● **CHARLES McDEVITT** skiffle group has a concert next Sunday (October 6) at the Regal, Colchester, followed by a week at Sunderland Empire.

Reports say that Shirley Douglas, who recently succeeded Nancy Whiskey as McDevitt's vocalist, has settled in well with the group and is gaining many fans among those who hear her.

● **HARRY SECOMBE**, recovered from his recent nasty bout of 'flu and bronchitis, returns to "Rocking The Town" revue at Manchester Palace next week.

# GUY CAN HIT IT OFF WITH 'ROSIE'



## AND PERRY COMO HAS A SURE HIT, 'MARCHING BLUES'

ANOTHER WEEK of infinite variety turning up on the turntable.

Como's here to fight Hilton with his "Marching Along to the Blues," and Marty Robbins is rarin' to meet his British opposition on "Teenage Dream." Be interesting to see how Terry Dene faces up to the battle this side out.

Among the likely winners? GUY MITCHELL with a first-rate offering in "Call Rosie on the Phone" and Tommy Sands with his film hit "Let Me Be Loved."

Newcomers include diving champion Peter Elliott who joins the swim for Parlophone, and Columbia's skiffle group Jimmy Miller and the Barbecues.

### MAY BE LOVED HERE, TOO

#### TOMMY SANDS

"Let Me Be Loved"  
"Fantastically Yours"

(CAPITOL CL 14781)

TOMMY SANDS hasn't got away all that big as was expected over here. The States go for the boy heavily, however, and I'm not surprised if he keeps to the standard of his "Let Me Be Loved."

Tommy is the boy who actually sings this haunting theme for the film of "The James Dean Story." He takes it with a quiet assurance that is at once easy on the ear and compelling. An excellent side — certainly the Sands of Tommy should be running in with this performance.

The bottom deck, "Fantastically Yours," is a backing as anything would be with such a tremendous top half.

### THEY HAVE WARMTH

#### THE FIVE DALLAS BOYS

"Shangri-La"  
"By The Fireside"

(COLUMBIA DB 4005)

THE slick Dallas Boys reveal themselves to be a powerful bet on disc with this side for Columbia. "Shangri-La" is a number which won't need a great deal of pushing. And the Dallas Boys could find themselves a lucky group in the sales sector. I like the sound of them here. They've got a lot of warmth — and an understating accompaniment from Geoff Love.

A skater's waltz with plenty of jingles to warm up the coming Christmas sales, that's "By The Fireside." The boys are quite at home with this one too, make the most of the simple melody.

The dealers — and the public — should go for the Dallas.



### 'ROSIE' COULD BE A HIT

#### GUY MITCHELL

"Call Rosie On The Phone"  
"Cure For The Blues"

(PHILIPS PB 743)

GUY starts off in ear-catching fashion by speaking his first lines for "Call Rosie on the Phone." Once he's got your attention he slides into a good easy-beat ballad that has a lot of novelty value.

Jimmy Carroll gives Guy a slick backing for this slightly unusual item. I've a feeling that Guy may be a jump ahead of his competitors by coming out with this kind of number.

Could have a similar impact to his introduction of the "Singing the Blues" kind of songs. I'm TOP TWENTY TIPPING him anyway.

Country and Hawaiian flavours mix in "Cure For The Blues" which Guy takes surely on the reverse. Feminine chorus could have been dispensed with for my taste... rest of the side is simple and clear cut.

### CAN'T LOSE CLOONEY

#### ROSEMARY CLOONEY

"You Can't Lose The Blues With Colours"  
"That's How It Is"

(PHILIPS PB 744)

CLOONEY eases herself into a very interesting song under the just-as-interesting title of "You Can't Lose The Blues With Colours." The girl's in fine voice for this attractive lyric and she makes the most of the steady melody. Frank De Vol has given her an orchestral background of colourful pattern, too. He keeps switching his sounds to hold the interest all the way. I'd like to see Rosemary get her reward for this effort.

Not such a commercial entry, perhaps, on the reverse but a very smooth ballad all the same, which Rosie sings delightfully.

Joe Seymour's orchestra comes in to supply the backing on this side.

### SIZZLIN' HOT

#### JIMMY MILLER

"Sizzlin' Hot"  
"Free Wheelin' Baby"

(COLUMBIA DB 4006)

NEW to our record-hammered ears is Jimmy Miller and his Barbecues. Another home-grown skiffle group they fairly explode from Columbia's pastures with "Sizzlin' Hot."

Miller's lead voice isn't particularly new but some of the



gimmicky sounds on the disc are. Full marks to the engineers for the way they've opened this side up. Fast and furious—and sizzlin' hot. Jimmy and the Barbecues seem to have cooked up a winner.

Miller's "Free Wheelin' Baby" has a preacher sound about it which contrasts with the lyric most peculiarly! Again the skiffle sounds have been skilfully emphasised by the studio to produce a fast often intriguing effort.

### LIKEABLE VOICE

#### JOEL GREY

"Moonlight Swim"  
"Every Time I Ask My Heart"

(CAPITOL CI 14779)

"MOONLIGHT SWIM" introduces Joel Grey, who appeared in a comedy act at the London Palladium a year or so ago and who is the son of crazy band-leader Mickey Katz. And he is also — and this is more to the point — a likeable singer.

"Moonlight Swim" is a gay little novelty number with some Hawaiian undercurrents. Joel



takes it pleasingly while a chorus whistles along behind him.

The slow sentimental rock rhythm of "Everytime I Ask My Heart" gains in appeal from the Grey groove version. The one-time child actor has grown up with a mellow set of vocal chords and he uses them well while Jack Marshall supplies a very simple and fluent backing.

### MELODIOUS PIANISTICS

#### CARMEN CAVALLARO

"An Affair To Remember"  
"While The Night Wind Sings"

(BRUNSWICK O 5708)

THE FILM theme "An Affair To Remember" with its off-beat noises and rather odd haunting melody will only, I'm afraid, reach a restricted market.

Cavallaro's piano and orchestra treat it gently while a feminine voice murmurs the melody too (but no lyrics).

The flip places even more accent on the piano. More commercial in make-up "While The Night Wind Sings" is a zephyr of a melody.

Rippling and entertaining all the way — ideal material for background playing.

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

### HE ROCKS THIS 'GIRL'

#### FRANKIE BRENT

"Be My Girl"  
"Rang Dang Doo"

(NIXA N 15103)

FRANKIE BRENT, the man who left Freddie Bell's Bellboys to take up his Nixa solo contract shoots us a version of "Be My Girl" that has the real rock touch.

Some excellent guitar work is a strong feature of this chanting side. Brent is an uninhibited artiste — a fact which certainly suits the song.

Brent lets loose on the bottom deck with a furious mover. "Rang Dang Doo," (in case you're worried) happens to be a dance. At least the song says it's a dance. Personally, I think they just thought up the title phrase, then wondered what it meant.

### COINING IN ON THE ACES

#### FOUR COINS

"Shangri-La"  
"You Were The First In Line"

(PHILIPS PB 739)

I THINK I'd like the Four Coins even more than I do if they didn't remind me quite so much of the Four Aces. The rhythm here is the kind that the Aces have made their own, and the Coins don't seem averse to borrowing some of the harmonies favoured by the other team.

This apart, let me say that there's plenty to enjoy on this strum-a-da-strum side.

Loud cling-clang production on the turnover is very routine stuff. The Coins belt out the lyric about a girl who was first in line when they handed out the good looks.

### EXCITING 'BEATER'

#### MARTY ROBBINS

"Teenage Dream"  
"Please Don't Blame Me"

(PHILIPS PB 741)

WITH Ray Conniff's orchestra accompanying him, Marty Robbins again turns up singing two of his own compositions. Personally, I'd say that "Teenage Dream" is his best number and the best side he's sent us.

Humming chorus and guitars pack a very strong noise behind the soloist. There's an exciting sound altogether to this steady beater. Marty may not have made the sales grade here as yet — but look for this one to do it.

His mellow voice must remember the feel of "Please Don't Blame Me" — it's rather reminiscent of his "White Sport Coat." Not such a strong side, but a contented backing.

### RAY SOLOS IT WELL

#### RAY ELLINGTON

"Don't Burn Me Up"  
"Swaller Tail Coat"

(COLUMBIA DB 4013)

RAY ELLINGTON leaves his quartet behind him and takes the solo plunge with this Columbia cutting.

Eric Jupp batons the orchestral accompaniment for Ray while he pits his husky tones against the steady rocker "Don't Burn Me Up."

Ray gives it the stuttering, breathless treatment that so many artistes — a fact which certainly tune nowadays. Good enough of its kind, I suppose, but I'm somewhat doubtful of its Top Twenty chances.

"Swaller Tail Coat" is a familiar melody (the old folk item "Skip to my Lou"). I like its new dress. Ray wends a happy, husky way through the side, should have a steady seller here if not a sudden hit.

### MARCHING TO TOP TEN?

#### PERRY COMO

"Marching Along To The Blues"  
"Dancin'"

(RCA 1016)

COMO is rivalling his biggest British fan — Ronnie Hilton — with "Marching Along to the Blues" over here. And for my money, Perry's side is the big one.

He takes this one, typically, in his marching stride. While the drums, guitar and brass pound out the martial accompaniment Como goes on parade with a winner. I wouldn't be at all surprised to see him in the lists again with this one. In fact I'm making a TOP TWENTY TIP of it.

Guitar strums him into a neat novelty romancer on the flip. Como in velvet-husky voice as always and he enjoys himself with this out-of-the-rut offering. Hesitation gimmick adds to the likeable quality of the disc.

TWO STARS DESTINED FOR THE HIT PARADE!

## Ted Hockridge

"All at once you Love Her"  
"Shangri-la" N.15107

AND

## Gary Miller

"Year after Year"  
"The Moonraker's Song"

**nixa** N. 15106

THANK YOU ...

## RONNIE RONALDE

FOR YOUR WONDERFUL RECORDING OF

# A Bird Sings

(COLUMBIA DB 4003)

THE GABRIEL MUSIC CO.  
24 BRYANSTON ST., LONDON, W.1. TEL. 5467/8/9

**PROMISING START**

**PETER ELLIOTT**

"All At Once You Love Her"  
"To The Aisle"

(PARLOPHONE R 4355)

PARLOPHONE'S new singing discovery is former Olympic springboard star, the handsome Peter Elliott, also to be seen nightly in the lush floor show at the Pigalle in Piccadilly, London.

Now that he's dived into the deeper pool of discdom, Peter should do well. He's already had vocal experience in cabaret — now he's given a lush backing and the great "Pipe Dream" ballad "All At Once" for his debut.

Peter has an easy, attractive style. The voice itself is rather light but there's some power in reserve — at least that's the impression one gets. Choral assistance adds weight to a good side.

Big song from the States is the cling-clinging "To The Aisle." Nothing terribly new about the melody but the lyric has made an attempt at story telling.

Peter has no difficulty with the song at all. With a little more experience this is a boy to watch. When he develops a distinctive vocal personality he'll be away.



**SIZZLING SEX ON DISC**

**ILENE DAY**

"Come By Sunday"  
"Beat Up The Town"

(NIXA NJ 2019)

COLOURED singer Ilene ("Sunny") Day makes quite a bow for Nixa's jazz section with this coupling. I'm reviewing it here, because, although Ilene has a definite jazz base to her vocal style, this is going to go over well

**ANOTHER VERA 'NATURAL'**

**VERA LYNN**

"Across The Bridge"  
"If I Were You"

(DECCA F 10940)

FROM the Rank Organisation film comes the title tune "Across The Bridge." Lyric wanders from the film story, but Vera should worry about that!

Here she's been given a forceful song with chorus and excellent backing. The sense of urgency in accompaniment makes her firm treatment of the song stand out in remarkable fashion. One of her best disc performances.

The other side is the kind of ballad which Vera sings by second nature. An easy-flowing "advice" song which she puts over strongly, attractively and, of course, appealingly.

"If I were You," I'd take time to listen to this record.

**IDEAL 'BLUES' FOR MAX**

**MAX BYGRAVES**

"You Can't Lose The Blues With Colours"

"All At Once You Love Her"

(DECCA F 10937)

MAX BYGRAVES takes a shot at the Rosemary Clooney song "You Can't Lose The Blues With Colours" — and he's wise to do so, because this type of stage-strutting number seems to suit this comedian very nicely.

Chorus inject in the right places while Max has a happy time with a really colourful item.

On the other side Max switches to "All At Once" in the hope that his version may take a lion's share of the sales which are undoubtedly coming the way of this ballad.

Our Maxie sings it fairly attractively, but the number needs a better voice, to my way of hearing.

The song's not so easy to sing as it may sound. The disc therefore gets the 4-star rating on'y because of the "Blues With Colours" side.

**PRESLEY'S LATEST... ORDERS ALREADY EXCEED 100,000**

ELVIS PRESLEY'S NEW DISC—on the RCA label—with two of the numbers in his film "Loving You," "Party" and "Got A Lot of Livin' to Do," has crashed into the big-sellers. The Decca group, which now handles RCA, informs the RECORD MIRROR that already advance orders for over 100,000 records are on hand. "And the orders are still rolling in," said sales manager Beecher-Stevens.

The Presley vogue seems to be holding as firm as ever — Elvis has no less than four of his discs in the Top Ten!

**ROCK—AND BALLAD, TOO**

**LARRY PAGE**

"That'll Be The Day"  
"Please Don't Blame Me"

(COLUMBIA DB 4012)

YOUNG British rock vocalist Larry Page is attracting plenty of applause from theatre audiences at the moment. He gets a share of hand-clapping from me too for his rockin' of "That'll Be The Day." Pity is that Larry's doomed to lag far behind on this number.

It—and the honours—already belong to The Crickets.

On the flip Larry reveals, (to my surprise anyway), that he can also handle a steady moving ballad without a suspicion of rock 'n' roll.

And the singing voice here has a roundness which can do the Page boy a lot of good. The song "Please Don't Blame Me" may not have the winning look about it, but I think that Larry will get through before long.

**THIS COULD BE BIG**

**IVORY JOE HUNTER**

"Love's A Hurting Game"  
"Empty Arms"

(LONDON HLE 8466)

IVORY JOE has had nowhere such a frenzied following in this country as he has in the States — but he should worry; we've still been buying his rock songs from the mouths of other stars.

A Golden Disc man, Hunter comes up this time with an easy rocker in "Love's A Hurting Game."

His lazy, rasping voice fronts a muzzy knockity backing on this side and some femme voices fly around. A steady beating number, this one could climb very high.

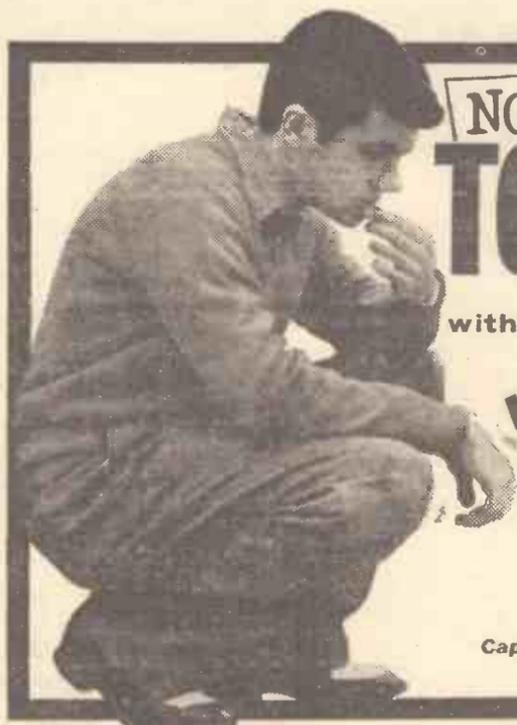
On the turnover he is led by chorus and organ into a number which I confess I thought would have been riding high here some time ago. "Empty Arms" is a natural slow rocker packed with sentiment. Joe's throaty rendering contrasts in an oddly effective way with the heavenly choir. Plenty of size here to complete a potent coupling.

in the pop market too. The girl has got the sound and the phrasing which could turn her into quite a star. The slick beat of "Beat Up The Town" contrasts effectively with the slow pulsating appeal of "Come By Sunday."

Here's sex-appeal on disc all right. While the vibes put in a club sounding accompaniment, Ilene gets close to the customers with a very fine treatment of a very fine old number. The girl knows how to style a song — and this one suits her style. Coincidentally: Ilene is also in the Pigalle floor show with Peter Elliott whose first disc is reviewed here, too.

**NEXT WEEK!**

**ANOTHER GREAT LONG PLAYING REVIEW FEATURE!**



**NOW ON SALE!!**

**TOMMY SANDS**

with the sensational new song he sings in the film

"The James Dean Story"

**'LET ME BE LOVED'**

b/w 'Fantastically Yours'

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**A DREAM FOR TEENAGERS 'NOSTALGIC' SIDE BEST FANS SHOULD LOVE THIS**

**TERRY DENE**

"Teenage Dream"  
"Come And Get It"

(DECCA F 10938)

WORKING very hard on stage and in the film studios right now, Terry Dene arrives with another version of a Marty Robbins' song. Marty wrote "A White Sport Coat" and Terry did nicely with that one.

He ought to tickle the fancy of his followers with his singing of "Teenage Dream." Terry's performance is more relaxed than his earlier sides.

Quick rocker on the other side is aided by the accompaniment from orchestra and chorus directed by Malcolm Lockyer. Plenty of the right kind of noises here from guitars and drum while Terry in the echo chamber chants happily.

**JOHNSTON BROTHERS**

"Seven Bar Blues"  
"I Like Music You Like Music"

(DECCA F 10939)

THE Johnston Brothers have a high-stepping song in the "Seven Bar Blues." Trouble seems to be that the item tends to get a little monotonous after awhile.

This despite the fact that the Brothers give it a lot of size. Whether it'll grow on the customers remains to be seen.

Rinky-tink opening to "I Like Music You Like Music" takes us back through the years. The 'twenties certainly seem to be having quite an influence on our music-makers right now. Muted trumpet, jingle piano and hand-clapping make the atmosphere quite nostalgic and the group fits in fine.

**JEFF CHANDLER**

"Half Of My Heart"  
"Hold Me"

(LONDON HLU 8484)

INTENSELY dramatic are the strings which open up "Half of my Heart" for Jeff Chandler. The film star should be used to such introductions for this is an extremely filmic arrangement of the screen song.

Chandler hasn't been spinning on our turntables for some time. His voice and technique have improved during the absence. Good deep quality here, and a chance to have his fans rushing the counters.

Romantic violins accompany the star on the turnover on which he renders a slow intimate number.

"Hold Me" has a slightly below average lyric but the thought that it's their Jeff singing the words ought to have the fans fainting. Not such a drawing card as the top deck, but all right for those who follow the star on screen.

**IS THIS THEIR TRUMP?**

**FOUR ACES**

"Half Of My Heart"  
"When My Sugar Walks Down The Street"

(BRUNSWICK O 5712)

LONG TIME no hit from the Four Aces.

Here they should be on a strong thing with the song from the "Jeanne Eagels" film, "Half of My Heart."

From a sweeping orchestral introduction, the Aces wait for their usual strum-a-strum lead, then move into the ballad firmly. Plenty of drama in their treatment. This is a colourful version of a song that deserves to be way up the tree before long.

Bottom deck mixes up the style of Charleston days with rock fashions. Result, strangely enough, is a cute side. The deliberate dating in parts is entertaining.

A side to make you smile and a good contrast to the ballad on top.

# Decca's Brilliant Opera Series:

## New Series Of Classical E.P's At Prices For All

● **FIRST RELEASE BY DECCA** of a new series of Classical Extended Play records is of famous Opera. It should produce widespread interest and deservedly big sales.

**THE RECORD MIRROR** has received this extraordinarily colourful and attractive package from the Decca Record Company, wholeheartedly recommends all its readers who are opera fans—and even those who are not but still enjoy good singing and good music handsomely performed—to make a point of visiting their respective dealers and request a hearing of these records.

Our opera expert, Frank Granville Barker, is quite enamoured with what he heard and confirms our opinion that this new series of classical EPs will command world-wide sales.

Each EP is encased in a magnificently-coloured sleeve; on one side is a brilliant photograph or drawing of the singer or scene concerned; on the other are informative descriptions of the opera.

The EPs are unbreakable; the reproduction of the singing and the accompanying orchestra absolutely flawless. Here is Opera for the Home in rich abundance. Price of each disc is 15s. 3½d. (this includes purchase tax) and we can think of no better gift for Christmas—or for any occasion of present-giving.

Here is a list of the releases, including the catalogue numbers, etc.

### PUCCINI (Tosca)

Act 1: Or tutto e chiaro  
Act 2: La povera mia cena  
RENATA TEBALDI (Soprano)  
ENZO MASCHERINI (Baritone)  
with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

VERDI (La Forza Del Destino)  
Act 2: Son giunta! . . . Madre pietosa Vergine  
Act 2: Il santo nome . . . La Vergine degli Angeli\*  
CEP 502

RENATA TEBALDI (Soprano)  
\*with CESARE SIEPI (Bass)  
with the St. Cecilia Chorus and Orchestra, Rome, conducted by F. MOLINARI PRADELLI

### PUCCINI (Madama Butterfly)

Act 1: Ed è bella la sposa? . . . Ecco! son giunto (a)  
Act 2: Il cannone del porto (b) CEP 503

RENATA TEBALDI (Soprano) with (a) GIUSEPPE CAMPORA (Tenor); GIOVANNI INGHELLERI (Baritone); PIERO DI PALMA (Tenor); (b) NELL RANKIN (Mezzo-Soprano) and the St. Cecilia Chorus and Orchestra, Rome, conducted by ALBERTO EREDE

### VERDI (Il Trovatore)

Act 1: Che più t'arresti? . . . Tacea la notte placida (a)  
Act 1: Tace la notte — Deserto sulla terra — Di geloso amor (b) CEP 504

(a) RENATA TEBALDI (Soprano) and LUISA MARAGLIANO (Soprano) (b) UGO SAVARESE (Baritone) and MARIO DEL MONACO (Tenor) and RENATA TEBALDI (Soprano) with the Grand Theatre Orchestra, Geneva, conducted by ALBERTO EREDE

### ROSSINI (Il Barbiere De Siviglia)

Act 1: All' idea di quel metallo (a & b)  
Act 1: Se il mio nome (a); Act 2: Dunque io son (b & c) CEP 505

(a) ALVINIO MISCIANO (Tenor) (b) ETTORE BASTIANINI (Baritone) (c) GIULIETTA SIMONATO (Mezzo-Soprano) with the Florence May Festival Orchestra conducted by ALBERTO EREDE

### VERDI (Aida)

Act 2: Fu la sorte dell'armi (a & b)  
Act 3: Ciel! Mio padre — Rivedrai le foreste (a & c) CEP 506

(a) RENATA TEBALDI (Soprano) (b) EBE STIGNANI (Mezzo-Soprano) (c) ALDO PROTTI (Baritone) with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

### MOZART (Le Nozze Di Figaro)

Act 1: Non piu andrai (a); Act 2: Voi che sapete (b)  
Act 3: E Susanna non vien . . . Dove sono (c) CEP 507

(a) CESARE SIEPI (Bass) (b) SUZANNE DANCO (Soprano) (c) LISA DELLA CASA (Soprano) with the Vienna Philharmonic Orchestra conducted by ERICH KLEIBER

### PONCHIELLI (La Gioconda)

Dance of the hours  
VERDI: I VESPRI SICILIANI: Overture CEP 508

THE LONDON SYMPHONY ORCHESTRA conducted by PIERINO GAMBA

### MASCAGNI (Cavalleria Rusticana)

Siciliana (a); Easter hymn (b)  
Ah, il signor vi manda (b & c); Brindisi (a) CEP 509

(a) MARIO DEL MONACO (Tenor) (b) ELENA NICOLAI (Mezzo-Soprano) (c) ALDO PROTTI (Baritone) with Chorus and Orchestra conducted by FRANCO GHIONE

### LEONCAVALLO (Pagliacci)

Act 1: Qual fiamma avea nel guardo . . . stridono lassu (a) and Vesti la giubba (b)  
Act 1: Un tal gioco (b); Act 2: No, Pagliacci non son . . . Finale (a & b) CEP 510

(a) CLARA PETRELLA (Soprano) (b) MARIO DEL MONACO (Tenor) with the St. Cecilia Chorus and Orchestra, Rome, conducted by ALBERTO EREDE

### VERDI (La Traviata)

Act 1: Brindisi and Un dì felice  
Act 1: Ah fors' e lui . . . Sempre libera CEP 511

RENATA TEBALDI (Soprano) and GIANNI POGGI (Tenor) with the St. Cecilia Chorus and Orchestra, Rome, conducted by F. MOLINARI PRADELLI

### PUCCINI (La Bohème)

Act 1: Mi chiamano Mimi; Act 2: Quando me'n vo'  
Act 3: Addio di Mimi . . . Addio dolce svegliare CEP 512

RENATA TEBALDI (Soprano) HILDE GUEDEN (Soprano) GIACINTO PRANDELLI (Tenor) GIOVANNI INGHELLERI (Baritone) MELCHIORRE LUISE (Basso Buffo) with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

### VERDI (Rigoletto)

Act 1: Questa o quella (a) and Caro nome (b)  
Act 1: Pari siamo Figlia! Mio padre! (b & c) CEP 513

(a) MARIO DEL MONACO (Tenor) (b) HILDE GUEDEN (c) ALDO PROTTI (Baritone) with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

### VERDI (Otello)

Act 2: Tue indietro, fuggi . . . Ora e per sempre addio and Era la notte . . . si pel ciel  
Act 3: Dio mi potevi scagliar; Act 4: Niumi ni tema CEP 514

MARIO DEL MONACO (Tenor) ALDO PROTTI (Baritone) with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

### BIZET (Carmen)

Act 1: Parle-moi de ma mère (a & b); Séguidille (c & b)  
Act 2: Torreador's song (d); Act 3: Voyons que j'essaie (c) CEP 515

(a) JANINE MICHEAU (Soprano) (b) LIBERO DE LUCA (Tenor) (c) SUZANNE JUYOL (Soprano) (d) JULIEN GIOVANNETTI (Bass) with Opera-Comique Orchestra, Paris, conducted by ALBERT WOLFF

### BELLINI (Norma)

Act 1: Meco all' altar di venere (a & b)  
DONIZETTI (Lucia De Lammermoor)  
Act 3: Fra poco a me ricovero . . . Tu che a Dio speigasti l'ali (sa) CEP 516

(a) MARIO DEL MONACO (Tenor) (b) ATHOS CESARINI (Tenor) with the St. Cecilia Orchestra, Rome, conducted by ALBERTO EREDE

## CYRIL CALLS AT THE R.M. OFFICE



ON MONDAY, October 21, at the Drury Lane Theatre, London, a three-week season of an unique and exciting group, The National Ballet and Dance Theatre of Israel will be presented. This appearance marks the Company's first visit to London. When on September 28 at The Hague they commence a European tour, they will be giving their first-ever performances outside Israel.

The Company was formed in 1949 to provide for the new State of Israel a Dance Theatre complementary to the already famous Habima Players and the Israeli Philharmonic Orchestra. Its creator, a remarkable Yemenite woman, Sara Levi-Tania, drew her artistes from the Yemenite immigrants recently

returned to Palestine. These peoples, noted for their beauty and vitality had dwelt in exile for 2,500 years in the South West corner of the Arabian Peninsula.

On repatriation, the Yemenites were eager to become integrated into the New Israeli Nation—they were, nevertheless, determined to retain their individuality and adhere as closely to their own rich tradition as possible. This dual ambition is strikingly reflected in the Company's repertoire where age-old inspirations are linked with modern forms.

In London there will be presented six items comprising modern Israeli dances and traditional works. Included in the latter will be the exciting and colourful dance-drama, The Queen of Sheba, the story of Solomon's festive celebration for the Queen where high spirits, gaiety,

## Israeli Ballet For London

love and jealousy prevail; and The Yemenite Wedding, the 2,500 year-old authentic chapter of Yemenite life and folklore. Costumes for these traditional works are magnificently hand-embroidered replicas of those originally worn.

The company having already established itself as an integral part

## SMILING STARS AT THE JACK JACKSON SHOW



UP ABOVE YOU SEE THREE of England's most popular vocalists—no need to identify 'em; you know they are TOMMY STEELE, RUBY MURRAY and MICHAEL HOLIDAY . . . they were in the Jack Jackson Show on ITV last Sunday and the smiles broke out right from the start of rehearsals till the end of the relay at 11 p.m.

A cheerier, more amicable atmosphere than that which prevails at the 'miracle studio' in Foley Street, London, W., it would be difficult to imagine. Read what 'The Green Man' has to say about it in the centre pages.

Picture on the left was taken at the offices of the RECORD MIRROR when popular Show-Band leader CYRIL STAPLETON paid the editor a visit and discussed his future plans. Right now Cyril is playing a series of concerts, backed by a strong variety company, at the biggest of the Odeon Cinemas.

—R.M. Pictures.

of Israeli's cultural life, received its strongest impetus in its struggle for International recognition when impresario Sol Hurok — who takes the company to New York following the English tour—expressed the belief that he had never in his long career seen a group of artistes with greater chances for a "smash hit".

After a three weeks' season at the Drury Lane Theatre, the National Ballet and Dance Theatre of Israel are scheduled to play for a week each as follows:

- Nov. 11 Royal Court, Liverpool.
- Nov. 18 Kings, Glasgow.
- Nov. 25 Opera House, Manchester.
- Dec. 2 Grand, Leeds.
- Dec. 9 Memorial Theatre, Stratford-upon-Avon.
- Dec. 16 Gaiety, Dublin.

**FOREIGN FARE, BY NIGEL HUNTER  
WILL BE BACK NEXT WEEK**

# THAT'S HAPPINESS

## ALMA COGAN

### HMV POP 392

#### FIRST BATCH OF BRITAIN'S TOP TEN SELLING RECORDS

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

**IMHOFS,**  
112-116 NEW OXFORD STREET,  
LONDON, W.C.1

**HENRY'S FOR RECORDS,**  
136 ST. MARY'S ST., SOUTHAMPTON

**MELODY MAKER,**  
11 & 17 LONDON ROAD, EDINBURGH

**LEVY'S, 142a MARYLEBONE ROAD,**  
LONDON, N.W.1

1. Diana Paul Anka (Columbia)
2. Island in the Sun Harry Belafonte (R.C.A.)
3. Love Letters in the Sand Pat Boone (London)
4. All Shook Up Elvis Presley (H.M.V.)
5. With All My Heart Petula Clark (Nixa)
6. Bye, Bye, Love Everly Brothers (London)
7. We Will Make Love Russ Hamilton (Oriole)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Last Train To San Fernando Johnny Duncan (Columbia)
10. That'll Be The Day The Crickets (Vogue-Coral)

1. Diana Paul Anka (Columbia)
2. That'll Be The Day The Crickets (Vogue-Coral)
3. With All My Heart Petula Clark (Nixa)
4. Last Train To San Fernando Johnny Duncan (Columbia)
5. Wanderin' Eyes/Man On Fire Frankie Vaughan (Philips)
6. Party Elvis Presley (R.C.A.)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Short, Fat Fannie Larry Williams (London)
9. Gold Mine In the Sky Pat Boone (London)
10. Wanderin' Eyes Charlie Gracie (London)

1. Diana Paul Anka (Columbia)
2. That'll Be The Day The Crickets (Vogue-Coral)
3. Wanderin' Eyes Charlie Gracie (London)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Island in the Sun Harry Belafonte (R.C.A.)
6. Love Letters in the Sand Pat Boone (London)
7. With All My Heart Petula Clark (Nixa)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. Remember You're Mine Pat Boone (London)
10. Bye, Bye, Love Everly Brothers (London)

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Love Letters in the Sand Pat Boone (London)
4. With All My Heart Petula Clark (Nixa)
5. Paralyzed Elvis Presley (H.M.V.)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. My Personal Possession Nat "King" Cole (Capitol)
8. Lucille Little Richard (London)
9. Bye, Bye, Love Everly Brothers (London)
10. All Shook Up Elvis Presley (H.M.V.)

**BAKERS, 161 HIGH ST., GILLINGHAM**

1. Diana Paul Anka (Columbia)
2. Handful of Songs Tommy Steele (Decca)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Wanderin' Eyes Charlie Gracie (London)
5. Love Letters in the Sand Pat Boone (London)
6. With All My Heart Petula Clark (Nixa)
7. Last Train To San Fernando Johnny Duncan (Columbia)
8. That'll Be The Day The Crickets (Vogue-Coral)
9. Island in the Sun Harry Belafonte (R.C.A.)
10. All Shook Up Elvis Presley (H.M.V.)

**RECORD CENTRE,**  
14 BARGATES, WHITCHURCH

1. Diana Paul Anka (Columbia)
2. Paralyzed Elvis Presley (H.M.V.)
3. All Shook Up Harry Belafonte (R.C.A.)
4. Wanderin' Eyes Charlie Gracie (London)
5. Puttin' on the Style Lonnie Donegan (Nixa)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Last Train To San Fernando Johnny Duncan (Columbia)
8. Island in the Sun Harry Belafonte (R.C.A.)
9. Handful of Songs Tommy Steele (Decca)
10. Jenny, Jenny Little Richard (London)

**SELFRIDGES LTD.,**  
OXFORD STREET, LONDON, W.1

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Island in the Sun Harry Belafonte (R.C.A.)
5. Paralyzed Elvis Presley (H.M.V.)
6. With All My Heart Petula Clark (Nixa)
7. That'll Be The Day The Crickets (Vogue-Coral)
8. Teddy Bear Elvis Presley (R.C.A.)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Bye, Bye, Love Everly Brothers (London)

**HAMILTONS,**  
WESTON ROAD, SOUTHEM-ON-SEA

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. With All My Heart Petula Clark (Nixa)
5. We Will Make Love Russ Hamilton (Oriole)
6. Handful of Songs Tommy Steele (Decca)
7. Jenny, Jenny Little Richard (London)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. That'll Be The Day The Crickets (Vogue-Coral)
10. Paralyzed Elvis Presley (H.M.V.)

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

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. That'll Be The Day The Crickets (Vogue-Coral)
4. All Shook Up Elvis Presley (H.M.V.)
5. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
6. Wanderin' Eyes Charlie Gracie (London)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. Paralyzed Elvis Presley (H.M.V.)
10. Man On Fire Frankie Vaughan (Philips)

**RECORD CENTRE,**  
2 NEW STREET, OSWESTRY

1. Diana Paul Anka (Columbia)
2. Handful of Songs Tommy Steele (Decca)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. Scarlet Ribbons Harry Belafonte (H.M.V.)
5. Last Train To San Fernando Johnny Duncan (Columbia)
6. Dark Moon Tony Brent (Columbia)
7. Paralyzed Elvis Presley (H.M.V.)
8. White, Silver Sands Don Rondo (London)
9. All Shook Up Elvis Presley (H.M.V.)
10. Tammy Debbie Reynolds (Vogue-Coral)

**THE MUSIC SALON,**  
448 HIGH ROAD, WEMBLEY

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. Love Letters in the Sand Pat Boone (London)
5. Remember You're Mine Pat Boone (London)
6. Handful of Songs Tommy Steele (Decca)
7. That'll Be The Day The Crickets (Vogue-Coral)
8. Any Old Iron Peter Sellers (Parlophone)
9. Party Elvis Presley (R.C.A.)
10. In The Middle Of An Island King Bros. (Parlophone)

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

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Water, Water/Handful of Songs Tommy Steele (Decca)
4. Wanderin' Eyes Charlie Gracie (London)
5. Love Letters in the Sand Pat Boone (London)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. With All My Heart Petula Clark (Nixa)
8. Teddy Bear Elvis Presley (R.C.A.)
9. Gamblin' Man/Puttin' on the Style Lonnie Donegan (Nixa)
10. We Will Make Love Russ Hamilton (Oriole)

## Aberbach Move To Belinda

**LEADING ALLEY** ITEM THIS WEEK comes from the Belinda Music stronghold on Charing Cross. As of Tuesday Aberbach Music operated from the Belinda premises. Connected up to now with Campbell-Connelly, Aberbach will carry on with the same personnel in Franklyn Boyd and Margaret Richardson.

First tune to be worked on from the new offices will be "Moonlight Swim," covered by Tony Perkins (the screen actor) on RCA, Joel Grey on CAPITOL and, representing the local contingent, Des O'Connor on COLUMBIA. Most recent Aberbach plugging has been on behalf of "Paralyzed" and "Fabulous." Belinda, in addition to its many Presley items from the film "Loving You," has Pat Boone's "Remember You're Mine" in the sellers and

Russ Miller, the preacher turned pop singer, HMVing on "I Sit In My Window."

**BERRY MUSIC'S** boss, Roy, introduces "What You've Done To Me" this week via a London etching by Micki Marlo and, as the label reads, "assisted by" Paul Anka. Gloria Lewis, Hammersmith Palais Party ATV singing competition winner, has covered the tune, also, for ORIOLE.

**DAVID "Essex" PLATZ** and **BENNY "Cromwell" LEE**, kept happy all summer with "Puttin' on the Style" and "Last Train to San Fernando," have a big new roster ready for the autumn with the latest Johnny Duncan Columbia effort, "Jig Along Home." The Vipers doing some more PARLOPHONE skiffing on "Homin' Bird" and, rounding off the heavy beaters, Lonnie Donegan's "I'm Just a Rolling Stone." In complete contrast and, as the urbane Platz points out, lest Essex and Cromwell be accused

of neglecting balladry, comes "Year After Year," nixa-ed by Gary Miller and U.S. represented by Johnny Mathis, Sylvia Syms, and Bobby Short. The U.S. vocalists have all waxed the tune on LPs. Lastly, there's Rosemary Clooney on "That's How It Is."

## THE TIN PAN ALLEY-GATOR

**BOURNE MUSIC** reports greatest "Mandoline Serenade" activity centre on the Norrie Paramor treatment. Unfortunately the tune doesn't get much standout plugging in Chaplin's "King in New York" film, so any success it will enjoy can be chalked up to the efforts of the publishing house and the various recordings.

**BOSWORTH MUSIC'S** **LEN MUNSIE** picked up a couple of tunes in the U.S. six or seven years ago and found his confidence, and patience, paying off last season when Pat Boone smoothed one of them, "I Almost Lost My Mind," into hitland. Now the second of the two Ivory Joe Hunter compositions, "I Need You So," has latched on to an Elvis Presley workover, and it looks as though

## THE TIN PAN ALLEY-GATOR

Len's judgment will be completely vindicated.

**"HANDFUL OF SONGS"** is a winner... it's British... and it's going up. Peter Maurice's Johnny

Gordon says so and a quick look at the chart proves the guy's right. Handout from P.M. circulated in the business dutifully notes that "it's also passed for M.W.Y.W." The very important "Music While You Work" sets a lot of feet tapping, and that's not bad for any tune! P.M.'s revival of "Gypsy In My Soul" is getting its share of turntable time, too, via an infectious Eve Boswell cut.

## THE TIN PAN ALLEY-GATOR

**ANYBODY WANTING** to compare notes with Len Edwards, Johnny Mathieson and Pat Williams in the future will have to hie themselves to 90 New Bond Street, London, W.

The Robert Mellin and Sherwin Music office is the latest to make the increasingly popular move to the other side of town and Denmark Street is minus one more publishing outlet.

**THE SONGWRITERS' GUILD** of Great Britain hold its first provincial meeting on October 7 at the Market Hotel in Birmingham. General Secretary Victor Knight will be the principal speaker, with musical columnist Hubert David in the chair. All interested in the writing of songs and light music are invited and since, these days, everybody and his brother stands a chance of getting a tune away via the right record, that means the ballroom of the Market Hotel will probably be jammed. Guild's spread of official interest afield of Shaftesbury Avenue is a healthy move and indicates awareness of the potential tunesmithing sources throughout the country.

SEE YOU LATER!

## Len Will Be Vindicated..

# JIG ALONG HOME

## BLUE, BLUE HEARTACHES

JOHNNY DUNCAN & THE BLUE GRASS BOYS

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# RECORD MIRROR SPOTLIGHT ON

## ● THAT'LL BE THE DAY

The Crickets (Vogue-Coral)

BUD HOLLY MAY BE REMEMBERED BY QUITE A FEW FANS ON THIS SIDE OF THE ATLANTIC FOR ONE OR TWO PROMISING BRUNSWICK RELEASES IN RECENT YEARS.

Now Bud is the leading light of the new group—The Crickets.

He has formed this instrumental and vocal team. American Decca has made no mistake in signing the group to a contract. In the States the Crickets have clicked—now with Vogue-Coral releasing them, they're clicking here too. Within a few days their recording of "That'll Be The Day" was strong enough to jump into the Top Twenty.

This week it moves upstairs into tenth place.

Another new name in the Ten which has been very favourable to "unknowns" this year.

# ONE TO WATCH

## ● UP ABOVE MY HEAD

Frankie Laine and Johnnie Ray (Philips)

A "NATURAL" OF COURSE... THE TEAMING OF PHILIPS' GREAT STARS JOHNNIE RAY AND FRANKIE LAINE SHOULD DELIGHT BOTH FAN LEGIONS AND MORE BESIDES. FRANKIE AND JOHNNIE OBVIOUSLY ENJOYED MAKING THIS DUET DISC.

Sister Rosetta Tharpe (quite a singer in her own right) wrote the number which the stars chant in the top side of this disc. And "Up Above My Head" gets a happy hand-clapping treatment from Ray and Laine. This is the side which has begun to attract attention first from the customers.

But there are many who will be buying for the turnover—"Good Evening Friends"; and more still who will be buying just to have Frankie and Johnnie together on the same record.

Not in the Twenty yet... but Watch it!

# L. P. Commentary

ONLY A SLIGHT SHUFFLE IN THE POSITIONS OF THE FIRST FIVE THIS WEEK—NOT AFFECTING FRANK SINATRA'S "A SWINGIN' AFFAIR" (CAPITOL) WHICH SEEMS SET FOR A LEADER'S RUN THAT MAY CHALLENGE THE RECORD OF "THE KING AND I".

Away from the leaders, Gisele Mackenzie got off to a happy start with her new RCA album that uses her name for the title. The talented musician-comedienne-singer has made a very good longplayer, and quite a number of customers have been quick to realise this.

Pat Boone is selling well, too, with his London selection of tracks—"Howdy". The Boone is booming on 78 and 33 with a vengeance just now.

Judy Garland's imminent appearance in London is helping her new Capitol release of "Alone". Some stores report this disc as their top seller of the week in the album field.

And Capitol's humourist, Stan Freberg, is also being snapped up by the collectors with his "Child's Garden of Freberg"—which is worth having even if only for the sleeve notes that Stan wrote himself.

Show discs... "At The Drop of A Hat" (Parlophone); "Grab Me A Gondola" (HMV); "Salad Days" (Orion) and "Free As Air" (Orion) are all maintaining a steady sale. They should be joined shortly on the returns by Nixa's cast LP from "Share My Lettuce".

WELFARE ELECTRICAL CO., LTD., 110 SUTTON ROAD, SOUTHCHURCH, SOUTHEAST-ON-SEA

1. Tammy Debbie Reynolds (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Jenny, Jenny Little Richard (London)
4. Last Train To San Fernando Johnny Duncan (Columbia)
5. With All My Heart Petula Clark (Nixa)
6. That'll Be The Day The Crickets (Vogue-Coral)
7. Paralyzed Elvis Presley (H.M.V.)
8. Love Letters in the Sand Pat Boone (Decca)
9. Stardust Billy Ward (London)
10. Handful of Songs Tommy Steele (Decca)

THE MUSICAL BOX,

457 WEST DERBY RD., LIVERPOOL, 6

1. Diana Paul Anka (Columbia)
2. All Shook Up Elvis Presley (H.M.V.)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Love Letters in the Sand Pat Boone (London)
5. Handful of Songs Tommy Steele (Decca)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Wanderin' Eyes Charlie Gracie (London)
8. Paralyzed Elvis Presley (H.M.V.)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. Stardust Billy Ward (London)
11. That'll Be The Day The Crickets (Vogue-Coral)

# THE WALTZ BALLAD OF THE YEAR— "BON VOYAGE"

Recorded By JANICE HARPER (H.M.V.) & RONNIE CARROLL (PHILIPS)

and TWO GREAT RECORDS

FROM THE COLUMBIA PICTURE "JEANNE EAGLES"

# "HALF OF MY HEART"

Recorded By FOUR ACES (BRUNSWICK) & JEFF CHANDLER (LONDON)

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SAVILLE BROS., 35/37 KING STREET, SOUTH SHIELDS

1. Diana Paul Anka (Columbia)
2. Paralyzed Elvis Presley (H.M.V.)
3. Handful of Songs Tommy Steele (Decca)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. With All My Heart Petula Clark (Nixa)
6. Wanderin' Eyes Charlie Gracie (London)
7. Island in the Sun Harry Belafonte (R.C.A.)
8. Jenny, Jenny Little Richard (London)
9. All Shook Up Elvis Presley (H.M.V.)
10. Love Letters in the Sand Pat Boone (London)

ROTHERY RECORDINGS, ORMSKIRK ST., ST. HELENS, LANC.

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Water, Water Tommy Steele (Decca)
4. Wanderin' Eyes Charlie Gracie (London)
5. Island in the Sun Harry Belafonte (R.C.A.)
6. All Shook Up Elvis Presley (H.M.V.)
7. Remember You're Mine Pat Boone (London)
8. Paralyzed Elvis Presley (H.M.V.)
9. With All My Heart Petula Clark (Nixa)
10. Love Letters in the Sand Pat Boone (London)

CLIFTONS, 109 PRINCES STREET, EDINBURGH, 2

1. Diana Paul Anka (Columbia)
2. Island in the Sun Harry Belafonte (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Handful of Songs Tommy Steele (Decca)
5. Last Train To San Fernando Johnny Duncan (Columbia)
6. Love Letters in the Sand Pat Boone (London)
7. All Shook Up Elvis Presley (H.M.V.)
8. Puttin' on the Style Lonnie Donegan (Nixa)
9. Wanderin' Eyes Charlie Gracie (London)
10. With All My Heart Petula Clark (Nixa)

WHITE & SWALES, 2 CROSS STREET, ALTRINCHAM

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Teddy Bear Elvis Presley (R.C.A.)
4. That'll Be The Day The Crickets (Vogue-Coral)
5. Water, Water Tommy Steele (Decca)
6. Love Letters in the Sand Pat Boone (London)
7. Rockin' Shoes King Brothers (Parlophone)
8. Jenny, Jenny Little Richard (London)
9. Paralyzed Elvis Presley (H.M.V.)
10. Island in the Sun Harry Belafonte (R.C.A.)

WEBSTER & GIRLING LTD., 211 BAKER STREET, N.W.1

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Wanderin' Eyes Charlie Gracie (London)
5. With All My Heart Petula Clark (Nixa)
6. That'll Be The Day The Crickets (Vogue-Coral)
7. All Shook Up Elvis Presley (H.M.V.)
8. Island in the Sun Harry Belafonte (R.C.A.)
9. Handful of Songs Tommy Steele (Decca)
10. Paralyzed Elvis Presley (H.M.V.)

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

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. All Shook Up Elvis Presley (H.M.V.)
4. Wanderin' Eyes Charlie Gracie (London)
5. Love Letters in the Sand Pat Boone (London)
6. Water, Water Tommy Steele (Decca)
7. Island in the Sun Harry Belafonte (R.C.A.)
8. Puttin' on the Style Lonnie Donegan (Nixa)
9. In The Middle Of An Island King Bros. (Parlophone)
10. Teddy Bear Elvis Presley (R.C.A.)

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

1. Tammy Debbie Reynolds (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Love Letters in the Sand Pat Boone (London)
5. Wanderin' Eyes Charlie Gracie (London)
6. Jenny, Jenny Little Richard (London)
7. Island in the Sun Harry Belafonte (R.C.A.)
8. All Shook Up Elvis Presley (H.M.V.)
9. With All My Heart Petula Clark (Nixa)
10. Short, Fat Fannie Larry Williams (London)

JOHNNIES, 500 FULHAM ROAD, S.W.6

1. Diana Paul Anka (Columbia)
2. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
3. Party Elvis Presley (R.C.A.)
4. Short, Fat Fannie Larry Williams (London)
5. Love Letters in the Sand Pat Boone (London)
6. Wanderin' Eyes Charlie Gracie (London)
7. Water, Water Tommy Steele (Decca)
8. Stardust Billy Ward (London)
9. Build Your Love Johnnie Ray (Philips)
10. Jenny, Jenny Little Richard (London)

EAGAN BROS., 3 & 5 HIGH ST., WICKFORD, ESSEX

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Wanderin' Eyes Charlie Gracie (London)
4. That'll Be The Day The Crickets (Vogue-Coral)
5. Last Train To San Fernando Johnny Duncan (Columbia)
6. Short, Fat Fannie Larry Williams (London)
7. With All My Heart Petula Clark (Nixa)
8. Honeycombe Jimmy Rodgers (Columbia)
9. In The Middle Of An Island King Bros. (Parlophone)
10. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)

PAISH & CO., 130 UNION STREET, TORQUAY

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Teddy Bear Elvis Presley (R.C.A.)
4. Wanderin' Eyes Charlie Gracie (London)
5. All Shook Up Debbie Reynolds (Vogue-Coral)
6. That'll Be The Day The Crickets (Vogue-Coral)
7. Love Letters in the Sand Pat Boone (London)
8. Party Elvis Presley (R.C.A.)
9. Water, Water Tommy Steele (Decca)
10. Island in the Sun Harry Belafonte (R.C.A.)

REGENT RECORD SHOP, 104 REGENT ST., LEAMINGTON SPA

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Love Letters in the Sand Pat Boone (London)
4. Water, Water Tommy Steele (Decca)
5. All Shook Up Elvis Presley (H.M.V.)
6. Wanderin' Eyes Charlie Gracie (London)
7. With All My Heart Petula Clark (Nixa)
8. Island in the Sun Harry Belafonte (R.C.A.)
9. Shiralee Tommy Steele (Decca)
10. Tammy Debbie Reynolds (Vogue-Coral)

BROWN'S RADIO, 258 BALDWIN'S LANE, BIRMINGHAM, 27

1. Wanderin' Eyes Charlie Gracie (London)
2. Diana Paul Anka (Columbia)
3. Fabulous Charlie Gracie (Parlophone)
4. Shiralee Tommy Steele (Decca)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. That'll Be The Day The Crickets (Vogue-Coral)
8. Teddy Bear Elvis Presley (R.C.A.)
9. Honeycombe Jimmy Rodgers (Columbia)
10. These Dangerous Years Frankie Vaughan (Philips)

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

1. Diana Paul Anka (Columbia)
2. With All My Heart Petula Clark (Nixa)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Stardust Billy Ward (London)
5. Wanderin' Eyes Charlie Gracie (London)
6. I Sit At My Window Jimmy Gavin (London)
7. All Shook Up Elvis Presley (H.M.V.)
8. I'm Gonna Sit Right Down Billy Williams (Vogue-Coral)
9. Whispering Bells Del Vikings (London)
10. Island in the Sun Harry Belafonte (R.C.A.)

NEWTONS THE RECORD SHOP, 237 STRATFORD ROAD, SHIRLEY, SOLIHULL, WARWICKSHIRE

1. Diana Paul Anka (Columbia)
2. Wanderin' Eyes Charlie Gracie (London)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. Love Letters in the Sand Pat Boone (London)
5. All Shook Up Elvis Presley (H.M.V.)
6. Last Train To San Fernando Johnny Duncan (Columbia)
7. In The Middle Of An Island King Bros. (Parlophone)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. We Will Make Love Russ Hamilton (Orion)
10. With All My Heart Petula Clark (Nixa)

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

1. Diana Paul Anka (Columbia)
2. Water, Water Tommy Steele (Decca)
3. Love Letters in the Sand Pat Boone (London)
4. Last Train To San Fernando Johnny Duncan (Columbia)
5. Wanderin' Eyes Charlie Gracie (London)
6. Paralyzed Elvis Presley (H.M.V.)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. With All My Heart Petula Clark (Nixa)
9. That'll Be The Day The Crickets (Vogue-Coral)
10. Party Elvis Presley (R.C.A.)

# 3 HIT SONGS YOU MUST HAVE

DEBBIE REYNOLDS **TAMMY** MACMELODIES

From the film "TAMMY"

TOMMY STEELE'S **A HANDFUL OF SONGS** PETER MAURICE

From the film "TOMMY STEELE STORY"

CHARLES CHAPLIN'S **MANDOLIN SERENADE** BOURNE

From the film "A KING IN NEW YORK"

MAURICE BUILDING, 21 Denmark St., W.C.2. TEM 3856

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Love Letters in the Sand Pat Boone (London)
4. Island in the Sun Harry Belafonte (R.C.A.)
5. With All My Heart Petula Clark (Nixa)
6. That'll Be The Day The Crickets (Vogue-Coral)
7. Paralyzed Elvis Presley (H.M.V.)
8. Love Letters in the Sand Pat Boone (London)
9. Stardust Billy Ward (London)
10. Handful of Songs Tommy Steele (Decca)

THE MUSICAL BOX, 457 WEST DERBY RD., LIVERPOOL, 6

1. Diana Paul Anka (Columbia)
2. All Shook Up Elvis Presley (H.M.V.)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Love Letters in the Sand Pat Boone (London)
5. Handful of Songs Tommy Steele (Decca)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Wanderin' Eyes Charlie Gracie (London)
8. Paralyzed Elvis Presley (H.M.V.)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. Stardust Billy Ward (London)
11. That'll Be The Day The Crickets (Vogue-Coral)

# TOP TEN SALES TALL

STILL NO SERIOUS THREAT TO THE FIRST THREE WITH PAUL ANKA, PAT BOONE AND JOHNNY DUNCAN HOLDING FAST AT THE HEAD OF THE TOP TEN.

But coming up fast this week was Charlie Gracie's London release of "Wanderin' Eyes" Parlophone's Gracie disc of "Fabulous" is selling, yet not well enough to get back into the lists—it is "Wanderin' Eyes" that the fans are going for. It's now definitely Gracie's biggest disc to date on this side of the Atlantic.

Debbie Reynolds improved, too, with her great film ballad "Tammy" (Vogue-Coral). The number has been moving steadily through the Twenty and looks like being a strong sure seller for quite a while.

Newcomer upstairs was the Vogue-Coral release of "That'll Be The Day" by the Crickets. The music-and-vocal group have not been heard here before... but they're certainly being heard by plenty of people right now!

INTO THE DOWNSTAIRS DEPARTMENT FOR THE FIRST TIME CAME PAT BOONE WITH HIS NEW RECORD—"REMEMBER YOU'RE MINE" (LONDON). PAT'S GOT ANOTHER SMASH HERE AND IT SEEMS SUR TO MOVE INTO THE UPPER TEN IN COMING WEEKS. FIRST TIME IN—AT IS A VERY GOOD SIGN.

Presley now has four records in the Top Twenty—his RCA release of "Party" swung in to keep "All Shook Up," "Paralyzed" and "Teddy Bear" company. He's now got two HMV discs and two RCA discs in the Twenty!

# THIS WEEK'S OUTS AND INS

● OUT GOES: "Paralyzed" by Elvis Presley (HMV) from 1 to 11.

● IN COMES: "That'll Be The Day" by the Crickets (Vogue-Coral) from 12 to 10.

HASLUCK'S, 4 LOZELL'S ROAD, BIRMINGHAM, 19

1. Diana Paul Anka (Columbia)
2. Island in the Sun Harry Belafonte (R.C.A.)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. With All My Heart Petula Clark (Nixa)
5. Remember You're Mine Pat Boone (London)
6. Love Letters in the Sand Pat Boone (London)
7. Handful of Songs Tommy Steele (Decca)
8. That'll Be The Day The Crickets (Vogue-Coral)
9. What Shall I Tell My Heart Fats Domino (London)
10. Teddy Bear Elvis Presley (R.C.A.)

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

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. With All My Heart Petula Clark (Nixa)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. That'll Be The Day The Crickets (Vogue-Coral)
7. Wanderin' Eyes Charlie Gracie (London)
8. Water, Water Tommy Steele (Decca)
9. Build Your Love Johnnie Ray (Philips)
10. Last Train To San Fernando Johnny Duncan (Columbia)

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

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. That'll Be The Day The Crickets (Vogue-Coral)
5. Short, Fat Fannie Larry Williams (London)
6. Party Elvis Presley (R.C.A.)
7. Paralyzed Elvis Presley (H.M.V.)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. Whispering Bells Del Vikings (London)

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

1. Diana Paul Anka (Columbia)
2. Last Train To San Fernando Johnny Duncan (Columbia)
3. Love Letters in the Sand Pat Boone (London)
4. Island in the Sun Harry Belafonte (R.C.A.)
5. Wanderin' Eyes Charlie Gracie (London)
6. Teddy Bear Elvis Presley (R.C.A.)
7. Handful of Songs Tommy Steele (Decca)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. All Shook Up Elvis Presley (H.M.V.)
10. With All My Heart Petula Clark (Nixa)

P. RHODEN, 19-21 HIGHER PARR ST., ST. HELENS

1. Diana Paul Anka (Columbia)
2. Wanderin' Eyes Charlie Gracie (London)
3. Water, Water Tommy Steele (Decca)
4. With All My Heart Petula Clark (Nixa)
5. That'll Be The Day The Crickets (Vogue-Coral)
6. Last Train To San Fernando Johnny Duncan (Columbia)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Remember You're Mine Pat Boone (London)
9. Paralyzed Elvis Presley (H.M.V.)
10. Bye, Bye, Love Everly Brothers (London)

WHYMAN'S, 1055 LONDON ROAD, THORNTON HEATH

1. Diana Paul Anka (Columbia)
2. Love Letters in the Sand Pat Boone (London)
3. Last Train To San Fernando Johnny Duncan (Columbia)
4. Island in the Sun Harry Belafonte (R.C.A.)
5. With All My Heart Petula Clark (Nixa)
6. All Shook Up Elvis Presley (H.M.V.)
7. Wanderin' Eyes Charlie Gracie (London)
8. Bye, Bye, Love Everly Brothers (London)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. That'll Be The Day The Crickets (Vogue-Coral)

SYDNEY SCARBOROUGH, UNDER THE CITY HALL, HULL

1. Diana Paul Anka (Columbia)
2. All Shook Up Elvis Presley (H.M.V.)
3. Love Letters in the Sand Pat Boone (London)
4. Handful of Songs Tommy Steele (Decca)
5. Island in the Sun Harry Belafonte (R.C.A.)
6. Paralyzed Elvis Presley (H.M.V.)
7. Last Train To San Fernando Johnny Duncan (Columbia)
8. Puttin' on the Style Lonnie Donegan (Nixa)
9. Tammy Debbie Reynolds (Vogue-Coral)
10. Bye, Bye, Love Everly Brothers (London)



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



**STEVE MARTIN  
BY THE FIRESIDE  
LET ME BE LOVED  
PL 746**

**FRANKIE VAUGHAN  
MAN ON FIRE  
WANDERIN' EYES  
PB 729**

**Rosemary GLOONEY  
COLOURS  
THAT'S HOW IT IS  
PB 744**

**JOHNNIE RAY  
BUILD YOUR LOVE  
STREET OF MEMORIES  
PB 721**

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



**FROM PHILIPS**  
*The Records of the Century*

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous 'Featherweight' Pick-up. (P0944)

**RECORD DEALERS'  
BEST  
SELLERS**

**EXCLUSIVE  
FEATURE**  
JOHN LEVER,  
52 GOLD STREET, NORTHAMPTON

- |                             |                               |
|-----------------------------|-------------------------------|
| 1. Diana                    | Paul Anka (Columbia)          |
| 2. That'll Be The Day       | Crickets (Vogue-Coral)        |
| 3. Love Letters in the Sand | Pat Boone (London)            |
| 4. All Shook Up             | Elvis Presley (H.M.V.)        |
| 5. Tammy                    | Debbie Reynolds (Vogue-Coral) |
| 6. Wanderin' Eyes           | Charlie Gracie (London)       |
| 7. Island in the Sun        | Harry Belafonte (R.C.A.)      |
| 8. Water, Water             | Tommy Steele (Decca)          |
| 9. Jenny, Jenny             | Little Richard (London)       |
| 10. With All My Heart       | Petula Clark (Nixa)           |

**LEYTONIA RADIO LTD.,  
788 HIGH ROAD, LEYTON**

- |                               |                               |
|-------------------------------|-------------------------------|
| 1. Diana                      | Paul Anka (Columbia)          |
| 2. Love Letters in the Sand   | Pat Boone (London)            |
| 3. Last Train To San Fernando | Johnny Duncan (Columbia)      |
| 4. All Shook Up               | Elvis Presley (H.M.V.)        |
| 5. Island in the Sun          | Harry Belafonte (R.C.A.)      |
| 6. With All My Heart          | Petula Clark (Nixa)           |
| 7. Handful of Songs           | Tommy Steele (Decca)          |
| 8. Tammy                      | Debbie Reynolds (Vogue-Coral) |
| 9. Any Old Iron               | Peter Sellers (Parlophone)    |
| 10. Wanderin' Eyes            | Charlie Gracie (London)       |

**SPINNING DISC LTD.,  
143a FORE STREET, EDMONTON**

- |                               |                            |
|-------------------------------|----------------------------|
| 1. Diana                      | Paul Anka (Columbia)       |
| 2. Water, Water               | Tommy Steele (Decca)       |
| 3. Love Letters in the Sand   | Pat Boone (London)         |
| 4. Last Train To San Fernando | Johnny Duncan (Columbia)   |
| 5. Remember You're Mine       | Pat Boone (London)         |
| 6. With All My Heart          | Petula Clark (Nixa)        |
| 7. Jenny, Jenny               | Little Richard (London)    |
| 8. All Shook Up               | Elvis Presley (H.M.V.)     |
| 9. Any Old Iron               | Peter Sellers (Parlophone) |
| 10. Island in the Sun         | Harry Belafonte (R.C.A.)   |

**McCORMICKS, 12 ROWALLEN PARADE,  
GREEN LANE, BECONTREE**

- |                               |                               |
|-------------------------------|-------------------------------|
| 1. Diana                      | Paul Anka (Columbia)          |
| 2. Love Letters in the Sand   | Pat Boone (London)            |
| 3. Last Train To San Fernando | Johnny Duncan (Columbia)      |
| 4. Paralyse                   | Elvis Presley (H.M.V.)        |
| 5. Any Old Iron               | Peter Sellers (Parlophone)    |
| 6. In The Middle Of An Island | King Bros. (Decca)            |
| 7. Handful of Songs           | Tommy Steele (Decca)          |
| 8. Wanderin' Eyes             | Charlie Gracie (London)       |
| 9. Jenny, Jenny               | Little Richard (London)       |
| 10. Tammy                     | Debbie Reynolds (Vogue-Coral) |

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

- |                               |                          |
|-------------------------------|--------------------------|
| 1. Diana                      | Paul Anka (Columbia)     |
| 2. Wanderin' Eyes             | Charlie Gracie (London)  |
| 3. Love Letters in the Sand   | Pat Boone (London)       |
| 4. Last Train To San Fernando | Johnny Duncan (Columbia) |
| 5. Water, Water               | Tommy Steele (Decca)     |
| 6. Bye, Bye, Love             | Everly Brothers (London) |
| 7. Wedding Ring               | Russ Hamilton (Oriole)   |
| 8. All Shook Up               | Elvis Presley (H.M.V.)   |
| 9. Build Your Love            | Johnnie Ray (Philips)    |
| 10. Paralyse                  | Elvis Presley (H.M.V.)   |

**STAR RECORDS,  
207 HOLLOWAY ROAD, N.7**

- |                                 |                            |
|---------------------------------|----------------------------|
| 1. Diana                        | Paul Anka (Columbia)       |
| 2. Love Letters in the Sand     | Pat Boone (London)         |
| 3. All Shook Up                 | Elvis Presley (H.M.V.)     |
| 4. That'll Be The Day           | The Crickets (Vogue-Coral) |
| 5. Last Train To San Fernando   | Johnny Duncan (Columbia)   |
| 6. Stardust                     | Billy Ward (London)        |
| 7. Paralyse                     | Larry Williams (London)    |
| 8. Whole Lotta Shakin' Goin' On | Jerry Lee Lewis (London)   |
| 9. Wanderin' Eyes               | Charlie Gracie (London)    |
| 10. With All My Heart           | Johnnie Ray (Philips)      |

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

- |                                  |                            |
|----------------------------------|----------------------------|
| 1. Diana                         | Paul Anka (Columbia)       |
| 2. Love Letters in the Sand      | Pat Boone (London)         |
| 3. That'll Be The Day            | The Crickets (Vogue-Coral) |
| 4. Water, Water                  | Tommy Steele (Decca)       |
| 5. With All My Heart             | Petula Clark (Nixa)        |
| 6. All Shook Up                  | Elvis Presley (H.M.V.)     |
| 7. Paralyse                      | Elvis Presley (H.M.V.)     |
| 8. Stardust                      | Billy Ward (London)        |
| 9. Wanderin' Eyes                | Charlie Gracie (London)    |
| 10. Whole Lotta Shakin' Goin' On | Jerry Lee Lewis (London)   |

- |                          |                                     |
|--------------------------|-------------------------------------|
| 9. Party                 | Elvis Presley (R.C.A.)              |
| 10. Good Evening Friends | Johnnie Ray/Frankie Laine (Philips) |
| Tammy                    | Debbie Reynolds (Vogue-Coral)       |

**COOPERS FOR RECORDS,  
340 HIGH STREET, CHATHAM**

1. Diana	Paul Anka (Columbia)
2. Love Letters in the Sand	Pat Boone (London)
3. Tammy	Debbie Reynolds (Vogue-Coral)
4. Island in the Sun	Harry Belafonte (R.C.A.)
5. Last Train To San Fernando	Johnny Duncan (Columbia)
6. Wanderin' Eyes	Charlie Gracie (London)
7. That'll Be The Day	The Crickets (Vogue-Coral)
8. With All My Heart	Petula Clark (Nixa)
9. Paralyse	Elvis Presley (H.M.V.)
10. Handful of Songs	Tommy Steele (Decca)
11. Little Darlin'	The Diamonds (Mercury)

**GLASGOW JAZZ CLUB,  
195-197 TOLLCROSS ROAD, PARKHEAD**

- |                               |                                       |
|-------------------------------|---------------------------------------|
| 1. Diana                      | Paul Anka (Columbia)                  |
| 2. Love Letters in the Sand   | Pat Boone (London)                    |
| 3. Bye, Bye, Love             | Everly Brothers (London)              |
| 4. Blue Ridge Round My Heart  | Betty Smith (Tempo)                   |
| 5. Tammy                      | Debbie Reynolds (Vogue-Coral)         |
| 6. All Shook Up               | Elvis Presley (H.M.V.)                |
| 7. Island in the Sun          | Harry Belafonte (R.C.A.)              |
| 8. In The Mood For Love       | Fats Domino (London)                  |
| 9. Last Train To San Fernando | Johnny Duncan (Columbia)              |
| 10. Passing Strangers         | Sarah Vaughn/Billy Eckstine (Mercury) |

**A. E. COOKE & SON,  
WESTGATE, PETERBOROUGH**

- |                       |                               |
|-----------------------|-------------------------------|
| 1. Diana              | Paul Anka (Columbia)          |
| 2. Paralyse           | Elvis Presley (H.M.V.)        |
| 3. That'll Be The Day | The Crickets (Vogue-Coral)    |
| 4. Island in the Sun  | Harry Belafonte (R.C.A.)      |
| 5. With All My Heart  | Petula Clark (Nixa)           |
| 6. Teddy Bear         | Elvis Presley (R.C.A.)        |
| 7. Tammy              | Debbie Reynolds (Vogue-Coral) |
| 8. Jenny, Jenny       | Little Richard (London)       |
| 9. Water, Water       | Tommy Steele (Decca)          |
| 10. Wedding Ring      | Russ Hamilton (Oriole)        |

**RECORD ROUNDABOUT,  
BARROWLAND, GLASGOW**

- |                               |                               |
|-------------------------------|-------------------------------|
| 1. Diana                      | Paul Anka (Columbia)          |
| 2. Love Letters in the Sand   | Pat Boone (London)            |
| 3. Last Train To San Fernando | Johnny Duncan (Columbia)      |
| 4. Wanderin' Eyes             | Charlie Gracie (London)       |
| 5. Tammy                      | Debbie Reynolds (Vogue-Coral) |
| 6. Island in the Sun          | Harry Belafonte (R.C.A.)      |
| 7. All Shook Up               | Elvis Presley (H.M.V.)        |
| 8. Bye, Bye, Love             | Everly Brothers (London)      |
| 9. With All My Heart          | Petula Clark (Nixa)           |
| 10. I'm Walkin'               | Fats Domino (London)          |

**T. PARTON, 718 ALUM ROCK ROAD,  
WARD END, BIRMINGHAM**

- |                                   |                               |
|-----------------------------------|-------------------------------|
| 1. Diana                          | Paul Anka (Columbia)          |
| 2. Wanderin' Eyes                 | Charlie Gracie (London)       |
| 3. Tammy                          | Debbie Reynolds (Vogue-Coral) |
| 4. That'll Be The Day             | The Crickets (Vogue-Coral)    |
| 5. Water, Water/Handful of Songs  | Tommy Steele (Decca)          |
| 6. Paralyse                       | Elvis Presley (H.M.V.)        |
| 7. With All My Heart              | Petula Clark (Nixa)           |
| 8. Build Your Love                | Johnnie Ray (Philips)         |
| 9. A Whole Lotta Shakin' Goin' On | Jerry Lee Lewis (London)      |
| 10. All Star Hit Parade           | Decca Stars (Decca)           |

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

- |                               |                               |
|-------------------------------|-------------------------------|
| 1. Diana                      | Paul Anka (Columbia)          |
| 2. Love Letters in the Sand   | Pat Boone (London)            |
| 3. Last Train To San Fernando | Johnny Duncan (Columbia)      |
| 4. Island in the Sun          | Harry Belafonte (R.C.A.)      |
| 5. With All My Heart          | Petula Clark (Nixa)           |
| 6. Handful of Songs           | Tommy Steele (Decca)          |
| 7. Wanderin' Eyes             | Charlie Gracie (London)       |
| 8. Tammy                      | Debbie Reynolds (Vogue-Coral) |
| 9. All Shook Up               | Elvis Presley (H.M.V.)        |
| 10. Bye, Bye, Love            | Everly Brothers (London)      |

**SUTTONS RADIO SERVICE,  
205 LORDSHIP LANE,  
TOTTENHAM, N.17**

- |                               |                          |
|-------------------------------|--------------------------|
| 1. Diana                      | Paul Anka (Columbia)     |
| 2. Love Letters in the Sand   | Pat Boone (London)       |
| 3. Remember You're Mine       | Pat Boone (London)       |
| 4. Last Train To San Fernando | Johnny Duncan (Columbia) |
| 5. Teddy Bear                 | Elvis Presley (R.C.A.)   |
| 6. Build Your Love            | Johnnie Ray (Philips)    |
| 7. We Will Make Love          | Russ Hamilton (Oriole)   |
| 8. Little Darlin'             | The Diamonds (Mercury)   |
| 9. Jenny, Jenny               | Little Richard (London)  |
| 10. Party                     | Elvis Presley (R.C.A.)   |

**McCORMACKS MUSIC LTD.,  
7 COWCADDENS ST., GLASGOW, C.2**

- |                              |                               |
|------------------------------|-------------------------------|
| 1. Tammy                     | Debbie Reynolds (Vogue-Coral) |
| 2. Diana                     | Paul Anka (Columbia)          |
| 3. Wanderin' Eyes            | Charlie Gracie (London)       |
| 4. Paralyse                  | Elvis Presley (H.M.V.)        |
| 5. Stardust                  | Billy Ward (London)           |
| 6. Island in the Sun         | Harry Belafonte (R.C.A.)      |
| 7. All Shook Up              | Elvis Presley (H.M.V.)        |
| 8. Blue, Blue Heartaches     | Johnny Duncan (Columbia)      |
| 9. That'll Be The Day        | The Crickets (Vogue-Coral)    |
| 10. Love Letters in the Sand | Pat Boone (London)            |

**THE MUSIC SHOP,  
64 SHEEP STREET, NORTHAMPTON**

- |                             |                            |
|-----------------------------|----------------------------|
| 1. Diana                    | Paul Anka (Columbia)       |
| 2. That'll Be The Day       | The Crickets (Vogue-Coral) |
| 3. Jenny, Jenny             | Little Richard (London)    |
| 4. Wanderin' Eyes           | Charlie Gracie (London)    |
| 5. With All My Heart        | Petula Clark (Nixa)        |
| 6. Love Letters in the Sand | Pat Boone (London)         |
| 7. Teddy Bear               | Elvis Presley (R.C.A.)     |
| 8. Humming Bird             | The Vipers (Parlophone)    |
| 9. Water, Water             | Tommy Steele (Decca)       |
| 10. Party                   | Elvis Presley (R.C.A.)     |

**Britain's  
TOP  
TEN**

WEEK ENDING 28 SEPTEMBER, 1957

- |      |      |   |
|------|------|---|
| Last | This |   |
| Week | Week |   |
| 1    | 1    | DIANA Paul Anka (Columbia)                          |
| 2    | 2    | LOVE LETTERS IN THE SAND Pat Boone (London)         |
| 3    | 3    | LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia) |
| 8    | 4    | WANDERIN' EYES Charlie Gracie (London)              |
| 4    | 5    | ISLAND IN THE SUN Harry Belafonte (RCA)             |
| 9    | 6    | TAMMY Debbie Reynolds (Vogue Coral)                 |
| 5    | 7    | WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)  |
| 6    | 8    | WITH ALL MY HEART Petula Clark (Nixa)               |
| 7    | 9    | ALL SHOOK UP Elvis Presley (H.M.V.)                 |
| 12   | 10   | THAT'LL BE THE DAY Crickets (Vogue Coral)           |

**THE 'SECOND TEN'**

- |    |    |   |
|----|----|---|
| 10 | 11 | PARALYSED Elvis Presley (H.M.V.)                      |
| 11 | 12 | JENNY, JENNY Little Richard (London)                  |
| 14 | 13 | TEDDY BEAR Elvis Presley (RCA)                        |
| —  | 14 | REMEMBER YOU'RE MINE Pat Boone (London)               |
| 19 | 15 | WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London) |
| 13 | 16 | BYE BYE LOVE Everly Brothers (London)                 |
| 20 | 17 | STARDUST Billy Ward (London)                          |
| —  | 18 | PARTY Elvis Presley (RCA)                             |
| 15 | 19 | SHORT FAT FANNIE Larry Williams (London)              |
| —  | 20 | IN THE MIDDLE OF AN ISLAND King Brothers (Parlophone) |

**BEST-SELLERS BY  
BRITISH ARTISTES**

- |    |    |   |
|----|----|---|
| 1  | 1  | LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)     |
| 2  | 2  | WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)      |
| 3  | 3  | WITH ALL MY HEART Petula Clark (Nixa)                   |
| 8  | 4  | IN THE MIDDLE OF AN ISLAND King Brothers (Parlophone)   |
| 4  | 5  | WE WILL MAKE LOVE Russ Hamilton (Oriole)                |
| 6  | 6  | GAMBLIN' MAN/PUTTIN' ON THE STYLE Lonnie Donegan (Nixa) |
| —  | 7  | ANY OLD IRON Peter Sellers (Parlophone)                 |
| 5  | 8  | SHIRALEE Tommy Steele (Decca)                           |
| 7  | 9  | WEDDING RING Russ Hamilton (Oriole)                     |
| 10 | 10 | MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)    |

**Best Selling Long-Players  
FIRST FIVE**

- |      |      |   |
|------|------|---|
| Last | This |   |
| Week | Week |   |
| 1    | 1    | A SWINGIN' AFFAIR Frank Sinatra (Capitol) |
| 3    | 2    | LOVIN' YOU Sound Track (RCA)              |
| 2    | 3    | TOMMY STEELE STORY Sound Track (Decca)    |
| 4    | 4    | KING AND I Sound Track (Capitol)          |
| 5    | 5    | OKLAHOMA! Sound Track (Capitol)           |

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MY PERSONAL  
POSSESSION**

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**'FACE IN THE RAIN'****'SPORTING LIFE'**

featuring NANCY WHISKEY



CB. 1386

45 &amp; 78 r.p.m.

**Dick Tatham At Finsbury Park Empire****TYPICAL, TOPICAL  
JIMMY WHEELER****CHIC MURRAY, DON FOX  
ALSO IN FINE FETTLE**

**I**T'S MISTER MUSIC HALL himself at Finsbury Park Empire this week: that down-to-earth, wide-of-girth, maker-of-mirth Jimmy Wheeler. Fidgetting with a delayed-action violin, glaring at the audience with the aggressiveness of a Hyde Park orator, he holds devastatingly forth in nasal, hectoring tones about the very latest events.

His quips about the government and UNO have the shattering impact of a beer lorry overturning. Also, he doesn't neglect a rearguard action against Nasser — if recent politico-military issues had depended on Jimmy Wheeler's tongue we should today control not only the Suez Canal, but the entire Middle East.

**'DEADPAN' SCREAM**

**SUPPORTING** Mr. Wheeler is a Scot named **CHIC MURRAY**. He comes on stage to close the first half—it's useful having a stage there, otherwise he would fall through into the basement. He gets a load of laughs from the audience (luckily there's an audience present, otherwise he would be talking to himself). His style is dry, subtle and deadpan, and there's shrewd timing in the way he speaks his lines (he prefers to speak them, as to transmit them by semaphore would take too long).

**DON FOX**, bending backwards with the energy of a salmon about to leap, lets rip with songs in his own explosive style. He is specially effective with the theme from the "Blowing Wild" film, and his newly waxed Decca number, "Be My Girl". A lively personable artiste, with a happy breezy flair—a zestful addition to Britain's world of entertainment.

Bill also includes some forthright humour from **Joe Church**; toponote trumpeteering from the sweater-clad **Murray Campbell**; slick impersonations by BBC favourites **Fayne & Evans**; novelty dancing by **Francois & Zandra**; and a clever novelty act, **Pupi & Pupi**.

Inevitably, **Jayne Mansfield** had a mention. Referring to her vital statistics, Mr. Wheeler remarked sagely, "That's not what we called 'em when I was a boy."

**LARRY ADLER AND  
'MY KIND OF MUSIC'**

**I**N "My Kind of Music" from the Bristol BBC-TV studios on Tuesday, October 9, **LARRY ADLER** presents 30 minutes of music representative of his own wide interests. His guests include **Leon Goossens**, oboe, the **Martin String Quartet**, who have recorded music written for Adler by **Gordon Jacob**, **Fredye Marshall**, blues singer, the **Alan Clare Trio**, a jazz group making their first television appearance, **Arthur Worsley** and **Charlie Brown**, his dummy, and **Shura Cherkassky**.

**FRANKIE VAUGHAN  
FOR '6.5 SPECIAL'**

**FRANKIE VAUGHAN** is star vocalist in BBC-TV "Six-Five Special" on Saturday, October 19. Programme also includes **Don Lang** and his **Frantic Five**, **The Vipers Skiffle Group**, **Murray Campbell** and his **Trumpet** and **Ronnie Keene's Orchestra** with **Freddie Mills**, **Josephine Douglas** and **Pete Murray**.

**STOP PRESS****RIC RICHARDS AT  
F. PK. EMPIRE**

**RIC RICHARDS**, the 22-years-old singer, former amateur boxing International (see **Dick Tatham's** story, page 3) is to appear at the **Finsbury Park Empire**, London, at both performances on Friday (4) deputising for **DON FOX** who, because of the Jewish Holy Days (Yom Kippur) has been granted leave of absence for this night.

**IN CHARGE OF  
JUDY'S BRITISH DISC**

**NORMAN NEWELL**, a. & r. manager for **EMI** has been appointed chief of production for the **JUDY GARLAND** recording she will make for **CAPITOL** on October 10, only a few hours after her arrival in London. **GEOFF LOVE** will be musical director. Titles of **Judy's** numbers have not been decided on yet, but on one side she will sing a brand-new song especially written for her which she will present for the first time when she opens at the **Dominion**, **Tottenham Court Road**, London, W.

**ERIC DELANEY ILL:  
OUT FOR A MONTH**

**BANDLEADER ERIC DELANEY** who was taken ill at his home in **Edgware**, **Middlesex**, last Tuesday, is still suffering from nervous exhaustion, has been ordered by his doctors to rest for at least a month.

**A HAPPY GET-TOGETHER AT A HAPPY SHOW**

The happy **Jack Jackson** show which 'The Green Man' saw in rehearsal at **Foley Street**, London, W., last Sunday and on which he comments in the centre pages—and page 16—gave **R.M.** cameraman **Douglas John** an opportunity to take this happy 'snap'. Left to right: **BERT WEEDON**, the guitarist (who accompanied **Tommy Steele** in his song); **TOMMY STEELE**; **RUBY MURRAY**; your editor **ISIDORE GREEN**; **KEITH DEVON**, the agent who has rocketed so many artistes to stardom; **VALERIE GREEN**, daughter of **R.M.** editor, and **DON HARPER**, 'the hot fiddler' from **Australia**.—**R.M.** Picture.

**CLOSE-UP OF A STAR MUSIC-MAKER**

This fine study of **Show-Band leader CYRIL STAPLETON** was taken by **Dezo Hoffman** during a visit by the popular conductor to the office of the **RECORD MIRROR**. Another picture on page 16.

**MUSIC ON  
THE HALLS**

**ENGAGEMENTS OF RECORDING ARTISTS, ETC., AT VARIETY HALLS WEEK COMMENCING OCTOBER 7.**

**The Carl Rosa Opera Co.:** Hippodrome, Bristol.

**Welsh National Opera Co.:** New Theatre, Cardiff.

**Larry Parkes and Betty Garrett;** **Norman Vaughan:** Empire, Chiswick.

**Stanley Dale's Skiffle Contest;** **The Vipers;** **Jlm Dale;** **Johnny Dallas;** **Jimmy Edmunson:** Palace, Leicester.

**Billy Eckstine;** **Terry Scott;** **Bob Hatch;** **Mack and Kirk:** Hippodrome, Manchester.

**Deep River Boys;** **Billy Stott;** **De Vere's Command Girls:** Hippodrome, Birmingham.

**The Smith Brothers;** **Jimmy Paige;** **Fred Harvey:** Alhambra, Bradford.

**Alma Cogan;** **The Tiller Girls;** **Bill Maynard;** **Howard Jones and Reggie Arnold;** **Vic Gordon and Peter Colville:** Empire, Finsbury Park.

**Bernard Delfont presents:** **Frankie Vaughan;** **The Fraser Hayes Four;** **Billie Wyner:** Empire, Glasgow.

**Shirley Bassey;** **Norman and Niki Grant;** **Jimmy James and Co.:** Empire, Leeds.

**Bernard Delfont presents:** **David Whitfield;** **Harry Worth;** **Audrey Jeans;** **Billy Dainty;** **The King Bros.;** **The Skylons:** Empire, Liverpool.

**Max Bygraves;** **Joan Regan;** **The Kaye Sisters;** **The Goofers;** **Clark Bros.;** **Page and Bray;** **Carsony and His Twin Bros.:** The London Palladium.

**Harry Secombe;** **Billie Anthony;** **Dior Dancers:** Palace, Manchester. **Johnny Duncan;** **Mundy & Earle;** **Frank Holder —** Empire, Nottingham.

**Allan Jones;** **Dorothy Reid:** Empire, Sheffield.

**Dave King;** **Hazel Gee Dancers;** **The Kordites:** King's, Southsea. **Chas. McDevitt and his Skiffle Group;** **Gillian and June;** **Victor Seaforth:** Empire, Sunderland.