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WEEK ENDING OCTOBER 26, 1957

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THE PAPER FOR ALL MUSIC AND SHOW BUSINESS FANS

AN ODE TO TOMMY

MY favourite singing personality is Tommy Steele and I am always making poems about him. I am sending one of them which I have especially written for Tommy Steele, his fans and readers of the RECORD MIRROR.

"Of pop singers America can boast many,  
But to me our Tommy Steele beats any,  
Tommy can play, act and sing,  
Not to mention his personality and zing.  
"He can sing ballads, calypso's and really digs rock,  
And to him only do most teenage girls flock,  
He'll do anything, sing anything, play anything you ask,  
To Tommy Steele nothing is a "I can't do it" task.  
"People like him 'cause he's nice, he'll do anything for a laugh,  
Another thing that Tommy did, he put Bermondsey on the map,  
His first year in show business has been a great success  
He may like his smoke, but thinks drinking an absolute pest.  
He's pleasant, likeable, thinks a day at home's a treat,  
He put British show business right back on its feet,  
He's successful, he's a hit, Yes Tommy's place is at the top,  
No! I don't think Tommy Steele will ever be forgot."

I would like to take this opportunity to congratulate Tommy Steele on his first wonderful year in show business; I know he'll celebrate many more.

I also wish you, the RECORD MIRROR, continued success.

SANDRA PETERS,  
12 Stokes Street,  
Clayton, Manchester 11.

OFF GO THEY TO THE U.S.A.

BILLY MARSH, WALLY PETERSON

OFF to America this week were agent BILLY MARSH and musical comedy actor-singer WALLY PETERSON, Billy will stay in the States for two weeks. Las Vegas will be his chief port of call. Object? To size up American talent for British show business and to effect an Anglo-American artistes exchange.

Wally, with five-year-old

daughter Roberta, has gone to New York to join wife Joy Nichols and whilst there will, as announced last week, set himself up in an office as accredited representative of the RECORD MIRROR. Watch out for his exclusive show-biz and music bulletins soon to be published in the R.M.

Incidentally, off to America on November 6, goes Keith Devon, well-known manager and agent. With him go Ruby Murray, for TV engagements there and Audrey Jeans for cabaret dates. Mrs. Devon will accompany the 'outfit'.



HE PORTRAYS JOE E. LEWIS — In Paramount's "The Joker is Wild," Frank Sinatra plays the lovable nightclub wit, Joe E. Lewis. Here he toasts the audience of a nightclub with one of Lewis' quips: "Here's one for the load."

TIME-AND SPACE- IS LIMITED

SO, PLEASE HURRY IF YOU WANT THAT GREETINGS IN OUR MAMMOTH ANNUAL NUMBER

WE MOST RESPECTFULLY "WARN" all intending advertisers for our Mammoth 132 PAGE Christmas and New Year edition (on sale the second week in December) TO FORWARD THEIR INSTRUCTIONS AND COPY IMMEDIATELY.

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this is **NOVEMBER 9** but please don't wait until this date. We don't want to be snowed under in one post.

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A SPECIAL FROM HOLLYWOOD

SINATRA SELECTS WHAT HE THINKS BEST HE CHOSE 'THE JOKER IS WILD'

HOLLYWOOD — Frank Sinatra, probably today's Number One money entertainer, has reached the stage where he can pick and choose the films he makes. If he doesn't believe in a story, all the money in Hollywood (a considerable portion of which he already possesses!) can't induce him to film it.

To the hundreds of propositions to make money offered him by sweating hucksters almost daily, he has a stock answer: "Who needs it?" Frank Sinatra has it made. He's been the route. He knows how they make it. He has made millions and tossed them away. He's been up. He's been way down, even out, in the opinion of many critics. But he's been way up again for a long, long time. No illusions has Frank Sinatra.

But Frank Sinatra has a brain as well as a voice. And when he's not before cameras, or nightclub patrons, or grinding out records, he's on a ceaseless search for story material.

STORY OF A MAN

LONG BEFORE IT WAS PUBLISHED, he came across a story in galley-proof form titled "The Joker is Wild," the biography, by Art Cohn, of Joe E. Lewis, America's most beloved nightclub wit; the darling of the boite and bottle set. It was a sad, even stark story, lightened from time to time with Joe's songs and priceless quips.

And it was a story that got Frank, not totally unlike Joe E. himself, where he lived. "It's the story of a man," Frank says. "There can never be a story more compelling than the story of man himself. I've had offers to do films of the lives of singers like Russ Columbo, and the lives of famous wits. Joe E. Lewis was and is a singer and wit, but in 'The Joker is Wild,' our picturization of him, we're depicting him as neither as much as we're depicting him as a warm, human being, with a life story that screams to be told.

"I HAD TO MAKE IT"

"IT WAS A HARD picture for me, because I'm not a funny man. It was doubly hard because Joe E. Lewis is very much alive, and has thousands of fans who would gladly boil me alive if I didn't do right by their Joe. But it was a picture I had to make, not only because I've loved the guy since I first met him in 1938, and because I wanted the film to be made with understanding and loving hands. I thought with a director like Charles Vidor, a fine cast and the production know-how of Paramount we could do the man and his story justice. The picture is now released. If I've done wrong by Joe, his fans won't be long in letting me know. That's when I'll be taking off for parts unknown. Even Australia, maybe."

"The Joker is Wild" has its British premiere at the Odeon, Leicester Square, London, next Thursday (31).

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# AT LAST! THE GOOD OLD MUSICAL COMEDIES ARE GOING ON LONGPLAY — WITH BRITISH SINGERS, TOO. AND THE RESULT IS MIGHTY PLEASING

AT LAST, AT LONG LAST, SOMEONE'S DONE SOMETHING ABOUT ANDY COLE.

Who's he? Please let me explain; I think it's a story worth the telling.

Long-time readers of this column will know some of the chapters, but—for the benefit of newcomers—I'll start from what was (for me) the beginning.

I used to knock around backstage quite a lot while "South Pacific" was on at Drury Lane—around 1952-3. Explosive topnotes would, in the "breaks", ring out from the male chorus dressing room. They came from Andy Cole.

Mention his name to anyone in the show at that time—Muriel Smith, Mary Martin, Wilbur Evans, Betta St. John, Peter Grant, Wally Peterson and the rest—and they'd say "Andy? Oh, yes! A terrific voice."

Anyone else in the business

## Joined The Show

### Band Singers

OFTEN PEOPLE WOULD SAY: "That Andy Cole you're always on about—heard him on the radio last week. I can't see what's so wonderful."

I used to try and explain "Look, Andy can let rip top notes like nobody's business. He has an F sharp, G, A flat, A natural, B flat, B natural, and even a top C. On the BBC you're lucky if you hear him sing an F. That's why he doesn't sound anything special. It's like buying a racehorse and putting it on a milk round."

Anyway, about a year ago I went down to the Paris cinema, in Regent Street, W., to watch the Show Band rehearse for a broadcast.

There I ran into a bloke named Wilf Johns, who some years ago had been with Vincent Tildesley's Mastersingers, an act remarkable firstly for its many broadcasts, and secondly for the fact that it managed to survive the year I was with it.

Wilf was now with the Show Band Singers. I mentioned Andy. Wilf said: "I know about him. Fine voice. Wonder if he'd like to join us?"

I said: "Why not ring him up and ask? I'll give you his number."

I did; then forgot about the matter.

Weeks later I heard Andy had in fact joined the Show Band Singers.

show at Clacton, Essex; but he still travelled to town once or twice a week for BBC work.

Switch now to NORMAN NEWELL, A. and R. chief of the EMI group (HMV, Columbia, Parlophone). Recently, he decided to do something I've been imploring the disc folk to do for ages: make longplays of the good old musical comedies, using some of our good young British singers.

## Norman Newell

### Gets To Work

He put "New Moon" first on schedule. He (wisely) chose Elizabeth Lerner as the soprano. Getting the right male voice wasn't so easy. Time started to get short. Then Rita Williams, who organises vocal choruses for all occasions, said, "How about Andy Cole?"

So Norman asked Andy up to the EMI offices, near London's Oxford Circus. Music director Tony Osborne played piano as Andy sang a few snatches from "Softly, As In a Morning Sunrise" and other melodies from the Sigmund Romberg classic.

"Fine!" agreed Messrs. Newell and Osborne. Andy was in! I'm glad to report the "New Moon" longplay was recorded without any problems, and the result is mighty pleasing.

I ran into Tony Osborne at the Judy Garland premiere. He told me: "It shook me. He came in to sing baritone stuff, and when I asked what his range was, he said (cool as you like), 'Bottom B flat to top B flat.' He certainly

# 'New Moon' Stars Shine



Running through their songs for the "New Moon" longplay (see story this page) are ANDY COLE (on the right) described by Dick Tatham as "The Vocal Powerhouse" and ELIZABETH LARNER, known to thousands for her singing in the stage production of "Kismet," and to millions for her frequent TV appearances. Man with the baton is music director TONY OSBORNE, whose brilliant arrangements and conducting added considerably to the success of the "New Moon" recording. — R.M. Picture.

## HEARING LANZA UNAMPLIFIED

HOW GREAT IS LANZA? We shall have a better chance to answer that question definitely when (as already reported) the turbulent tenor flies in for the Palladium TV show on November 10.

like, it's a worthy achievement for a singer to have created a mass following at a time when beat and bawl vocalists have been the rage. I've said all along that if and when Lanza does a concert tour

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

who heard him sing said much the same. Yet, despite all this, nothing much happened to advance him towards the big time. He stayed in the chorus first of "Pacific," then "King and I," then "Plain and Fancy," and all he did, apart from that, was one or two Sunday shows and the occasional broadcast.

## My First Article In The R.M.

WHEN, JUST ABOUT TWO YEARS AGO, I joined the RECORD MIRROR, I started (with full editorial approval) pressing Andy's claims. I have, for example, stated, "We have a young Caruso in our midst, but few people seem to realise it."

Funny the way it goes when you praise an artiste in print. Sometimes it triggers off a string of "dates." Other times, it arouses about as much interest as a glow-worm on Guy Fawkes night. With Andy, I regret, it was mainly the latter.

It was, I believe, early in 1956 that the BBC did something both helpful and strange. They put Andy in a series boosting British songs—"Our Kind of Music."

Well, work is work—that's why it was helpful. Why was it strange?

Because of this... Andy is a real vocal powerhouse. I've put on a Marlo Lanza longplay, and heard Andy sing through it, hitting all the top notes Mario sang—and one or two he didn't.

Yet the BBC featured Andy as a sort of all-round vocalist: a few good ballads like "To Love," "No-one Was There But You," and "I'm a Sentimental One"; a bit of beat stuff; a few hearty efforts, such as "Let's All Go To The Fair, Lads."

Good grief! Here was a surging, soaring voice being used on stuff that any average crooner could cope with.

# THE VOCAL POWERHOUSE GOES INTO ACTION ON 'NEW MOON' LP

With them, he did chorus work and numerous solos. He started, also, to be in demand for other work. He did everything from singing "Lay Down Your Arms" on TV to chorus work on a recording of "Carmen."

This summer he had a useful season as soloist in the pier

can sing, that young man. Record sounds wonderful."

As for Norman Newell's reaction, need I say more than that, on October 28, he's set aside a studio to record a longplay of Rudolf Friml's "Rose Marie." Soloists: Elizabeth Lerner and Andy Cole.

Key question: when you take away the amplification of the film and record studio, is there still a full-blooded voice left? By report, there is. But I'd like to hear for myself. So when Mario hits London, that'll be my main object.

Lanza's by no means a technically perfect singer. But I like him. He has tremendous emotional warmth. Also, he's done much to bring opera arias to millions who don't normally listen to opera. Say what you

of Britain, he'll prove the biggest draw of all the American visitors. This TV show should give a guide as to how accurate or otherwise that reckoning is.

NEW Philips recording artiste and former popular "Palais Party" TV singer STEVE MARTIN, is to branch out in variety on November 25. He will appear for a week at the Gaumont, Shrewsbury, in a bill which is headlined by Anne Shelton and Tommy Cooper.

## Calloway Also For 'St. Louis Blues'

CAB CALLOWAY, versatile innovator of the musical phrase, "hi-de-ho", has been cast in the important character role of Blade in Paramount's "St. Louis Blues", the W. C. Handy screen biography.

Calloway joins a cast headed by Nat "King" Cole, Pearl Bailey, Eartha Kitt, Ruby Dee and Juano Hernandez. The one and only Ella Fitzgerald is also in the film; she will sing a special arrangement of "Beale Street Blues".

Calloway, who became famous as a master of ceremonies at New York's Cotton Club, and as a band leader, won world renown several years ago when the U.S. State Department appointed him ambassador-at-large without portfolio and sent him abroad as the interpreter of "Porgy and Bess". He also performed in the Gershwin opera. He was "Sporting Life".

"St. Louis Blues" will be produced by Robert Smith, with Allen Reisner directing.

## NEW SONGS FOR TWO STARS

JAY LIVINGSTON and Ray Evans, Academy Award winning song-writing team whose "Tammy" is well up in the RECORD MIRROR'S Top Ten, after being introduced by Debbie Reynolds in the film of the same title, have been signed to compose songs for two more U-I pictures.

"The Magic Touch," which Esther Williams will sing in Raw Wind in Eden, has just been completed and they are composing a new number for Debbie Reynolds to sing in For Love Or Money, a romantic comedy.

SAMMY CAHN and HARRY WARREN have been signed to write the original songs for the forthcoming musical starring Jerry Lewis. The Lewis picture, tentatively entitled "Rock-a-bye My Baby," will go into production late this year.

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# Heh! How About Some More Scots On Glasgow's 'Six Five Special'?

WITH THE ADVANCE of scientific achievement, entertainment gradually becomes more and more magnificent! Nowadays it no longer astounds us that we can switch on the "telly" here in Scotland and see a programme that has come to us from Kirk O Shotts, via the midlands of England, from London, through Dover, received right across the channel from a station which got the programme from Paris that picked it up from some remote spot in central France.

morning were two of the temporary pick-up group! So they just called it a day and didn't open up that Sunday!

However, the club is back in form again and continued with its programme of the ECJM last Sunday and the bi-annual visit to Falkirk Jazz Club this Sunday. Next week (November 3) the visiting band will be Charlie Gall's Mainstreamers from Glasgow. Walter Jacobs' East Coast Jazzmen will be taking relief spot as usual.

HAVING DECIDED that being a lighthouse-keeper was too lonely a job, banjo-guitarist



Given the work of all those far-off operators and engineers, one expects from such a programme a French entertainment of a type not normally available in our own country. One would be astounded if all these marvels of science were put to work to transmit to us, from the depth of Europe, a film of Robert Wilson or Kenneth McKellar!

Put that way it seems obvious. But somebody in London doesn't agree.

For only the second time, the BBC's "Six-Five Special" is being broadcast from Scotland (on Saturday, October 26). All over Britain sets will be tuned in to receive, via a network of relays, a programme sent out some 500 miles from its usual home in London. One would naturally assume that the programme will cram in as much as possible of the local Scottish talent... no? Here is a list of the "Scots" who will be given the 500-mile opportunity.

Colin Hicks, his cabin boys, Freddy Mills, Don Lang, Neville Taylor, Josephine Douglas, Christopher Barber, possibly Shirley Bassey, Pete Murray, Otilie Paterson — and crammed in amongst these Sassenachs as though by afterthought—the sole representative of this country, the Black Diamond Skiffle Group. In a medley of turns from London, the Midlands, Wales, Ireland and Jamaica, just one solitary native act (and some unnamed jivers).

One is inclined to ask Miss Douglas, was your journey really necessary?

Of course, we all know these London producers. They think that north of Carlisle there's nothing but kilts and bagpipes. (Anyway, why not, in a Scottish "Six Five Special", include some kilts and bagpipes?) Well, may I inform the gentry who chose these items, that we have in this country adequate talent to fill such a programme without any importations.

We can supply bands, rhythm groups, rock singers, jazz combinations, blues singers and canaries of first quality. Possibly most of them haven't BBC-TV experience. But then how can they be expected to have when the Light Programme comes almost exclusively from England, and when it does condescend to travel to this country it brings its own talent with it.

## Flu Hits This Dundee Club

A WAVE OF MISFORTUNE hit the Dundee Jazz Club on Sunday (October 13) when the entire local band went down with the 'flu during the previous week. The manager tore round town making up a relief pick-up group, only to hear on the Friday that the visiting band couldn't make it as some of them were down with the flu. So also, by next

Dave Moody has returned to Dundee and will be sitting in with the club's own trad band. Trumpet Dave Fimister just finished his last leave and returned to Fort George, Inverness, en route to Germany, where he will finish out his time in the Army. Demob. in December or January will see him playing once more in Glenan Street!

## Another N.A. Purist Group

ANOTHER OUTFIT intending to play in the New Orleans (purist) style is now practically complete and taking up engagements. The Phoenix Jazzband, rising apparently from the ashes of both the Leuchars and the Royal Crescent purist combinations had its first public airing in Mahogany Hall last Saturday and plays a dance at Cowie (near Stirling) in hopes of a regular spot tomorrow (Friday, Oct. 25).

With banjo and bass still to be fixed—they are currently "borrowing" from other groups—the line-up is Duggie Lockhead, trumpet, Jimmy Abercrombie (ex-Farrie Forsyth) trombone, Dick Stroakes (ex-Leuchars) clarinet and Gordon Urquhart drums.

There was a tradband playing at Mahogany Hall last week led by another Leuchars-release, trumpet Alec Dalgleish. Also I'm waiting word of the changes in the Pasada—possibly to be starting at a new Sunday club. Seems the "purist" movement up here is once again in its "normal" state of flux!

A "DO-AS-YOU-PLEASE" contest is being held every Wednesday at the Sir John Wilson Town Hall in Airdrie. Heat winners last week were the

## 'SLAUGHTER ON 10th AVENUE'

## FILM WITH RODGERS MUSICAL BACKGROUND

UNIVERSAL-INTERNATIONALS "Slaughter On 10th Avenue," starring Richard Egan, Jan Sterling, Sam Levene, Dan Duryea and Julie Adams, is a tough and factual exposé of New York's savage waterfront wars. There hasn't been a drama like it since "On the Waterfront" and "The Naked City," the producers claim.

The film is showing till the end of this week in London at the Odeon, Tottenham Court Road, and Metropole, Victoria, and goes on general release on October 28.

The drama takes its title from the exciting Richard Rodgers' musical

## By C. P. STANTON

Downbeats Skiffle Group. Finals take place October 30.

GOOD FRIENDS of the Scottish Jazz world, the Southlanders, that popular coloured vocal group, have just made their first recording for Decca—having contacted Decca's A. and R. man when he and they were last in Glasgow. The plug side of the disc is the song "ALONE" and the record number is Decca F 10946.

PLAYING at the Empress Theatre all this week till Saturday (October 26) are The Black Diamonds Skiffle Group. With an appearance on BBC at the end of it, this is quite a week for Joe Gordon and company.

## Scottish Band OCTOBER Diary

- ARMSTRONG — 25/7 and 1-3, Royal Crescent Modern Jazz Club.
- BLACK DIAMONDS — 24-6, Empress Theatre; (also 26, BBC Six-Five Special).
- CAIRNS—26, White Craigs; 27, Hot Club; 2, White Craigs; 3, Hot Club.
- CHISHOLM—24, Castlemilk; 25, Cambuslang; 26-7, Larkhall; 31, Castlemilk; 1, Cambuslang; 2-3, Larkhall.
- DAVIDSON—2, Hughenden.
- EAST COAST — 25, Tech. College, Dundee; 27, Falkirk Jazz Club; 3, Dundee Jazz Club.
- FORSYTH — 26 and 2, Mahogany Hall.
- GALL—26, Woodend; 28, STV (Rock Spot only); 2, Woodend; 3, Dundee Jazz Club.
- KINGPINS—26 and 2, Q.M. Union, Glasgow.
- MILLER—26, 28 and 2, Gay Gordons Ballroom, Balloch.
- NOVA SCOTIANS — 26, White Craigs; 27, Condon Club; 1, Adams House, Edinburgh.
- PHOENIX — 26, Cowie.
- ROSS — 25, Sandyhills; 26, Broomhill; 1, Sandyhills; 2 Broomhill.
- SIMS—26 and 2, Partick Burgh, Lesser Hall.
- STOMPERS—24, et seq., METROPOLE THEATRE, GLASGOW (twice nightly). (Also at Stompers Club Sundays, 27 and 3).
- STATESIDE—27 and 3, Paisley Jazz Club.
- VERNON — 24, Masonic Hall, Riddrie; 25, Domestic Science College; 26, Clarkston; 27, Regency Club; 28, St. Andrew's Grand Hall; 30, Regency Club; 2 Tech. College; 3, Regency Club.
- WEST COAST — 1, Cameo Ballroom, Glasgow. (Note: Appearing with The Vernon Jazzband at St. Andrew's Hall, October 28, is the Chris Barber Band. Appearing at St. Andrew's Hall, October 30 and at Usher Hall, Edinburgh, October 31, is the COUNT BASIE ORCHESTRA).

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# COLIN HICKS

(Tommy Steele's 16 Years-Old Brother)

## CUTS FIRST RECORD

Here's an exclusive picture of him at the studios... NIXA believe his first disc will be a best-seller. —RM Picture

### Watch Out For Wee Willie Harris!

● SENSATION of PAUL LINCOLN'S packed-to-capacity concert at the Davis Theatre, Croydon, last Sunday was a character by the name of Wee Willie Harris. It was his first appearance at a concert. Twenty-four years old and hailing from the Elephant and Castle, London, Wee Willie Harris brought the house down with a unique routine of comedy, singing, instrumentalism and impersonations. "I've made another great discovery," said Paul excitedly.

# BELAFONTE

Mary's Boy Child  
Eden was just like this



RCA-1022

45/78

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## The Audience That Couldn't Walk Out On Them

LAST WEEK SAW ME, OF ALL PLACES, BEHIND BARS!

I accompanied Jimmy Wheeler, Gary Miller, Janet Brown and the Television Toppers to act as unpaid stage manager for the show they put on at Wormwood Scrubs Prison for 350 of the long term prisoners there.

We all reported at the grim gates of the jail at 5.30 p.m., with our two volunteer producers, Richard Afton and young Barry Lupino—both top boys in the television sphere. We were escorted to the recreation hall by Governor Hare and a posse of warders. As the huge iron gates slammed behind us Jimmy Wheeler gave out with: "Don't leave them open or it'll be draughty inside!"

The show itself over-ran its scheduled hour by 30 minutes. It was great to see shirt-sleeved Afton and Lupino assisting the prison inmates to manhandle the grand piano—presented to the Scrubs by the late Ivor Novello.

Jimmy Wheeler himself was the nearest thing they've had to a riot at this celebrated Government hospitality centre and Gary Miller had "the boys" handclapping to beat numbers. Lyric they seemed to like most was during Janet Brown's satire of Ruby Murray when she warbled: "Softly, Softly, Turn The KEY! . . ."

The beautiful toppers were a little dubious about possible reaction to their appearing on the prison stage in brief costumes, but they needn't have worried—the audience was extremely well-behaved.

After the performance Governor Hare entertained the artistes in the Officers Club and even this usually stern gentleman flashed a smile when Jimmy Wheeler cracked:

"Well, that's one audience that didn't walk out on us . . .!"

### HARRY'S HAPPY: SO'S HIS FILM

STREAKING LONDONWARDS Along the Brighton Road every night around midnight this week you'll spot a sleek "Thunderbird" with a chubby, smiling, young man behind the wheel. He's that lovable

AH!  
I Can Tell You That—

### LOOKS LIKE BEING SOME FILM!

I'M STANDING in the corner of shame this week on account of I told you last week that Terry Thomas's new M.G.M. picture, "Tom Thumb," will be made in Hollywood.

Tain't so. It's actually being made down Elstree way and from what I hear most of the cast, with the exception of brilliant Russ Tamblyn of "Seven Brides" fame, will be locals. I gather that this particular movie, a colour job on the style of the immortal "Wizard Of Oz," will fulfil a long cherished ambition of producer, George Pal. We shall see Terry playing a comedy type villain with Goon Peter Sellers, rôles which were originally envisaged for Laurel and Hardy. Other names I hear slated for this movie are Bernard Miles and that sparkling young Transatlantic funnyman, Alan Young. Sounds like the ingredients of a wonderful picture with a story tailor-made for a man equipped with the ingenious talents of George Pal . . .

### DOWN UNDER DOLL

SIPPED TEA THIS WEEK at the new Chelsea homestead of vivacious blonde Australian songstress, MEGGIE FITZGIBBON, currently earning much of the applause in cabaret at Winston's Club in London.

This lusty-voiced lass from Melbourne first came our way just over four years ago after departing from her regular profession of those days . . . a dental nurse.

She was telling me how she got her break into Australian showbiz. It happened one day that the unconscious patient in the chair recovering from an extraction was a well-known Australian impresario. Meggie, who happened to be singing whilst preparing the mouthwash for the patient, did not realise that he had regained his senses and was sitting up in the chair listening with avid interest to her vocal talents.

Result: Meggie swapped the dental forceps for a microphone. Should some bright A & R man be looking for a really peppy voice to wax . . . here it is. A.H.

★ COLIN HICKS, a fresh-faced youngster of 16, has cut his first record, a rock-'n'-roller "Wild Eyes and Tender Lips."

Photographer Dezo Hoffman and yours truly attended the NIXA session at IBC Studios last Thursday.

Frankly, r & r isn't my glass of orangeade, and the only reason I put in an appearance at Thursday's session was because I liked young Colin.

First time I met young Mr. Hicks was at brother Tommy Steele's housewarming party. Colin had just left the navy, sported an even wilder haircut than Tommy could ever boast of! But under that mop shone a well-scrubbed and honest young face.

Nowadays the hairstyle is subdued, the near-Teddy boy outfit swapped for well-cut slacks, sweater and Italian shoes.

Blue-eyed Colin kicks off his first variety tour soon, topping bills at Moss Empire Theatres.

He opens the week after next at Sunderland Empire, the theatre where Tommy made his variety debut.

The schedule does not include Liverpool—to Colin's disappointment.

"Nobody seems to like Liverpool, except the natives, and me! Half the boys on my ship were Scoucers, and whenever we docked there they took me everywhere with them. In fact it was a Dingle boy who persuaded me to get a guitar and sing."

Colin is a well-travelled young man. He's been to South Africa, and all over the Caribbean. His favourite port of call: St. Thomas in the Virgin Islands.

"First time I get a holiday and I've saved enough money, I'm off to St. Thomas—it's the most wonderful place in the world."

### MERRY NOLAN'S

## Musical Merry Go Round

(Next to Liverpool, of course!)

By the looks of things it'll be a long time before you get that holiday, Colin.

### JOHN RICHARDS PAYS A CALL

★ FOLLOWING MY REMINISCING a few weeks back, HMV's newest ballad singer John Richards phoned me. He wanted to come along to the office to see if he could remember me. The following day he and actor friend Ronan O'Casey came round for coffee: Needless to say I've changed somewhat since my 12th birthday.

Canadian born Ronan met Dubliner John when he came from Canada to join the famous Gate Theatre. Both young men eventually came to London; it was only then that Ronan heard John sing. He was sufficiently impressed to call in the opinion of composer-conductor Phil Green who agreed with Ronan's verdict.

Five months' hard training followed, and an audition with HMV's Wally Ridley arranged. Result, John's recording of "Let Me Be Loved" was released by that company.

Ronan himself has just begun rehearsing for "The Kidders," a new play opening at the Arts Theatre on November 11.

Wife Louie Ramsey, who was prevented by illness from going into the original "For Amusement Only", is looking forward to rehearsing for the brand-new edition of the show. Unfortunately for Louie, however, the current production remains so successful that rehearsals for the new version have been persistently postponed.

After months of near-paralysis, and having to learn to walk all over again, the courageous Louie is ready and rarin' to go, so let's hope current negotiations for an

ITV series come to fruition quickly, and give this talented young musicomedienne a chance to show her mettle.

### GORDON, JANET MEET AGAIN

★ THERE was a happy reunion in the foyer of the Dorchester Hotel, London, last week. Composer-conductor Gordon Jenkins, with the Judy Garland Show, arrived for dinner, was greeted by a warm hug from a very lovely young woman, cinema actress Janet Blair.

Gordon, who is to be credited for planting Janet's feet on the road to success, hasn't seen his discovery since then, when she was eighteen. Now, some 12 years later Janet is an established star of stage and screen, is now rehearsing for "The Bells are Ringing", due to open soon at the London Coliseum.

### TREAT FOR KING COLE FANS

★ IF YOU'RE A NAT COLE fan CAPITOL have a treat in store for you in the form of an E.P. they're releasing next Friday.

Titles "Around the World", "Fascination", "An Affair to Remember" and "There's a Gold Mine in the Sky", have never been recorded by Nat on singles. Fabulous backing by the incomparable Nelson Riddle.

### MEMORIAL SERVICE FOR FRED RUSSELL, O.B.E.

ON Tuesday next (October 29) at 11.30 a.m., a Memorial Service to the memory of Fred Russell will be held at St. Martin-in-the-Fields.

The service will be conducted by the Vicar, the Rev. Austen Williams.

**H**ARPENDEN IS A SMALL township in Hertfordshire. You pass by it on the main road northwards. It is probable that, apart from admiring the fresh country on each side of it, you will never notice it in your journeying. I never did.

That was before I was invited, quite recently, to talk about jazz to the Harpenden Jazz Society, once known as the Harpenden Rhythm Club. I had myself a ball out there . . .

For Harpenden is much more than an obscure settlement on the London Road — it is a significant and lively part of the jazz scene in this country. It is one of the few places I know which boasts, quite reasonably, of a REAL jazz club.

There used to be a time, long, long ago, when a rhythm club was a centre for jazz collectors, for intelligent enthusiasts. Then the revivalist movement swept most things away. The recitalist with his controversial script and recorded illustrations. The gathering of collectors, armed with rare "swoops", exchanging drinks and discs with equal enthusiasm. The intent audiences sitting in front of a gramophone, tapping, nodding and making notes on old envelopes or in little red books. The beery interval and the jam sessions afterwards which amused the few who expressed their feelings in beating unoffending chairs or tootling innocent instruments in unending versions of the Blues, of "Honeysuckle Rose" and "Lady Be Good."

### NO 'SKIFFLERS' IN THOSE DAYS!

**M**OST COLLECTORS LEARN a great deal from their weekly visits to the local rhythm club. Jazz fans were fewer, much more intense and far better read than today. They talked learnedly about Red Allen, Sonny Boy Williamson, Big Maceo, George Mitchell, Luis Russell, Benny Moten, Fletcher Henderson, Coleman Hawkins, Bix, Red Nichols, Bessie, Joe Smith, Big Charlie Green and the inimitable Louis. There were no band fans, no vociferous "supporters," no Skifflers, no "Trads" and "Mods."

And because of that, it was a vital, invigorating era. To tell the truth, it was a time I had almost forgotten—until my old friend Ken Lindsay, acting as Programme Secretary, escorted me into the exclusive circle out in Harpenden.

The success of this extremely friendly, enthusiastic Jazz Society is all the more surprising and delightful because of the persistent failure of every well meaning spirit who has tried to promote a similar club in the heart of London. Out of eleven million souls, in the midst of an unparalleled popularity in jazz music, no one has yet managed to organise even one successful record recital club!

There were times, too, when I was concerned with a few of these abortive attempts. The Wilcox Brothers once invited me to give a series of short recitals at their thriving London Jazz Club. I was given the interval to work—and usually to an empty hall. They could have been forgiven if it had only been me they happened to dislike, but the truth was that the members of the major "live" jazz club in Britain preferred Humphrey Lyttelton, Mike Daniels and the Christie Brothers Stompers to Jelly Roll, George Lewis, Louis, Bessie and Oliver. My own part in the proceedings I kept to an absolute minimum.

### FAILURE

**I** CAN REMEMBER the No. 1 Jazz Club which met weekly at a dingy pub near the top of Windmill Street, London. There the Colyers conceived their idea of forming the first Crane River Jazz Band. It eventually closed down through lack of support, despite continual publicity given by a number of magazines and writers. Owen Bryce, George Webb and I all tried to run recital clubs in South East London. Once upon a time a few collectors promoted a club

which featured every famous critic and musician in a brilliant series of recitals—all to the same end—and the fact that the club was held close by Leicester Square on the very threshold of the tube station, easy of access and right bang in the centre for enthusiasts living in the outskirts made no difference. It had to close in the end.

Last year I tried again, presenting free record recitals once a fortnight at the Mitre in St. Martin's Lane with the emphasis on the music and the latest jazz releases. After a time it just

# HAIL, HARPENDEN!

## A SIGNIFICANT PART OF THE BRITISH JAZZ SCENE

BY

JAMES ASMAN



**VISIT TO JAZZLAND—No. 3**  
Rampart Street Paraders, "The Sheik of Araby"/Louis Armstrong All Stars, "Long Gone"/Benny Goodman Quartet, "Everybody Loves My Baby"/Teddy Wilson Orchestra, "I Must Have That Man"/Count Basie Orchestra, "Little White Lies"/Duke Ellington Orchestra, "I Like the Sunrise"/Erroll Garner, "Stompin at the Savoy"/Dave Brubeck Quartet, "A Fine Romance."  
PHILIPS BBR.8098.

**ONE** OF those inglorious medleys of previously issued jazz items, ranging from the smooth, sophisticated Dixieland of the Paraders through to the strong, almost paranoid piano of Dave Brubeck.

Most of these must be completely familiar to record buyers, either from other Philips LP albums, or the smaller EP packets.

I have never been enamoured by these hodge-podge issues, mainly because they seem to try and please as wide a range of tastes as possible, and usually irritate the customer by the inclusion of one or the other extreme.

Very few jazz fans with a partiality for Louis and the Rampart Street Paraders will care for Brubeck. Few Brubeck enthusiasts will be interested in the Dixieland part of the LP.

Yet I suppose these things must sell somewhere—probably more in the provinces than in London.

wasn't worth carrying on. But, throughout all this, the Harpenden Jazz Society, with an active membership of nearly fifty, can still fill a large, comfortable room at the Station Hotel with an audience ready to be attentive to any visiting recitalist. That is why I gratefully accepted their invitation last Monday night.

If there should be a battle cry for such oldtimers as myself, something to stir the sluggish blood once again and bring back a hopeful look to the jaundiced eye, it must be

**REMEMBER HARPENDEN**

### ANOTHER VISIT TO JAZZLAND

THE HISTORY OF JAZZ—Volume 2

Paul Whiteman's Orchestra "Wang Wang Blues"/Sonny Greer and the Duke's Men "Mood Indigo"/Julia Lea, "Until the Real Thing Comes Along"/Pete Dailly's Chicagoans "South"/Bus Moten, "It's Hard to Laugh or Smile"/Marvin Ash's Band, "How Come you do Me"; Red Nichols' Pennies "Ostrich Walk"/Walter Brown "Nasty Attitude"/Jack Teagarden's Chicagoans "Deed I Do"/Tiny Brown, "Slow Motion Baby"/

launched the Turbulent Twenties era. It wasn't until 1927 that Whiteman made an honest attempt to purvey true jazz by hiring Bix Beiderbecke, Jimmy and Tommy Dorsey, Eddie Lang, Red Nichols, Frank Trumbauer, Joe Venuti and others . . .

In this manner the second volume of Capitol's History of Jazz is introduced, and one can find little fault with the spiel. It is in the editorship of the albums, and in the examples offered, that some misgivings are likely to be evinced.

It is true enough that the Whiteman aggregation was extremely active during the Gay Twenties—and it is equally true that they received the false crown of "The King of Jazz." It isn't true that they represent jazz progression as it grew during that period. They were merely indicative of certain commer-

heritage is the big Northern cities. The Bud Freeman solo is moderately entertaining.

Hidden by a persuasive excuse, this second twelve-inch LP in a four-volume series is merely, after all, another "Visit to Jazzland" strung together with interesting sleeve note comments. The trouble is that the musical illustrations hardly fit the script.

### AUTHENTIC RAGTIME

**RAGTIME**  
Tony Parenti's Ragpickers "Crawfish Crawl"/"Entertainer's Rag"; "Lily Rag"/"Nonsense Rag"  
LONDON EZ.19022.

**A** REISSUE straight from the recent twelve-inch album from the same stable.

The ragtime elements are quite authentic, and are given good treatment by a mixed jazz outfit with some individual merit. One must bear in mind that real ragtime is piano music pure and simple, but, like the famous Bunk Johnson Last Testament recordings prepared for us by Harold Drob in 1947, the addition of other band instrumentation is quite proper and respectful.

### IT ALL DEPENDS ON YOU...

**SOHO SKIFFLE GROUP**  
"Streamline Train"/"Frankie and Johnnie"; "I Shall Not Be Moved"/"Give Me a Big Fat Woman."  
MELODISC EPM. 7-72.

**F**OR THE rest of the Skifflers comes a lively, if rather moronic, Skiffle album which carries on the very usual line long since laid down by Colyer, Donegan, Duncan, McDevitt and Ray Bush.

These enthusiastic youngsters make amusing hit-and-miss records which, for their exuberance, must vie with the Vipers, the City Ramblers and a thousand other similar outfits now in the game.

But, apart from a few liberties taken with the text of "Frankie and Johnnie" and "Give me a Big Fat Woman," there isn't anything new or enterprising about this E.P. It depends upon whether you like Skiffle sufficiently.

## LATEST... T.J. Reviews

Bud Freeman, "Indian Summer"/Paul Whiteman's Orchestra "San"  
CAPITOL T.794.

**U**P THE muddy Mississippi River, in the early 1920s, jazz moved rapidly from New Orleans to the Windy City—Chicago.

Scores of graceful riverboats carried the "new" music through Baton Rouge, Matchez, Vicksburg, Greenville, Memphis and Cairo north to the toddlin' town. The early jazzmen were eager to emigrate to new, fresh fields. Joe Oliver, Ferdinand (Jelly Roll) Morton, Jimmie Noone, Sidney Bechet, Johnny and Baby Dodds and, at Oliver's insistence, young Louis Armstrong all deserted the old Crescent City for greener pastures and larger pay cheques.

"Prohibition was a big, new and unpopular thing. F. Scott Fitzgerald, hip flasks, racoon overcoats and Calvin Coolidge were the big headline-makers. An ex-Navy fiddler—Paul Whiteman—was quick to notice the change in the nation's popular music tastes. By 1923 he was being hailed as the 'King of Jazz,' although his music was only superficially comparable, at best, to the authentic New Orleans jazz that

cial trends and borrowings which took place. These might have a separate significance it can be admitted, but hardly a jazz one. Dave Dexter's series for Capitol is, after all, a JAZZ history, not a resumé of white commercial activity of the same period.

Until Whiteman hired the various hot musicians he did in 1927 and later, he had no musical importance at all. The reorganisation of the "original" Whiteman group for this set of records will prove to be a bewildering factor to the embryonic jazz enthusiast.

There are several tracks which, on their own merits apart from any significance attached to their inclusion here, are worth hearing. The Sonny Greer-Ellington recording of the lovely "Mood Indigo," for example. And the lively Julia Lee—for Miss Lee is a sophisticated Blues singer of real importance. The Pete Dailly professional Dixie piece is as passionless as the Pollack or the Watters, or, on this LP, the Red Nichols and Whiteman.

Several interesting Blues items are included, for which we can thank the editor—Walter Brown and Tony Brown are artists whose natural

**NEXT WEEK ALL LONDON CAN SEE THIS TERRIFIC DRAMA**

**NATIONWIDE SOON!**

# THE FACTUAL STORY OF NEW YORK'S SLAUGHTER

STARRING **RICHARD EGAN · JAN STERLING ·**

**TONIGHT (Thursday) AT LONDON'S** luxurious Royal Festival Hall, the superlative swinging **COUNT BASIE** band kicks off its second British tour with a mid-night concert.

What are the latest Basie band record releases? A few weeks ago, I raved about their "April in Paris" LP (Columbia "Clef" 33CX 10088). Now for some small band sides featuring Basie sidemen. The record is—

● **"I FEEL LIKE A NEWMAN"**—Joe Newman (12in. Vogue LAE 12049): Until I heard the Basie band in the flesh, I must confess that I had never really appreciated the tremendous jazz talents of dapper trumpeter Joe Newman. His voice has depth and strength and individuality with overtones of Harry Edison and Dizzy Gillespie has also left his mark. Of all the recent L.P.s under Joe's own name, this is one of the very best. He uses two distinct instrumentations and personnels.

Six tracks feature a four horns—four rhythm line-up. The men: Frank Foster (tenor); Gene Quill (alto); Billy Byers (trombone); John Lewis (piano); Freddie Greene (guitar); Milt Hinton (bass); and Osie Johnson (drums). Most of them, you might say, jazz "sessioners".

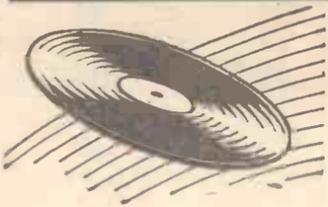
Among the tunes: Joe's famous features, the up-tempo blues "The Midgets" (a current plug number for Peter Maurice music-publishing firm and recorded on Monday, October 7, by Tony Kinsey's Quintet!) and the relaxed "I Feel Like a Newman". Plus two standards ("This Time the Dream's on Me" and "Imagination") and an original each by Osie Johnson and Ernie Wilkins. (When the ensemble "answers" Newman on "Midgets", it reminds me of Tubby Hayes in Archer Street's "Red Lion" on Mondays.)

The group's sound varies between that of a smaller version of the Basie band itself; what you might term a "jump" band (à la Hodges); and once, I thought, a Shorty Rogers-ish blend! Newman is the most inventive soloist, with Foster also in form. Byers and Quill had a dull day. The latter is capable of so much more. Despite the outstanding prominence of Green, the all-star rhythm section didn't excite me. Lewis, playing a Basie rôle, is too relaxed, almost anaemic in his approach. (I think Ray Horricks' notes err regarding soloists on "Diffusality". It's Foster: not Quill.)

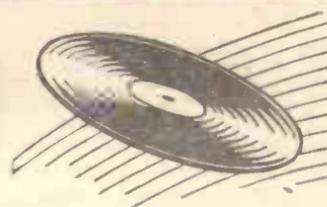
The Quintet sides are a completely different cup of tea. A blowing session by Newman; Frank Wess (tenor, flute); Sir Charles Thompson (piano); Eddie Jones (bass); and Shadow Wilson (drums). This rhythm section makes that on the other side seem stodgy by comparison. Thompson has tremendous authority. Jones never stops his big-noted wailing and Wilson's "big", loose drumming is first-rate. The horns are equally exciting. Newman, mainly open and above-board, blows his head off. And Wess, to my ears, has never sounded swingier on records. They blow "East of the Sun", "Gee, Baby, Ain't I Good to You", "My Blue Heaven" and an Ernie Wilkins original.

Well worth having. Especially for the Quintet tracks (★★★★).

# Modern Jazz Record Resumé



## BASIE SIDEMEN



### REALLY LET THEMSELVES GO ON VOGUE LONGPLAYER

#### BRILLIANT WRITING

● **"DUKE ELLINGTON PRESENTS"** (12in. LONDON LTZ-N15078): It has taken me several weeks to really get to enjoy this new Ellington album. It's the second of two (the other being the phenomenal "Historically Speaking" LP) the band made for Bethlehem. Although it doesn't match up to the earlier overpoweringly good LP, there is still much of interest here. Duke has made ten special arrangements to feature each of his star sidemen. Most of the tunes are standards and the tempo rather dreary. "Summertime" spotlights trumpeter "Cat" Anderson; "Laura" (Paul Gonsalves on tenor); "Can't Get Started" (Ray Nance on violin and vocal); "Funny Valentine" (Jimmy Hamilton—clarinet, Nance and Quentin Jackson playing "wah-wah" trombone); "Frustration" (a moving vehicle for the great Harry Carney on baritone); "Everything But You" (a dullish Jimmy Grisson vocal); "Cotton Tail" (frantic tempo, exciting Gonsalves); "Day Dream" (a reincarnation of Johnny Hodges' perennial alto feature, even lovelier than the wartime original); "Deep Purple" (Hamilton); "Indian Summer" (syrupy Russell Procope alto); and a final "Blues" featuring everyone. The "Blues", "Day Dream" and "Cotton Tail" are worth the price of the album alone.

But the more you play it, the more Ellington's brilliant writing will impress you (★★★★).

#### WHAT A DIFFERENCE!

● **"JAZZ IMPRESSIONS OF THE U.S.A."**—Dave Brubeck Quartet (12in. PHILIPS BBL 7171): When writing at length and none too favourably about Brubeck's "Jazz at Oberlin" Vogue LP a few weeks ago, I added that I'd heard the introduction of drummer Joe Morello into the Quartet had made a great deal of difference.

Just how much difference, I had no idea. Until I heard this brand-new Philips album which features the exceptionally tasteful yet swinging Morello. Joe's influence is to be found in every aspect of the Quartet's performances. For a start, he appears to have brought out qualities in bassist Norman Bates' playing that must have surprised everyone (especially Bates!) He brings the group much more evenness in its rhythmic flow and proves a spur to altoist Paul Desmond's improvisations.

But the most startling effect of all appears to have been on Brubeck himself. Gone is most of the pomposity that has marred his work for some of us for so long. Here he, too, has much more "flow" in his playing. He is much more rhythmic and tasteful where before he was too percussive or plain heavy-handed. He is much more basic in his whole conception and comes nearer to playing jazz than I can ever remember. (Only in "History of a Boy Scout" does the "old" Brubeck get the upper hand.)

This record is also a partial answer to those critics who have put down Brubeck for his too infrequent use of original material. He wrote all eight of these, albeit sketchy, impressions of a journey across the States. Though probably none will ever become part of

the jazz repertoire, all are to the point and several (especially "Ode to a Cowboy", "Summer Song", "Plain Song", "Curtain Time", "Sounds of the Loop" and "Home Again") have considerable charm. I've listened to this album only three times.

But even at this stage, I wanted to tell you that I've enjoyed it more than any Brubeck I've ever heard. And now am even looking forward to the Quartet's visit next year! I feel that Morello's effect on the group will be considerable. Much more than is to be heard here. I feel this to be an interim period. The future could be interesting.

Wonder how fans of the "old" Brubeck will like this album.

Personally, I think it will make him many new fans! (★★★★).

## YOU'RE GOING TO HEAR A LOT OF THIS YOUNG U.S.A. TRIO

SURE, I KNOW AMERICA IS A BIG COUNTRY.

But isn't it fantastic? On almost every State-side LP I hear, there are some young musicians you've never heard of before.

And what wonderful jazzmen they are already! Or show every sign of becoming.

Let me tell you about three who have impressed me particularly over the past few weeks: a trombonist, a tenorman and an arranger . . .

● **THE TROMBONIST** is Curtis Fuller. He'll be only 23 on December 15. Already, for my ears, his is the most important and basic jazz voice on his instrument to come on the scene since Jay Jay Johnson and Jimmy Cleveland (though I sometimes wonder whether the latter is somewhat of a Phineas Newborn of the trombone).

Curtis really started playing seriously in the Army. His Sergeant was none other than the excellent altoist, Julian "Cannonball" Adderley! "He really inspired me to study," says Fuller. "Before that, all I wanted was clothes and a car. I graduated early from high school and started a course in sociology. But I only stayed a term. Then I



worked in a grocery store and an aircraft plant."

When he got out of the Army, after short spells at Detroit and Wayne Universities, he started gigging around Detroit with a band which included guitarist Kenny Burrell, pianist Tommy Flanagan and baritone-saxist Pepper Adams, all of whom had already made the grade.

Then came stints with pianist Barry Harris and, later tenorman Yusef Lateef (with whom he recorded two impressive LPs for Savoy).

This Spring, he came to New York.

The word quickly got around that a fine new talent was in town. Soon Curtis was gigging with Miles Davis, then Dizzy Gillespie's big band; Sonny Rollins; his former Army boss, "Cannonball" and others.

At the recommendation of his idol, Jay Jay Johnson, he has been signed by "Blue Note." His first LP as a leader (BLP 1567) uses Hank Mobley (tenor), Bobby Timmons (piano), Paul Chambers (bass) and Art Taylor (drums).

Other Blue Note albums are with Bud Powell; Horace Silver's new tenorman, Cliff Jordan; and pianist Sonny Clarke. Fuller also has an LP as a leader on Prestige, due out this month.

Curtis Fuller is already major jazz-player.

● **THE ARRANGER** is Benny Golson, a 28-year-old Philadelphian, who started on piano, then took up tenor at 14. His first road job was with "Bull-Moose" Jackson's rhythm-and-blue band. Guess who the pianist was? Tadd Dameron! Then he worked in Tadd's band at Atlantic City during the summer, 1954. The late Clifford Brown and altoist Gigi Gryce were also on the band. Brownie, Gigi and Benny then joined THE Lionel Hampton band that later toured Europe (Art Farmer, Jimmy Cleveland and Quincy Jones were also in the line-up).

LATER HE WORKED WITH Johnny Hodges, then for two years with Earl Bostic's r-and-r band, where he started arranging. Then, in July '56, he took over Ernie Wilkins' tenor chair in the Gillespie band. Soon he started to write for Dizzy and, in a letter to DOWN BEAT, Ernie Wilkins wrote in glowing terms of Benny as THE new arranger of importance and originality.

"And," added Wilkins, "Benny is also my favourite young tenor-player. Mine and that of many good musicians I know."

(The Golson tenor sound shows traces of Don Byas and Lucky Thompson. A thoughtful, immensely musical, intelligent soloist).

Benny's arranging and composing talents are best displayed on two Blue Note albums with another brilliant young Philadelphian, 18-year-old trumpeter, Lee Morgan. On the second (1557), he is heard on tenor.

Remember the name: BENNY GOLSON.

● **The Tenorman** is Johnny Griffin. He, too, is 28. Comes from Chicago (along with other young modernists including bassist Wilbur Ware and trumpeter-saxist Ira Sullivan). "Griff" learned his instrument at Chicago's Du Sable High School. Its Director of Music was Capt. Walter Dyett (whose former pupils have included Nat "King" Cole, tenorman Gene Ammons and trombonist Benny Green).

He, like Benny Golson, spent several years on the road, including a spell with the inevitable Hampton when only 17. But for the past few years, he's been quite content to gig in and around Chicago, leading his own combo or working with visiting jazz "firemen," including a memorable week with Thelonious Monk (with whom, I believe, he has recently recorded for Riverside?)

(Cont. on page 16, col. 6)

SAVAGE WATERFRONT WARS!

PLUS GEORGE NADER

ON 10TH AVE.

CORNELL BORCHERS AND MICHEL RAY

Above all Things

DAN DURYEA · JULIE ADAMS

TWO UNIVERSAL-INTERNATIONAL PICTURES

CINEMASCOPE

# TOMMY STEELE, MA AND PA WERE THRILLED TO MEET JUDY

**F**OLLOWING THE TRIUMPH of Judy Garland on the first night of her Dominion engagement (see special report on page 13) many of the celebrities who were present at this wonderful occasion, stayed behind to attend a celebration party on the stage.

Judy, terribly tired, but tremendously happy, shook hands with almost everybody there, thanked them for being so nice to her.

Long queues of stars stretched along the stage waiting for Judy to autograph their programmes. One who waited very patiently, but very eagerly, was Rod Steiger who, when his turn came, fervently told Judy: "Kid—you were the greatest, but the greatest!"

Tommy Steele, his mum and dad were about to leave after the show, but I called them back, asked them if they would like to be introduced to Judy. "Gee! can you really do that for us?" they chorused. Tommy's mother was thrilled. Tommy himself couldn't believe it. "Meet Judy Garland, honest now?" he asked. The Steele family was made very welcome by officials of the J. Arthur Rank Organisation and when they were introduced to Judy it was one of the happiest scenes at the party. Judy said she'd heard all about "the fantastic Tommy Steele", hugged him tightly (see exclusive picture on page 20) and later talked with his ma for a long, long while.

Richard Attenborough, his lovely wife Sheila Sim (I was sitting next to them in the front stalls during the show and you should have heard how they cheered Judy!), Zoe Gail, Winifred Atwell (looking marvellous) and husband Lew Levisohn; Mrs. Cogan (mother of Alma), who could not stop admiring "this wonderful artiste"; beautiful Janet Blair, soon to be seen at the London Coliseum in "Bells Are Ringing"; Larry Parks and Betty Garrett and Mrs. Gerald Legge were among the scores at the stage party congratulating Miss Show Business on her triumph.

Particularly gratified about the success of it all was IVOR SMITH, one of the big names of the Rank Organisation who had a lot to do with the Judy Garland engagement. Ivor, as I told you last week, was manager of the Dominion 20 years ago in its early cinema days.

Thoroughly enjoying the Judy Garland show, too, was beautiful JANET BLAIR, leading lady of the forthcoming London Coliseum musical-comedy, "Bells Are Ringing." With her in the picture is GEORGE GAYNES, her romantic lead in the show. Picture was taken by Douglas John in the stalls of the Dominion Theatre. —R.M. Pictures.

# The Green Man



GOING PLACES MEETING PEOPLE

## STAN WILL PRESENT A NEW SINGING STAR

**S**TAN SOLOMONS, the charity concert specialist to whom the stars can't say 'no', tells me that he is presenting another of his celebrity-studded shows — this time in aid of the building fund of Edmonton and Tottenham Synagogue—at Stoke Newington Town Hall, north London, on the evening of Sunday, November 3.

No matter what TV specials may be on that night, I can assure you that Stan's concert will attract a packed house, for his programmes are as good, if not better, than any on the home-screen.

Some of the biggest star names in the world of entertainment have travelled hundreds of miles to support Stan Solomons' concerts. Here are just a few who have appeared for him: Norman Wisdom, Vera Lynn, Benny Hill, Robert Earl, Max Miller, Rudy Vallee, The Kaye Sisters, Ethel Revnell.

On Sunday, November 3, artistes of this calibre will again entertain on behalf of his charities.

Incidentally, Stan tells me that on this bill he will introduce one of the greatest potential singing stars he has heard in years. It will be her first public appearance and, says Stan, "I am certain she will make a tremendous hit. She has undergone two years of voice training by one of the most famous singing teachers in the world."

Her name: JONNI SANDHAM. And, for sports fans, here's an interesting postscript. Jonni is the daughter of Andrew Sandham, the former England and Surrey cricketer who was Jack Hobbs' partner for many years.

**D**AVE KING will complete his latest recording for DECCA ("Shake Me, I Rattle") this week. He will "mime" to it on the Jack Jackson Show on Channel Nine, Sunday, November 3.

## FRANKIE VAUGHAN IS MADE A CLUB CAPTAIN

**B**EFORE A PACKED-TO-CAPACITY ROYAL FESTIVAL HALL AUDIENCE IN LONDON ON MONDAY NIGHT, SIR BASIL HENRIQUES, the distinguished welfare worker and acting chairman of the National Association of Boys' Clubs, presented badges to the artistes who had appeared at a super-concert in aid of the funds of the NABC; from that moment on they were 'honorary members of the newly-formed Trump Club, which is to be closely associated with Boys' Clubs activities.

The artistes are: Alma Cogan; Vera Lynn; Lizbeth Webb; Eric Sykes; Glen Mason; Bruce Trent; Ted Luce; Cyril Fletcher; Jimmy Wheeler; Bill Cotton, Jr.; Billy Cotton; Eric Robinson, and George Baker. Each did a magnificent job of work for the cause.

Then, Sir Basil, turning to the audience, announced: "I am sure the other artistes will not mind at all when I make FRANKIE VAUGHAN the Trump Club Captain. No other artiste has given up so much of his time, sacrificed so much and contributed so much in cash and entertainment for the Boys' Clubs than Frankie." All the newly made members on stage were the first to applaud the election of Frankie as captain and the cheering that followed amply testified that the decision was a wise and worthy one.

This was the first—and biggest—concert of Club week. It was a rip-roaring success from start to finish.

A happy gesture was made to the music-hall profession when a cheque for £100 was handed over for the Variety Artistes' Benevolent Fund, a sum raised by Boys' Club members as the result of a tombola. It represented, too, a token of thanks for the artistes' generous services that night.

Frankie Vaughan, who lives for the Boys' Clubs (when a boy he was a member of the Lancaster Lads' Club), continued his work on behalf of the cause by travelling the following day to South Wales (where he was given a Civic Reception by the Mayor of Cardiff) and appearing at seven shows at various venues. On the Wednesday he journeyed to Manchester, for an all-star midnight show, and on the Thursday went to Stratford-on-Avon for another big concert.

## HARRY LEADER'S DOMINION MEMORIES OF CLIFFORD WHITLEY

**H**ARRY LEADER and his Band, still going strong—they've just finished a successful summer season at Butlin's Pwelli Camp — is currently playing at Green's famous Ballroom in Glasgow. They will be there until Saturday, November 3.

Before he left for Scotland, Harry called at my office with two good-looking young men. "I want to introduce them to you," said the bandleader, "because I'm sure they're going to make good."

I shook hands with 21-year-old Johnny Lowe from Bermondsey, London, and with 24-year-old Clinton Ford, from Manchester.

"Johnny's a ballad singer, Clinton's a rock and country and western type," explained Harry. "Believe me, they're good. They've been gaining experience by singing in my band during the summer at the Pwelli camp and I'm taking them with me for my Glasgow engagement."

Added Harry: "I'm hardboiled about singers today. I've been in the business too long to go mad about 'em, but Johnny and Clinton are different, believe me."

I said I'd see, promised to watch their progress.

**A**MONG THE FOLK in the crowded foyer of the Dominion Theatre,



TOMMY STEELE took his ma for a night out to see the Judy Garland Show: see story in first columns. —R.M. Picture.

London, at the Judy Garland premiere, I thought I spotted a familiar figure. He was 'bunched in' between a batch of celebrities, and when I went in closer I recognised him.

It was CLIFFORD WHITLEY, once one of the foremost impresarios in Great Britain. He, too, recognised me and, in the crush, he acknowledged each other.

When we both got "clear," Clifford recalled: "Just 26 years ago I stood in this same vestibule attired in white shirt, white bow and tails welcoming the crowds to see Maurice Chevalier in person."

"I had brought him over from Hollywood following his sensational success with Jeannette MacDonald in the film, 'The Love Parade.'

"I guaranteed him £4,000 a week for two weeks, plus a small percentage. Actually, Chevalier drew £9,000 nett for the fortnight. And you'll remember that in 1936, I brought him back again—at the Adelphi Theatre in the Strand where he again did phenomenal business."

Clifford said that he simply had

come along tonight to cheer Judy Garland. "I saw her 22 years ago when she was a kid of 13 doing a routine with Micky Rooney and Deanna Durbin at the M-G-M Studios in Culver City," he recalled. "I thought she was marvellous. I asked her if she'd like to come to London. She and those responsible for her said they'd love to. I had a big London venue all set, but the Ministry of Labour refused to grant her a working permit because of her age."

Clifford Whitley, who until a year or so ago was the big man behind Keith Prowse, was about to reminisce further, but a warning voice told us that the curtain was going up in just two minutes.

## HOPING TO BE

### A DJ HERE, TOO

**I**NTERESTING visitor during the week was 23-years-old R.A.F. Sgt. PAUL HOLLINGDALE, hailing from Brighton, one of the disc-jockeys on the British Forces Network in Germany.

He was spending a few days in London studying film programmes, the music from which B.F.N. will replay.

Unfortunately BFN cannot be heard in Great Britain although, Sgt. Hollingdale told me, the station (under the direction of Dennis Seuse) has a regular daily listening audience of five to six millions throughout Germany. Sgt. Hollingdale conducts the "Late Shift" programme from 10.30 p.m. to 11.30 p.m., is, as he said, "learning the art and craft of disc-jockeyship in the hope that I will get a job as one on the BBC on radio or TV when I leave the RAF."

He expressed disappointment that English listeners couldn't get BFN, but it was doing a great job of work in Germany, especially among the British Forces stationed there.

A disc-jockey colleague of Sgt. Hollingdale at BFN is Dick Gielgud, son of Sir John Gielgud, the distinguished actor. "Bill Crozier is another d-jay at the station," said the sergeant, "and we all get on very well together."

## THE IMMACULATE JACK BUCHANAN PASSES...

"WE CAN HARDLY BELIEVE IT" . . . that was the reaction among show business folk the world over when news came through of the death of JACK BUCHANAN, one of the most beloved of all British musical comedy stars.

The impeccable, immaculate, irresistible and immensely popular Jack passed away at Middlesex Hospital, London, last Sunday, at the age of 66. He had been ill for a long while.

The debonair 6ft. delight of the British stage—and screen—was probably the best-liked of all our male stars. He was as charming, as friendly and as happy-go-lucky off stage as he was on. His career was studded with success. He was never in a 'flop'. His name was a magnet at the box-office. He had that 'something' for which thousands of stage aspirants would give their all. Only three years ago he went to Hollywood to make a film for MGM, "Bandwagon" co-starring with Fred Astaire. He did a dance with Fred which absolutely stole the film and brought him still more rave notices from the critics.

British Show Business has lost one of its most sparkling artistes. Jack Buchanan will be mourned in every sphere of the entertainment world and by countless thousands who had the joy of seeing this grand artiste perform.



The Current Show At The Dominion Theatre, London, W

# JUDY GARLAND JUST GREAT

## MISS SHOW BUSINESS

### SPARKLES AS BRIGHTLY AS EVER

THE RETURN OF JUDY GARLAND TO LONDON is a complete triumph, a complete justification for all the high-pressure ballyhoo preceding her arrival.

Right now at the newly-decorated, lushly renovated, 3,000-seater Dominion Theatre in Tottenham Court Road, capacity audiences are acclaiming "Miss Show Business," confirming, with an enthusiasm bordering on ecstasy at every performance that, of all the artistes who have come here from America to make their mark with British audiences, Judy Garland stands out as one of the most beloved, as one of the greatest.

You cannot take it away from her. She is a superb artiste, a born trouper, an entertainer, a performer in every sense of the term. The quality of stardom emanates from her every movement, her every gesture.

Beauty, glamour—well, even Judy herself will admit that, physically, she will win no competitions in this category, but, on sheer performance, beauty, glamour, plus personality, plus the most important asset of all, talent, she's a First-Prize cinch.

#### THIS WAS NO 'COME BACK'

I'M TELLING YOU WHAT YOU ALREADY KNOW. I repeat it simply because it is such a pleasure to write about someone who represents all that is best, all that is genuine in this great big world of entertainment... a pleasure to draw away, for a change, from certain other ballyhooed headliners of today who, on the basis of merit alone, still have to journey a million miles and learn a lot, lot more before they can get anywhere near challenging distance of this well and truly named 'Miss Show Business'—a campaigner ever since she was three years of age!

And so on to the night of Wednesday, October 16 at the Dominion Theatre... the first night of the return of Judy Garland to London since her last visit here at the Palladium in April, 1951.

Some people have described her current visit here as a 'come-back'. Nonsense. A great artiste never makes a come back. A great artiste is always a great artiste.

Either an artiste has it or hasn't. Judy Garland certainly has it—with a capital I and T; such natural talent, such ingrained artistry, such gifted ability to entertain the multitudes is a permanent symbol of greatness.

Judy Garland on the night of Wednesday, October 16, registered the same solid success she has been registering ever since she was destined to become an entertainer.

In front of one of the most celebrity-studded West End audiences ever assembled for a first-night, and in an atmosphere electrically charged with excitement and anticipation, the entry

on stage of Judy Garland, following one of the most slickly and originally conceived introductions it has been my pleasure to witness—for this I thank Judy's Ten Boy Friends, about whom anon—was received with a spontaneous outbreak of rapturous applause and welcoming calls from every corner in the huge theatre. Miss Show Business was obviously overcome by the ovation, stood shyly by the microphone in her ordinary

A SPECIAL  
by  
ISIDORE GREEN

her before she's even got properly started on the song. Let them at least listen to it first."

But Judy is the kind of artiste you can quite readily applaud before she sings... you know she'll live up to it.

With the knowledge that she was in the company of friends, that they were rooting for her and that they would continue to encourage her to the very end, Miss Show Business never let a single soul down. She sparkled,

outfit comprising a simple black woolly jumper and a skirt of white sequins, smilingly acknowledging this demonstration of heroine-worship. The 3,000-strong were not hailing a glamour girl. They had come to pay homage to an artiste who has given them endless pleasure over the years.

#### APPROPRIATE OPENING

THE APPLAUSE SUBSIDED ONLY WHEN JUDY broke into the first bars of her opening number, a Roger Eden composition specially written for the occasion... "It's Lovely To Be Back in London". Think what you like about the merits of this number, but it gave Judy the appropriate kick-off to her show... it was a nice gesture on her part to thank her London friends this way, and it proved at this early stage of her performance that very, very few can put across a song in the way she does. Everybody from that moment on felt that the applause she had been paid in advance would be handsomely honoured.

It was only natural that the show was interrupted by outbursts of cheering before and during a number, but all this constituted the tribute to this wonderful performer. A colleague of mine—a little more hard-boiled than I am—commented:

"Why! they're applauding

she shone, she scintillated. She was the Judy Garland of old, the Judy Garland with all her domestic and mixed-up problems left far, far behind. She was Judy Garland the Artiste, the Performer... she was Miss Show Business.

Flawlessly she hit the bulls-eye with everything she did in song, dance and wisecrack. Nostalgically, she tore our hearts apart, revived lovely memories of the good old days and nights.

"I Feel A Song Coming On," she chanted... a good thing she felt that way, for, delightfully, sentimentally, reverently she enthralled us with such unforgettable numbers as "For Me and My Gal", "The Trolley Song", "You Made Me Love You". They were only a few to be going on with.

Whilst her Ten Boy Friends treated us to their own speciality, Judy changed into a gleaming red dress, bewitched us once more with her rendering of "Come Rain, Come Shine", "The One That Got Away", encored with "How About Me".

THEN FOLLOWED WHAT I HAVE ALWAYS RATED ONE OF JUDY'S GREATEST, "ROCK-A-BYE MY BABY"... ONE OF THE MOST MOVING LULLABIES EVER WRITTEN.

Judy interprets it with all the dramatic intensity it calls for. She lives every note, every word; the climax is soul-stirring. Tech-

JUDY'S ENTRY... "I feel a song coming on"; packed audiences at every performance feel it too... R.M. Picture

nically, it demands a considerable range of voice; Judy doesn't quite reach this vocal height, but she, doesn't have to really. She has her own method of reaching the top; sincerity and warmth express her emotions and the meaning of a song more effectively than the achievement of a difficult top C.

#### SWELL THESE SWELLS

AN EXAGGERATEDLY-TILTED BLACK TRILBY HAT, a cutaway black coat and black silk tights gives the impression of a young Judy Garland in her soft shoe dancing sequence with her Boy Friends—one of the highlights in this grand show. And then, after the Boy Friends have again happily filled in the change time, Judy emerges as the captivating dirty-faced 'toothless' tramp in tattered tails and topper. Joined by a partner similarly dressed and twice as tall—he's Jimmy Brooks, one of the 'Boy Friends'—she goes into the hilariously funny 'We're A Couple of Swells' routine which she has been doing for years. (She was on screen in it with



MICROPHONE, POIGNANTLY PORTRAYED THE ROMANTIC, DREAM-DRENCHED LYRICS OF THIS BEAUTIFUL BALLAD WHICH WILL LIVE ON FOR GENERATIONS TO COME.

the names of Judy's Ten American Boy Friends — they deserve recognition in this review:

Lance Avant; Ernie Preston, Jimmy Brooks, Ricci Riccardi, Bill Lundy, Burnell Dirtsch, Jerry Stabler, Bert May, Maurice Martensen and Meurisse Durez.

#### A KING OF COMEDIANS

ALAN KING was pretty well publicised as the comedian in the Judy Garland Show—he had been featured in it for 30 weeks at the Palace, New York—and although the concentration was, of course, on 'Miss Show Business' on opening night, quite a deal was expected of this American artiste, too.

Memories of Judy in the 'Wizard of Oz' must have flashed through many in that audience — and audiences who have been there since the opening night.

Too much nostalgia in the act? Not for me... I'd rather listen to one good old "oldie" than a dozen so-called modern 'smash-hits.' And I've a sneaking belief that many who are reading this feel the same way too...

Recalled again and again, Judy wound up her 75 minutes act with rousing, rollicking rendering of yet another 'oldie'—'Swanee' which sounded like a production on its own the way Miss Show Business put it across.

## MEMORABLE FIRST NIGHT SCENES

Then a repetition of the roof-raising applause, the blowing of kisses from the audience to Judy and from Judy to the audience; the bouquets in gigantic wicker baskets presented by Alma Cogan, Petula Clark, Donna Reed, Moira Shearer, Janet Blair and Diana Decker; all the fuss, all the excitement, all the glow of a Triumphant First Night... altogether a scene never to be forgotten. Every expectation had been lived up to; Judy Garland, Miss Show Business, had emerged victorious!

#### THE TALENTED TOP TEN

NOW ABOUT THOSE TEN BOY FRIENDS OF JUDY. Whoever thought of bringing them together and introducing them to her must have been inspired. They are ten talented lads, each a good-looker, each immaculately garbed and immaculately drilled.

Every one is a top-class dancer, each could easily make a hit as a solo artiste. They work like trojans, fit and fill in the spots left open by the star when she changes costume, superbly 'mix it' with her in several of the production numbers. It's a joy to see ten men on the stage romp around in song and dance looking like ten men; their masculinity adds to their appeal. Think of those seven virile guys who played the 'Seven Brothers' for those Seven Brides and you'll know what I mean. I give you

Alan King must now feel as happy as Judy Garland. He, too, scored a personal success, established himself in no uncertain manner and made the night complete.

Alan is one of those 'casual' comics, something after the style of Jack Benny with a dash of Danny Thomas. He saunters on stage without any introduction—in fact his sudden presence quite startles you. He faces up to you daringly, complains that he's not been ballyhooed enough for you to start him off with an ovation and when the first minute or so passes without any notable reaction from the audience he tells them "I'm not too crazy about you either."

That really gets 'em. From that moment on Alan King is set. The gags flow, the wisecracks burst, the sly asides emerge. The comedian carries on without pause, ignoring even the laughter and applause which come loud and often. King, confidentially, crisply, casually—and comically—surveys the world and the curious people who live in it. He guys the singing crazes such as Belafonte and Presley. (He cracked a gag about Tommy Steele, who was sitting in the front row with his mother and father, but it was in bad taste. I told King about it after the show and he confessed that he had been ill-advised: "somebody told me it would raise a local laugh," he explained.) He

(Continued on centre pages)

# BRILLIANT SHOW BUSINESS PREMIERE-BRILLIAN



MORE EXCLUSIVE PICTURES BY THE RECORD MIRROR CAMER TEAM HEADED BY DEZO HO



"We're a couple of swells," JUDY GARLAND and JIMMY BROOKS tell us in song and dance. One of the highlights of the show is this slick routine which Judy has been doing for over eight years. It's still one of her biggest applause-getters, is a terrific demonstration of the personality and versatility of this remarkable Show Business star. (Picture above was taken on the first night at the Dominion.)

## REAL GOOD BOY FRIENDS



There's only nine here . . . the other was too busy preparing Judy's get-up for her "swells" number to line up for R.M. photographer, Douglas John. Judy Garland's Ten Boy Friends render the artiste wonderful support, help to make this one of the slickest and fastest shows ever seen on an English stage. Read what Editor Isidore Green has to say about them in his review of the show which begins on page nine.

## THE SHOW

(CONTD. FROM PAGE 9.)

discourses on his family life, on interior decorating, on television and for each subject he has conceived a refreshingly humorous slant. The laughs pile up steadily. We take to this first-time-here American comedian . . . yes, he's good.

"This is a strange act," he confides after about 25 minutes, "it hasn't got a finish" — and that's the biggest punch line I've heard pay off so big. Alan retires to a storm of applause—a pronounced hit.

## MORE CREDITS

BEFORE CONCLUDING this review of the Judy Garland Show, let me hand out a few more bouquets . . . to Gordon Jenkins, the dapper 47-year-old American composer-conductor who, in the second half, conducts the Dominion orchestra in the style and skill of a super showman, to the directors of Judy's act, Robert Alton and Richard Barstow, to Roger Edens who wrote special lyrics and musical arrangements, to production manager Gordon Wynne and to Sydney Luft, Judy's husband, who has personally supervised the entire production which, by the way, should serve as an object lesson to every impresario in this country, particularly those who are hoping for a recovery of the music-hall.

SUPPORTING ARTISTES on this Big Show include Warren, Devine and Sparks, the spectacular Australian acrobats and tumblers—a solid act on any bill, and Albert and Les Ward, the novelty instrumentalists who introduce a lot of bright comedy and clever mimicry into their presentation.

Brilliant dancing, incorporating grace, skill, judgment and amazing athletic agility, once again come from that wonderful pair, Holger and Dolores, undoubtedly one of the best acts of its kind. And a performer who almost stops the bill is Nino, that loveable dog who balances on rubber balls, small and large, with uncanny precision and without a trainer on the stage.

The Judy Garland Show continues until November 16.



## STARS' TRIBUTE TO MISS SHOW BIZ

THE SCENE at the end of Judy's act on the first night . . . stars overwhelm her with bouquets. (Left to right): MOIRA LISTER, PETULA CLARK, DONNA REED, ALMA COGAN and VERA LYNN seem just as thrilled to be on stage with Judy as she is to be acknowledging their gifts. The bouquet presentation was yet another unforgettable highspot of the return of Miss Show Business to London.

Picture on left: Editor Isidore Green buys candies for the Beverley Sisters on their way in to the Judy Garland First Night.



## THE GOONS

with Igor Blimey and his Romanoff Café Fred Players featuring Zim Balist on his collective farm

## A RUSSIAN LOVE SONG

(Ye old satellite moon)



F 10945

45/78

## THE AMES BROTHERS

## MELODIE D'AMOUR

RCA-1021



45/78

## WIND ATW

## SWEDISH

F 10944



# NT MISS SHOW BUSINESS

## FFMANN AND DOUGLAS JOHN



### BOUQUETS FOR JUDY— AND R.M.

Just one of the many letters we have received on Judy Garland and our Judy Garland edition.

Sir, — A big bouquet to your excellent paper for the grand issue relating to Judy Garland's arrival in this country.

I was amongst those present at the opening of her show, and it was an experience that I will long remember.

Miss Garland is one of the few artistes who will go down in history as one of the great performers of our time. Apart from the late Al Jolson, there are none to touch her sincerity, humility and talent. Welcome back, Judy, we need you so much!

—PEGGY ROBERTS (Miss), 56 Avenell Road, Highbury, London, N.



Above (left to right): MRS. AUDREY DEVON and her husband KEITH DEVON, the well known agent (soon off to America with Ruby Murray and Audrey Jeans), and ERNEST MAXIN, the BBC-TV producer who staged 'The Golden Year' Tommy Steele story last Saturday. On the right is IVOR SMITH, man behind the Judy Garland engagement here.



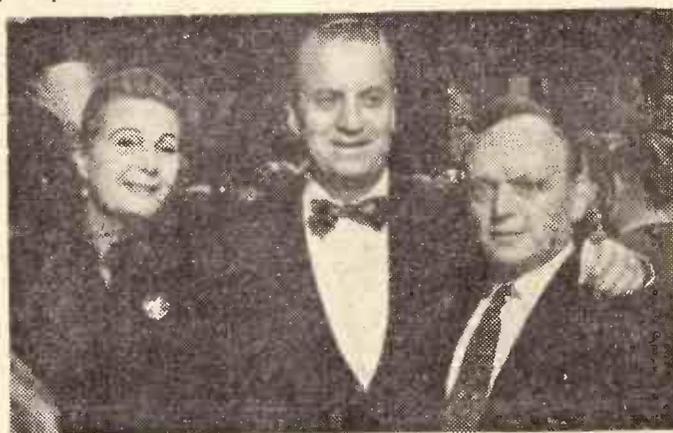
And an autograph for the Editor, too.



ROD STEIGER waited a long while before he secured Judy's autograph — "but it was worth waiting for," the famous Hollywood film actor said. Below: MIKE FRANCOVICH, head of Columbia Pictures, and his wife (the former BINNIE BARNES, of screen fame) were among the celebrities at the Judy Garland First Night, together with SYD HYAMS (right), member of the famous Hyams family of cinema owners and film producers.



WINIFRED ATWELL (below) looked positively radiant — she thrilled to Judy Garland.



THERE ARE A FEW COPIES AVAILABLE OF LAST WEEK'S JUDY GARLAND EDITION: Send 9d. (which includes postage) for each copy to:  
BACK NUMBER DEPT.,  
RECORD MIRROR  
116 Shaftesbury Avenue,  
London, W.

But please hurry . . . there is only a limited number available.

# FRED WELLS

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 Commencing November 14th  
**"BELLS ARE RINGING"**

**EMPIRE**  
 LEICESTER SQUARE

M-G-M presents  
**"THE LITTLE HUT"**  
 in MetroScope and Eastman Color (X)

**'UNCLE FRED' LAID TO REST**

**FRED RUSSELL, O.B.E.**, was affectionally known, and spoken of, by his brother Water Rats as "Uncle Fred." He liked it.

In his last letter to me he wrote: "Don't call me the First Gentleman of Variety—I'm NOT!"

But of course he was.

Last Friday, at Golders Green Crematorium, a large number of his friends gathered to pay homage to a man who became a legend in his own lifetime.

The Grand Order of Water Rats, The Grand Order of Lady Ratlings and the Variety Artists Federation were represented by members Uncle Fred would expect to be there and be glad that they were. These three Organisations owe a real debt of gratitude to Fred Russell; it is not too much to say even their very existence.

In our many talks together on my visits to his Kingsbury home, when his devoted wife provided teas with delicious home-made cakes, I got to know the things that he cared for as well as the things he didn't like at all.

He was grateful to Richard Afton for making possible his appearance in that epic BBC's TV Coronation Music Hall.

He was proud that Bud Flanagan should have "Coster Joe" in his Victoria Palace dressing room as a means of helping charities. He loved Bud and would have been pleased that he was in that large gathering of friends with Jack Hylton, Jimmy Nervo and Eddie Gray.

The Grand Old Man was very proud of his family.

Even when his hearing and sight were failing he would make the effort to look in on one of Val's programmes.

He would have been pleased with Albert Whelan's well-chosen, beautifully delivered words about him in BBC's 'Radio Newsreel'.

It took six undertakers' large cars to carry the flowers which came from all sorts of people as well as representative groups. There must have been five or six hundred wreaths.

Jack Train, for whom he had great admiration and regard, took me to Golders Green Crematorium.

We joined Jerry Desmond, who thoughtfully took cine pictures for the archives of the G.O.W.R.

From VAF came all the office executive, General Secretary, R. W. Swinson, Organiser Sydney Manchester, Will Wise and Florence Langlois. Of the VAF executive committee I saw George Barnes, Dave Walker, Percy Press, George Le Roy (the VAF's excellent Press Officer), Serge Ganjou and Mrs. Claude Zola.

Among the many Water Rats who greeted Jack and me were King Rat, Cyril Dowler, Prince Rat, Clarkson Rose, Trustee Freddie Watts and Scribe Rat Leonard Jones. I saw Bob and Alf Pearson, Harold Berens, Cyril Smith, Donald Peers, Johnnie Riscoe, Harry Ristori, Harry Seltzer and Percy Manchester, but it is beyond me to be able to mention all the Water Rats who were there.

Those I actually met include Ted Ray, John Sharman, Ben Warriss, Nat Mills, Nat Jackley, Albert Whelan, Barry Lupino and Arthur Scott. (The last-named is doing a remarkably good job following in Harry Marlow's footsteps as Organising Secretary of the Variety Artists Benevolent Fund and Institution).

I was deeply moved by Davy Kaye and Freddie Foss, both of them among Uncle Fred's 'specials' he always enquired about.

Mrs. Val Parnell gave me an affectionate embrace that meant such a lot. The loving care of his daughter-in-law, Helen, gave 'Dad' some of the happiest times of his life in his last years.

Queen Ratling Vie Riscoe, Fisie Morrison, Mrs. Dave Carter, Mrs. Stanley Damerell and Mrs. Fred Miller were among the Lady Ratlings I saw.

It was all very much as Fred would have wished it to be.

With the passing of the "Father of Variety" we come to the end of an epoch.

Leaving Golders Green with Jack Train, who is the most understanding man I have ever met, we were kindly offered a lift by George Elrick. We three were feeling that a man like Fred Russell had by his life and example made each of us a little better for knowing him. We were also agreed that we shall not see his like again.

**On Reflection**

**GEORGIE WOOD'S COLUMN**

*The Most Out-spoken — And Fairest — In Show Business*



**BUD YORKIN, the N.B.C. producer-director, on his return to the States gave out to the American press these statements:**

**"BRITISH VARIETY SHOWS ARE ABOUT TEN YEARS BEHIND YANK VIDEO.**

**"BRITISH TV PERSONNEL RESENT AMERICAN KNOW-HOW BUT THEY'VE FOUND OUT THEY MUST HAVE IT.**

**"THE REAL TALENT, THE WRITER AND THE ACTORS, DON'T GO INTO TV; THEY HAVE NO INCENTIVE. THE NETWORKS BUY SUCCESSFUL AMERICAN SHOWS.**

"There are certain things the British do better, both on their Channels One and Nine.

"Dramatic shows are of a high quality. They have three weeks in rehearsal, and if the show isn't quite ready, they'll yank it off the schedule to be done later. There's no pressure as in the U.S.

"Controversial subjects are handled very well in news and documentary programmes."

As I have seen things during the time I was laid up I agree with Mr. Yorkin—and most of our TV Press blokes—that our comedy shows are an insult to the name of Variety.

But what I think doesn't matter. It's Mr. and Mrs. Public that count. If they keep on getting what they don't want, they have no one to blame but themselves

the most memorable since the Savage Club's first Dinner One Hundred Years Ago. Greetings came from clubs all over the world.

The Club honoured two of its most beloved members, Mark Hanborough and Sir Louis Sterling, and a presentation was made to Miss Winifred Dodd, who came to Savage Club secretarial duties as a young girl on leaving school 35 years ago. George Baker's eulogy of this charming lady was perfect and true. His own oration was a magnificent example of the difference between an intelligent after-dinner talk to friends and making a speech.

Footnote: B. C. HILLIAM is a frequent Flotsam feature at these Club dinners. I always envy his genius in saying with music in a few couplets so many things I wish that I had said first.

**SAVAGE CLUB CENTENARY**

**ONE OF THE** very proper rules of the Savage Club is freedom FROM the Press. This means that our members and guests can speak in the full knowledge that they won't be quoted; our Press members are happy in not being expected to quote and those who appear on the famous Saturday Night Dinners can be spared the anxiety of 'what will the notices be like?'

The first Saturday Night of the 1957 season started last week, with Hon. Sec. George Baker as Chairman, and it began the Centenary Year Celebrations which culminate with the big dinner at the Savoy Hotel on December 8, when Lord Goddard will be in the Chair.

The opening Dinner was perhaps

**FROM SOUP TO NUTS**

**THIS IS THE TIME OF THE YEAR** when life is just one fall function after another. It is quite a headache for the various organisations not to clash with the October and November gatherings.

But two 'nights-out' I don't want to miss come up on the next two Sundays.

October 27 is the Press Club Variety Night. Morley Richards has taken over from Percy Rudd as Hon. Social Secretary.

This is one of the most popular nights in the Press Club.

November 3 is in my diary as calling for going to the headquarters of the Concert Artists Association, when Leslie Henson, introduced by Jack Warner, will present to the winners the National Concert Party Trophy and the 'Bucket and Spade Oscar' awarded annually for outstanding performances in summer show business.

If this affair is not taken for TV, then something is very wrong somewhere.

The CAA shows are continually proving that there is no dearth of British professional talent. There is only a shortage of opportunities for our home produced talent.

**STAND BY YOUR TV SETS.**

One of the most unusual commercials ever to flit across your screen is about to appear. It will feature a very unglamorous object in the shape of a bank. But this is a bank with a difference. It has only recently been formed. It is registered in the British West Indies although its offices are here, and it is the only bank which cannot have its accounts inspected by the Income Tax vultures. *With that set-up, they should advertise?*

**HAT RODGERS AND HART TOLDIE**, "Blue Moon," had a very different title when it was first written. They wrote it for a Jean Harlow movie and called

**By John Stone**

it "Oh Lord, Let Me Be a Motion Picture Star."

[P.S. (For younger readers) Jean Harlow was the Marilyn Monroe-plus of her day.]

**JOHN OSBORNE**, angry young author of "Look Back In Anger" and "The Entertainer," is perhaps best known to

**RANDOM REPORT**

you as Mr. Mary Ure.

Some years ago he wrote a play in collaboration with an actress called Stella Linden. Miss Linden flew from the States, where she is now domiciled, to arrange a London production. Mr. Osborne objected. The play, he felt, was not up to his current standard. After several months no more has been heard of either the play or Miss Linden. Powerful young man, Mr. Osborne. His other claim to fame is that he once slapped the headmaster of his school.

**BUCKSTONE CLUB**, basement haunt for theatre people opposite the stage door of Haymarket's stately Theatre Royal, was raided recently. Astonished club members were confronted by the constabulary after closing time. The men in

**WYN CALVIN**, the Welsh comedian, who has just made his 21st "Workers' Playtime" broadcast in two years (no wonder they call him the "Workers' Play-thing"), has been playing a waiting game in the TV stakes, preferring to gain all-round stage and radio experience before taking chances in front of the cameras. But now the picture is changing.

Wyn's in demand as a TV artiste. He'll be in Val Parnell's "Saturday Spectacular" on November 2, in the Welsh commercial network's opening programmes on December 17, and in the first of his own Welsh series of 12 shows two nights later.

**ALMA DANCES**

**ALMA COGAN**, as we all know, is quite a gal in the singing stakes.

But at the Stage, Screen and Television Ball at Claridges, London, last Friday I was impressed with her dancing. Partnered by Welsh film actor Stanley Baker, Alma cut a very graceful rug to Tommy Kinsman's music. Another Welsh actor, Mervyn Johns, proudly escorted his famous daughter, Glynis.

Frankie Vaughan and the Kaye Sisters were big hits in the cabaret, and variety personalities present included Len Young and Johnnie and Vie Riscoe.

**VENT'S TV DEBUT**

**LEN BELMONT**, the Hackney-born ventriloquist who won the Maurice Hurling Challenge Cup at the recent International Brotherhood of Ventriloquists, makes his TV debut in ABC's "Bid For Fame" on Sunday next (28).

**HANDS & FEET**

**A READER DOUBTS MY STATEMENT** (in a recent issue) that Margaret Joyce plays an accordion and, at the same time, a xylophone with her feet. Millions of viewers saw her doing these things on TV on two recent occasions.

**HIT IN DENMARK**

**MY DANISH IS NOT SO HOT.** Nevertheless, I'm impressed with a batch of newspaper cuttings I've received from British singer

**JESSEL'S FAREWELL?**

**LAST MONTH**, in the Westport County Playhouse, Connecticut, U.S.A., George Jessel walked on the stage and said: "Who'd ever dream I'd end my career in a country barn? This is my farewell performance."

It is reported that the audience sat silently on hearing this announcement.

They didn't believe him.

Neither do I. Jessel will go on being the "Toastmaster of America" until there are no more ballroom banquets.

blue were a little late. They should have dropped in some years ago when the club was first founded as part of the Under Thirty Theatre Group. Now it's under forty and very respectable.

**SURREY READERS** please note you have one of the most flourishing and vigorous repertory theatres in the country at Leatherhead. If you can get in, why not try live entertainment for a change.

**GOING THE VARIETY ROUNDS**  
 With **REG BARLOW**

Julie Dey, now playing a successful season at the Atlantic Palace, Copenhagen. She pleased Harry Harbour and a full house at a London Coliseum Sunday concert a while back; now she's having such an effect on the Danes that they're even putting down their knives and forks and neglecting their suppers to listen to Julie's singing and playing of an electronic keyboard. She sings pops, ballads, even opera items from "Madame Butterfly"—and she dispenses with a microphone. She'll be pleasing the Danes until early December, when she returns to rehearse the title rôle in Sunderland Empire's "Cinderella."

**HAVE A BALL WITH THE STARS**  
 (AND HELP THE SPASTICS)  
**FIVE HUNDRED STARS OF STAGE**, screen and television, and their friends, will be at the 3rd Annual Ball of the Stars Organisation for Spastics at Grosvenor House on November 25.

Vera Lynn, chairman of the SOS, has sent 2,000 personal letters asking for prizes for her giant Tombola stall.

"Several hundred tickets have already been sold and we are expecting a full house," says Vera, who works non-stop for the cause.

Vice-chairman, Cyril Stapleton with his Show Band and Sydney Jerome and his Orchestra will be supplying the music.

The SOS has now raised £18,000 towards the cost of a holiday home for spastic children. "We hope to make enough from the Ball to enable us to buy a suitable building and get the holiday home operating by next summer" adds Vera.

For the benefit of artistes appearing in West End theatres who cannot arrive at the Ball until after their show, the star-studded cabaret will be staged late in the evening.

Tickets (price £3 3s.) are available from the Honorary Secretary, SOS, 406, Euston Road, London, N.W.1. Do buy some... the Record Mirror is solidly behind this great cause. And you'll simply love this wonderful Ball of the Stars.

**TOMMY WHITE IS NEW MUSIC GUILD PRESIDENT**

**JACK WHITE**, the band-leader, one of the best-liked by the back-room boys in the music business, has been succeeded as President of the Music Trade Guild by his drummer-brother Tommy.

Jack, we learn, will still be associated with the Guild; he has led his band at each annual 'Hit Parade' Ball staged by the Guild in the past seven years.

**GRANADA**  
 WALTHAMSTOW

STAGE: SUNDAY, OCT 27: 6 o'clock & 8.30

**TERRY DENE**  
**CHAS. McDEVITT**  
 SKIFFLE GROUP

**NANCY WHISKEY • LES HOBEAUX**  
**TERRY KENNEDY'S SIDEMEN • ZOM**

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# BRUCE BRACE'S



PEOPLE  
AND  
PLACES

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



**R**ARELY HAVE I WITNESSED such an enthusiastic audience as I saw on Judy Garland's opening night at the Dominion Theatre. Diminutive in stature, but now becoming a little plump, Judy handled her audience like a maestro handles his piano. She sang, even danced, had us in tears in her wistful moments, then almost rolling in the aisles with laughter when she switched miraculously over to comedy. And this was a sophisticated audience, filled with international stars from every branch of show business, stage, screen and television.

And rarely have I seen such a compliment paid to an artiste as the one paid to Judy at the end of her performance, when Moira Lister, Petula Clark, Alma Cogan, Vera Lynn, Donna Reed, Janet Blair went up on the stage and each presented her with a gorgeous bouquet of flowers. This really did move Miss Garland very deeply.

At the party held on the stage at the Dominion after the show she stationed herself in one corner obliging her public with autographs for a whole hour straight off.

Was surprised to hear from Ivor Smith of the Rank Organisation, who is the brains behind this show, that the Dominion, which was originally built as a theatre, is in fact the second largest theatre in the world. But I'm quite confident Miss Garland will continue to fill it during her London season.

## DIGNIFIED JERRY

**L**OOKING LIKE some high church potentate, handsome, dignified Jerry Desmond was shouting his head off in the rain the other day when I passed him in the street. He wanted a taxi. His pontifical bearing didn't overawe the taxi-driver who eventually answered his call. This cabby just gave him a broad smile and said: "Jump in, Jerry, mate. How's your T.V. going?" Actually, Jerry doesn't seem to me to have altered the least little bit since the days when he used to partner the late, celebrated and most lovable comedian, Sid Field.

**A**MAZING the repercussions certain artistes have been able to exert via the wireless, even though they were never visible to the millions who followed their adventures. When my old pal Brian Reece came to have a drink with me in Winston's the other night with my editor, Isidore Green, he seemed to be besieged in no time by half my members clamouring for his signature as P.C. 49.

Brian was preparing to set off to Majorca for a rest, and told me he's found a fabulous hotel there right on the sea's front for a fiver a week! (The Green Man told you all about it last week.)

But please don't write in to ask me for the address! Brian, by the way, is yet another of today's top-liners who like to chat to me about the days when they used to work in my cabaret for nothing like the salaries they're commanding now.

**F**UNNY THING, the different types of people who are coming to take a financial and managerial interest in the night club business: ex-sportsmen, boxers, jockeys, Mayfair debutantes, retired colonels—in some districts of London, even, retired crooks! However, among the more recent recruits to this motley throng of night club proprietors are Richard Attenborough and John Mills. Had a drink with Dickie the other evening, and conversation inevitably turned to club business. He and John run the very pleasant dining and luncheon club, the Five Hundred, in Albemarle Street, and Dickie tells me he gets just as big a thrill out of hearing the till clicking up at the Five Hundred as he's ever had out of a thunderous reception in a show.

## MIKE HAS A NEW SINGER

**M**ICHAEL SULLIVAN, who handles the career of Shirley Bassey, and can almost be called her creator as a star, had a drink with me the other night in the Cascade. I understand from Mike that he'll be launching another new singer shortly at a West End club. But he's very secretive about his new discovery, even worded his conversation so artfully I never even discovered which sex he/she might be! Shirley Bassey, who doesn't leave you in any doubt about the sex angle, is really becoming an international star under Mike's management. Not only has she shook 'em in Las Vegas, and just completed a spectacularly successful tour of the Scandinavian countries—she's shortly opening in Australia at Sydney's biggest theatre. And this leap from a factory in Cardiff to international fame has only taken her three years!

## ROYAL HONOUR FOR TOMMY

**W**HEN I met Tommy Steele last week he was proudly squiring his mother and father round Mayfair. I was delighted to meet the parents of this charming, completely unspoilt star, went on to congratulate him on being chosen to meet Her Majesty the Queen at the forth-

coming Royal Command Film show. "How do you know I am?" Tommy asked, looking very surprised. When I told him I'd got it from 'The Green Man', he said: "Well, this is the first I've heard about it. But it must be true if 'The Green Man' says so."

## PEGGY'S SWEATERS

**A**S a sequel to our meeting in Rome the other week, Terry Thomas dropped in to see me in Winston's the other night almost as soon as he got back to London. Terry, who boasts he has the biggest collection of fancy waistcoats in Europe, was wearing—a sweater! Not an ordinary sweater, I must point out, but a marvellous hand-knitted affair! Terry told me it had been knitted for him by that lovable comedienne of stage and screen Peggy Mount. Apparently she knits whenever she has a spare moment, at home, in buses and in trains, in between scenes. She always knits sweaters because they're so relaxing to make. Peggy says they're not exactly the right thing for her figure, so she gives them away to her friends. That's why, in addition to Terry Thomas, Peter Sellers, Dennis Price and Shirley Eaton are all sporting Peggy Mount sweaters!

**BRUCE BRACE** meets up with some show business friends at the stage party of Judy Garland last week... **RICHARD ATTENBOROUGH**, his wife **SHEILA SIM** and **MOIRA LISTER**



## COMIC KING

A study of **ALAN KING**, the brilliant American comedian who has made a tremendous hit on his London debut with the Judy Garland Show at the Dominion Theatre, London. See review on page 9.—R.M. Picture.

## GRACIE ON THE 'THIRD'

**GRACIE FIELDS** WILL BE HEARD FOR THE FIRST TIME ON THE THIRD PROGRAMME OF THE B.B.C. AT THE END OF THIS MONTH.

In common with many other people who knew Norman Douglas, she contributes to a biographical portrait of him which will be broadcast on Thursday, October 31 at 9.10 p.m.

The programme, which lasts one-and-a-quarter hours, contains memories of him from 50 years ago up to near the time of his death in 1952. Gracie Fields met him in Florence before the war, told him she was thinking of buying a property in Capri, to retire in when she was fifty.

He said: "All right, but be very careful when you're buying a property because you can be taken a nice ride if you're not careful." Gracie speaks a sentence in broad Lancashire on the programme, describing how she said to him: "Ah coom from 'North," in order to encourage him to be free and easy in the stories he told in her company.

## SOPHIA WILL SING

**TWO ORIGINAL SONGS**, "Bing Bang Bong" and "Almost in Your Arms", have been written by Jay Livingston and Ray Evans for Sophia Loren to sing in Paramount's new film "Houseboat", starring Cary Grant and the Italian actress. The first is described as a "play song", with a samba rhythm. Three children in the film, Paul Peterson, Charles Herbert and Mimi Gibson, join in the song. "Almost in Your Arms" is a romantic ballad.

## WISHEE WASHEE LONNIE

**SKIFFLER LONNIE DONEGAN** is to play "Wishee Washee" in this year's panto at Chiswick Empire, West London. Lonnie's group are also in it—as Chinese policemen. But they'll switch back to Western dress during the show to play skiffle.

## THE WRONG DICK

**M**ILLIONS OF VIEWERS watching ITV newscaster Robin Day on Tuesday night were puzzled when he announced that Dickie Henderson had been beaten by American Willie Pastrano in the main boxing event at Harringay.

First reaction was that, as Dickie is so busy deputising for all and sundry these days, he might have stepped in for Dick Richardson, too!

But after a few minutes, Robin Day came back with a correction.

## Kathie Conquers

**SCOTTISH** TV's "Date With Kathie Kay," scheduled for a quick six, has its renewal papers for a further thirteen making the honey-voiced lassie just about the busiest little commuter ever to venture south of the border. (London-based "Our Kind of Music" necessitates using the British Railways overtime.) The weekly Monday-at-10.30 TV songalogue is due for networking after the sixth programme (next week) meaning a break for viewers as well as Miss Kay. Husband Archie McCulloch, is at the helm on "Housewives Choice" for a fortnight starting November 18 week.

## OUTSTANDING ON TV LAST WEEK-END...

● **TOMMY STEELE'S** 'Golden Year' hour-long (but still too short). Ernest Maxin BBC production of the phenomenal rise to fame of the boy from Bermondsey. Tommy undoubtedly made millions of new friends with his unaffected manner, his youthful personality and his natural acting ability and proved above all that he is a born entertainer. Like we have always said, when rock 'n' roll is all over Tommy will still stop bills and pack theatres because of his versatility.

● **FRANKIE VAUGHAN'S** two appearances on BBC—on Saturday in the '6.5 Special,' on Sunday in the Jimmy Wheeler Water Rats Show. On both occasions his rendering of "Gotta Have Something in the Bank, Frank" (in which he was accompanied by the ever-inspiring Kaye Sisters) came across the home screens with terrific impact. This number, by the way, has been recorded on the PHILIPS label and all royalties from the sales will be donated by Frankie to the National Association of Boys' Clubs.

● **SHIRLEY BASSEY**, flown from Cardiff to step in at only a few hours' notice for Joan Regan (flu), fairly radiated with her two-point numbers. **DAVE KING** presented refreshingly some original comedy routines (the take-off of the traffic-cop was a gem), and **DICKIE HENDERSON** stepping in at the very last minute for Bob Monkhouse (flu), clicked with his usual slickness—all on ATV's 'Sunday Night at the Palladium.'

Try And Get  
To Chiswick  
Empire On Sunday

## STARS HELP AIR HEROES

**MAX BYGRAVES**, **BILLY COTTON**, **THE KAYE SISTERS** and **ERIC SYKES** are among the stars who will appear at Chiswick Empire, London, W., this Sunday evening (27) in a concert to aid the funds of The Guinea Pig Club, one of the finest causes in the country.

Members of the Guinea Pig Club comprise hundreds of brave airmen who lost their limbs or were injured facially during their heroic defence of Great Britain in the dark days of the last war.

The Club funds help the men to seek a livelihood by working at jobs best befitting to them under their unhappy circumstances. The artistes mentioned above—and the many more on the bill—are appearing without fee and paying their own expenses. Show begins at 7 p.m., and tickets may be obtained at the Chiswick Empire or at the box-office on the night.

## JOAN CONFIRMS IT

### 'Baby In April'

● **JOAN REGAN** told me at the London Palladium on Monday night that "all the talk about my having a baby is quite true. THE RECORD MIRROR is the first newspaper I'm confirming it to."

Joan revealed this to me as five coach-loads of fans from the Joan Regan Supporters' Club drew up outside the theatre. They were there to present her with their wedding gift.

Harry Claff, box-office manager of the Palladium, husband of Joan, shyly nodded as Joan gave me the news. He and Joan said they expected the blessed event to take place in April next.

"And this means," added Joan, "no pantomime for me this year."

The Green Man.

# 'TWENTY' TIPS GALORE IN LATEST DISC BAG

## DEBBIE, FREDYE, PAUL AND THE SHEPHERD SISTERS— ALL SET FOR BIG SALES

LOOKS AS IF THIS IS going to be a bumper week for the sales managers.

Plenty out of the reviewing bag have the commercial stamp—and I've picked out four specials for Top Twenty Tips. Three star feminine performers.

Debbie Reynolds, The Shepherd Sisters, Fredye Marshall and Paul Anka gets the TTT medals . . . and of them all please make a point of spinning Miss Marshall's debut for HMV. It's barely short of sensational.

One-time hit paraders like Bill Haley and Mitchell Torok are trying for the top again—and recent successes like the Everly Brothers are also going around.

New names? Conway Twitty. That's new all right.

### FLOCK TO THE SHEPHERDS MULTI-VOICED DIAMONDS

#### THE SHEPHERD SISTERS

"Alone"  
"Congratulations To Someone"  
(HMV POP 411)

**WATCH THIS SONG** "Alone"—it seems to me to be the sort of song which is going to the top of the tree where it may be really alone and on its own for a long time.

The Shepherd Sisters, I hear, have got it started in the States. Once or twice heard, I think they'll move it like Stirling Moss on this side of the Atlantic. Without any pretensions, they pitch into the quick-moving number, sing the song and sing it with some commercial gimmicks from the backing.

Can't pass this one by without tagging it for a **TOP TWENTY TIP.**

The girls slow down almost to a standstill for the dreary turnover—but I'll be surprised if this half is ever heard.

The Shepherd Sisters are about as subtle as a sledge hammer—but watch them sell.

#### THE DIAMONDS

"Zip Zip"  
"Oh, How I Wish"  
(MERCURY MT 179)

**THAT** "Little Darlin'" crew "Zip Zip" around with various voices sharing the lead on the fast-mover. Break mid-way for a hand-clapping session then back to the lyric which certainly gets the title across if nothing else.

Turnover finds The Diamonds sounding as if they were taking the mickey out of Dean Martin in his Italian moods.

Not a displeasing side when it settles down but it owes plenty to much that has gone before.

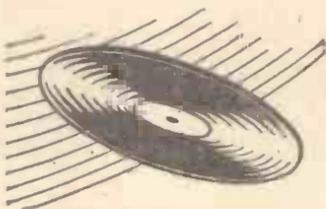
### NICELY SUNG & PLAYED

EDNA SAVAGE  
"Let Me Be Loved"  
"Diana Marina"  
(PARLOPHONE R 4360)

**ANOTHER** version of the theme song from the film "The James Dean Story." I doubt if Edna can defeat her male rivals on this first-rate number, but I must say she does a most satisfactory job.

She sings it softly to an understanding orchestral backing. Nice to hear with the strings supplementing the voice.

Orchestra on this disc brings in the mandolins for the Italian tune on the bottom deck. Melodious and, again, sung well.



### A 'DIANA' REPEAT?

PAUL ANKA  
"I Love You Baby"  
"Tell Me That You Love Me"  
(COLUMBIA DB 4022)

**THAT** TEENAGE BUNDLE of "Diana" dynamite, Canadian Paul Anka sends us his second coupling. Again both numbers have been written by the singer for himself.

I see nothing to stop him getting into the hit lists for the second time. "I Love You Baby" is a fast beat number that helps the disc to collect a **TOP TWENTY TIP.**

On the flip, Paul confirms the tip with a medium hiccupping rocker which owes a lot to memories of "Sh-Boom." Either half of the record could be the one which will be in demand.

### TRIP-A-LONG EVE

EVE BOSWELL  
"Tell My Love"  
"Swedish Polka"  
(PARLOPHONE R 4362)

**EVE** goes back to the gay trip-a-long type of lilt with which she made her name, in the novelty "Swedish Polka." The item has an infectious bounce and Boswell is quite at home with this sort of thing. A happy little side which may start the song on the upward road.

"Tell My Love" on the bottom half of the record comes from the film "The Loves of Omar Khayyam." I think this slow ballad has much to recommend it, but I'm afraid I can't see it happening in a big way.



### DYNAMIC START

FREDYE MARSHALL  
"Witchcraft"  
"Blue Prelude"  
(HMV POP 407)

**NOW IF YOU WANT** a disc which will really send chills down your spine, tune into Miss Marshall's debut for HMV. Here's a ballad which has been lying around for quite some time. It has come out into the open just in time to supply the lady with a dynamic start for the label.

Geoff Love has put in a splendid arrangement—choral and orchestral backing behind her. The powerful voice allied to the thrilling accompaniment is something you must hear. By far the most exciting disc of the past six months.

Fredye has so many voices it becomes confusing.

But I think the disc men have been wise in concentrating here on her deep dark tones. The slow bluesey effort on the flip isn't so commercial, but then there is going to be plenty of argument about whether Fredye is a high sales bet.

I'm taking sides by making this disc a **TOP TWENTY TIP.**

### NOT OUTSTANDING—YET

THE TERRY SISTERS  
"Broken Promise"  
"It's The Same Old Jazz"  
(PARLOPHONE R 4364)

**THE** British Terry Sisters go into a slow cling cling with "Broken Promise." Fair material and fair performance, but nothing outstanding I'm afraid. This is rather routine stuff both in context and sound.

Quick beat item on the turnover which should catch a few plays, but I cannot see it shooting high in the sales.

Bright and sung easily by the girls, but lacking the spark and sounding oddly old hat on occasion. I'm sure the Terry's will do better—they've got it in them.

### NOVEL ENTERTAINMENT

LENNON SISTERS  
"Shake Me I Rattle"  
"Pocahontas"  
(CORAL 72285)

**THE** Lennon Sisters roll up with a rather twee slow waltz ballad—"Shake Me I Rattle".

Title may lead you to expect a boisterous rock item—but it's far from the case. Lyric's about a kiddy yearning for that dolly in the window.

"Pocahontas" tells an Indian legend in rather entertaining fashion. A novelty item that moves along cutely, it is sung easily by the girls.

As a harmony team the Lenlons still seem to lack punch to me, but I could be wrong.

### DEBBIE CAN DO IT AGAIN

DEBBIE REYNOLDS  
"Wallflower"  
"All Grown Up"  
(MGM 968)

**DEBBIE'S** really come into the hit brackets as a result of her "Tammy" smash. Personally, I think she deserves to follow a hit with a hit because this MGM release has a true commercial stamp on it.

"Wallflower" is a slow rocking waltz with a tune everyone knows before the side is a third of the way through. Simple lyric which will probably be chanted for months to come.

I'm making this a **TOP TWENTY TIP**—if it fails, it won't be the fault of the folk who made the disc.

It's a good coupling. On the flip Debbie slides down to a sexy whisper and snakes across a smart number.

Buddy Bregman conducts a smooth backing which guides her steps superbly. Reynolds is in fine form for both sides of a good, contrasting record.

### AND GLAD TO HAVE HER!

JUDY GARLAND  
"It's Lovely To Be Back In London"  
"By Myself"  
(CAPITOL C1 14791)

**THE** number which Roger Edens wrote especially for Judy to use in her Dominion show, was recorded by the star almost as soon as she came here.

A sentimental ballad designed to tug at your heart strings it should do just that. Judy should have her admirers queuing up to buy this one. The lyric isn't as good as Garland makes it sound—she has the knack of putting sincerity like a cloak over trite material. A powerful side—but why didn't musical director Geoff Love get a label credit?

The standard on the reverse—yes I said standard—is beautifully sung in contrasting fashion by Judy. Gordon Jenkins vivaciously batons this half.



### EXUBERANT YOUTH

Laurie London

"Cradle Rock"  
"He's Got The Whole World In His Hands"  
(PARLOPHONE R 4359)

**Laurie London** is the youngster from the East End you may have seen on "Six-Five Special" a couple of times.

An exuberant tot who pitches into "Cradle Rock" with a verve that rather exceeds his vocal capacity. "Cradle Rock," of course, has been tried here before—and I don't see the point in this version now.

There's a tremendous craze at the moment for hearing children on disc—fair enough if they've got something different to offer. Here Laurie seems to be doing nothing that an adult singer couldn't do far better.

This, I think, is particularly noticeable in the fine spiritual "He's Got The Whole World In His Hands." I see no point in thinking there's extra merit to be found in a performer simply because he or she is of school age. Good luck to Master London, though, if he finds that there are plenty of customers who do.

I'll wait and see what he does next.

### HEALTHY COMPETITORS

THE KING BROTHERS

"Wake Up Little Susie"  
"Winter Wonderland"  
(PARLOPHONE R 4367)

**THE** King Brothers come into competition with The Everly Brothers on "Wake Up Little Susie." Shouldn't worry the British trio because they've squashed plenty of American opposition on their previous Parlophone releases. Here I think they've got a better production of the top deck than the Everlys . . . it moves really well.

The King's revive "Winter Wonderland" on the reverse—and make a delightful job of it. They bring a good treatment to the old song—one which should do it a lot of good as the seasonal sales begin.

### PLEASANT SPINNER

DOROTHY COLLINS

"Soft Sands"  
"Sing It, Children, Sing It"  
(CORAL Q 92287)

**DOROTHY COLLINS,** doubling up part of the way, makes a fine job of "Soft Sands". A more subdued number than those we usually get from this songstress, it could do much for her reputation on this side of the water. A sweet orchestral backing adds quite a lot to the worth of the side.

On the bottom deck, Dorothy goes back to the style we're more used to hearing from her. She pitches into a brisk hand-clapper.

Banjos *dug-adug-dug* and a chorus backs the girl while she whisks through spiritual-type of number. Worth spinning.

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**TWITTY SHAKES IT**  
**CONWAY TWITTY**

"Shake It Up"  
"Maybe Baby"

(MERCURY MT 173)

★ ANYONE with the nerve to go out with a name like Conway Twitty deserves to be heard.

★ Once heard... then what?

Twitty sounds like a cross between Little Richard and Fats Domino. "Shake It Up" is a fast muzzy rocker with vocal group surrounding Twitty most of the way.

Commercial? Probably.

He goes into the hic-rock fields for "Maybe Baby" on the flip. Seriously, there's nothing much to judge between Twitty and some of his better-known rock rivals.

**CAN THEY DO IT AGAIN?**

**EVERLY BROTHERS**

"Maybe Tomorrow"  
"Wake Up Little Susie"

(LONDON HLA 8498)

★ THE "Bye, Bye, Love" boys are back. Will their second disc do as well as the first? Tricky question.

★ Personally, I don't think either number on this release has the potential of "Bye, Bye, Love."

I found "Maybe Tomorrow" a slow, slightly dreary ballad which the Brothers chant mournfully.

There's more hope, though, for the flip deck. "Wake Up Little Susie" is a cute, quick beat item which the boys handle with a neat sense of humour.

This side could sell happily, but a lot depends on how much customers have taken to the boys as performers.

**TOROK TRIES AGAIN**

**MITCHELL TOROK**

"Two Words"  
"You're Tempting Me"

(BRUNSWICK 05718)

★ LIKE BILL HALEY, country chanter Torok has been absent from the Top Twenty for a considerable period. He tries again with a medium rocker "Two Words". Good for the kids to dance to, this number has a familiar ring to it. Torok is in warm voice with a chorus behind him.

The Anita Kerr Quartet help him put a steady drive into "You're Tempting Me" on the flip.

Nothing here to resemble his "Mexico Gave Up The Rhumba". A pity in a way, because Mitchell used to be different from the rest of the field.

★ Maybe he feels he can be more commercial by joining the rest.



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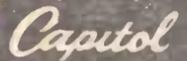
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**COULD BE...**

**JOHN BARRY AND THE SEVEN**

"Zip Zip"  
"Three Little Fishes"

(PARLOPHONE R 4363)

★ "ZIP ZIP" will either die quickly or zip zip to the top — it is that kind of song. Furious pacer which John Barry sings in almost monotone fashion while the musicians twang at speed behind him.

This side is one of those fringe bets I wrote about the other week. Frankly I can't tell whether it will sell or not—and I'm not sticking my neck out either way. It's not outstanding but it's certainly got the commercial flavour about it somewhere.

Yes, the "Three Little Fishes" on the other side ARE the fin flappers who've been swimming over the dam for several years now. Here the fishes are gently rocked by Barry and his Seven.

**'CHANCES ARE'—FAIR**

**MICHAEL DESMOND**

"Chances Are"  
"If You're Not Completely Satisfied"

(COLUMBIA DB 4018)

★ MICHAEL DESMOND didn't make a very big dent with his first Columbia cutting.

He should collect some additional notice this time out with the ballad "Chances Are." The boy has a pleasant voice and it suits this number. Not up to the Johnny Mathis standard, but good enough.

He's got an easy-going strolling ballad to offer on the turn-over.

Once more Desmond sounds nice to have going around and around but the impact is missing. It's going to need something more than this, I feel, to get him away on disc.

**BELAFONTE FOR XMAS**

**HARRY BELAFONTE**

"Eden Was Just Like This"  
"Mary's Boy Child"

(RCA 1022)

★ BELAFONTE has been selling for a long time with his "Island in the Sun". Now RCA send out his calypso "Eden Was Just Like This" which has a similarly slow appeal. The star's charm is very evident here although the number itself may be a slow starter.

It has a nice lyric idea which is worth your listening time.

On the other deck Harry goes religious with a Christmas ballad that could collect plenty of seasonal sales.

Performed with considerable charm and sounding most sincere, "Mary's Boy Child" is sure to have a big following this Yule.

**STEADY, HEAVY BEATER**

**BILL HALEY**

"Miss You"  
"Dipsy Doodle"

(BRUNSWICK 05719)

★ HALEY'S been having a lean disc time of it since his great vogue over here. After his personal appearances in Britain he just disappeared from the hit lists.

He could come back into the reckoning with "Miss You". Not a frenetic rocker, but a steady heavy beater this one is chanted by the Haley voice in the manner one expects. A sober easy rocker which is cut pretty neatly after the current pattern.

"The Dipsy Doodle" steps up the pace with a novel little lyric theme. When you've got the "Dipsy Doodle" all your words come out in reverse. Simple to catch and my guess is that plenty will want to catch it.

Mind you, Haley's got a long way to go to regain his old standing in the disc world. It would need several outstandingly "commercial" records to get him back where he was.

**BING AND FRANK  
IN SONG DUET**

**GREATEST-EVER TV SHOW**

OCTOBER 13 WAS THE MOST ENTERTAINING EVENING IN THE HISTORY OF AMERICAN TELEVISION.

Two shows, spanning two-and-a-half hours, included long and lively appearances from Bing Crosby, Frank Sinatra, Rosemary Clooney, Louis Armstrong, Tyrone Power, Jimmy Durante, Bert Lahr, Donald O'Connor, Jane Powell, Duke Ellington and his Orchestra, etc., etc. All-star productions are not necessarily artistic successes. The "Crescendo" of a couple of weeks back was an expensive flop, despite the talents of Rex Harrison, Louis Armstrong (again) and lord knows how many others.

Maybe the feeble story gimmick was at fault, not to mention a strained script.

But Sunday the 13th made show business history, in more ways than one. It was, for instance, the first time Sinatra and Crosby have appeared together on "live" TV. They exchanged banter, sang duets,

**U.S.A.  
Melody  
Go-Round**

off-camera accompaniment prepared by John Scott Trotter, Toots Camarata and Buddy Cole.

Bing's TV appearances are very rare indeed. After this happy success, let's hope we see more of him. Chief inducement to get him before the cameras was an agreement to turn over profits from the show (sponsored by Ford) to Bing's old school, Gonzaga University.

Second spectacular of the evening was to mark Standard Oil Company's 75th birthday. To this viewer, Jimmy Durante and Donald O'Connor highlighted the proceedings. A funny, clever, informative cartoon by Britain's Ronald Searle climaxed the programme

★ JAZZMEN who helped make the Jack Teagarden tour of Britain a success are strikingly present on three new LP records. Clarinet star Peanuts Hucko contributes to "Jimmy McPartland's Dixieland" (Epic) in company with Ernie Caceres, George Wettling and Dick Carey. Cozy Cole, drummer for Teagarden's group, sparks "Ride, Red, Ride, In Hi Fi", a series of brawls involving such stalwarts as Red Allen (trumpet), J. C. Higginbotham (trombone) and Coleman Hawkins (tenor). Label — Victor. Finally, pianist Earl Hines solos with brilliance in a recent Fantasy release.

**By  
LEN  
GUTTRIDGE**

reached back into their respective pasts for several nostalgic tunes (a warm cheer greeted Bing's "Please") and were doubled with laughter during an unexpected, show-stopping visit by Bob Hope. Then Bing sang "September Song" with feeling and I was never more moved—well, not since the late Walter Huston sang it.

Then Sinatra joined Bing in a wistfully harmonised "Long, Long Trail A-Winding" and there wasn't a dry eye in the neighbourhood of my TV screen. After this came a full 25 minutes deft fun and song from Crosby, Sinatra and Rosie Clooney — just those three on screen throughout, with grand,

**HAPPY BIRTHDAY,  
SHEILA!**

CONGRATULATIONS to Sheila, one of the Three Kaye Sisters, still enjoying tremendous success in "Having a Ball" at the London Palladium.

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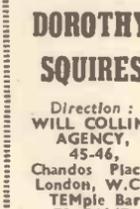
# ★ GUIDE TO THE STARS



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Britain's Premier  
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## The Hidden Sound System

JOINED restaurant-owner BILL OFNER at his table at the "Society" Restaurant in the West End of London to catch the cabaret stint of four-and-a-half-octaved shapely Karen Greer.

This former telephone operator seems all set for a big new career now that she's under the managerial wing of Bob Monkhouse - Denis Goodwin office.

Striking thing about her "Society" performance is that no microphone or trailing wires are visible, even though the voice was obviously amplified. Bill Ofner took me behind the scenes to reveal how this was possible.

It appears that sound expert, Maurice Apple, has equipped the place with the very latest little item in sound gadgets, "The Radio Voyce." The artiste carries a tiny mike and transmitter secreted in her "bra," sound waves being picked up by a receiving set and retransmitted over the public address system.

I recall seeing Frankie Vaughan using a prototype of this ingenious little job when he appeared at the Empress Hall a couple of years ago. Apple, who markets it for a Nottingham firm, told me: "This finished product is one of the greatest revelations in amplification since the loudspeaker and is a boon to all microphone users." How could I disagree when he showed me a neat bundle of orders? A.H.

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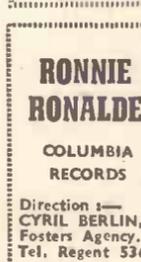
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Agency  
or  
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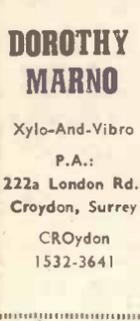


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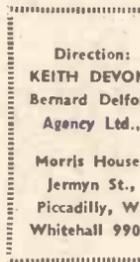


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## TONY HALL

(CONT. FROM PAGE 6)  
Like Curtis Fuller, he came to New York in the spring, and has since become a regular member of Art Blakey's Jazz Messengers, replacing the incapacitated Jackie McLean. (Remember I told you about their Vik LP of show tunes two weeks ago?)

I reiterate what I said then: that here is a potentially tremendous tenorman who will sound even better when he's come down to earth a little more.

So, there you have three more major American jazz talents. And there are so many others.

A pity that the same story can't be told about Britain, But that's a subject I want to write about soon. Watch out for it: it could be of interest to YOU.



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# 'Guitar Club' Promoted

**Increasingly Popular BBC Sound Feature**

**SALUDOS, AMIGOS!**

I ATTENDED LAST WEEK'S SESSION of the B.B.C.'s "Guitar Club" series on the Light Programme. It took place in the B.B.C. studio in Piccadilly, London,

Programme was recently promoted from its original Monday evening spot to the peak listening hour of 6 p.m. on Saturdays. It's scheduled to run straight through until Christmas.

This promotion is highly significant. In days when we're all supposed to be deserting steam radio in favour of the "telly", this programme has started from scratch and built itself such an impressive following that it has merited a place in the coveted Saturday evening schedules.

Secret of its success, I feel, lies in its variety. It lives up to its claim of covering everything "from Spanish to skiffle." The guitar has never been more popular than it is now during the current skiffle craze.

"Guitar Club" caters for this great interest, also draws



the attention of skiffle addicts to other more exacting forms of guitar technique.

The credit for the success of "Guitar Club" rests with founder-compère Ken Sykora and B.B.C. producer John Kingdon. These two, aided by visiting guitar artistes of all kinds, have established the programme as a long-running Light waveband favourite.

Last Saturday's session was tailor-made for 'Foreign Fare'. Guesting were the Deniz brothers, Frank, Joe and Laurie, and Jose Merino and Francisco Victory. Ken Colyer was the other visiting artiste of the evening. He scored effectively with his contributions, and I know he will understand if I don't go into greater detail, because his repertoire falls within the orbit of the RECORD MIRROR'S Jimmy Asman satellite.

## FINE FLAMENCO

The Deniz boys you've already met in these columns. Jose Merino and Francisco Victory are probably new to you. They dispense first-class flamenco entertainment at

Soho's colourful Spanish rendezvous, the Margarita Restaurant in Cork Street. I hope to be giving you a fuller introduction to them at some future date.

Meanwhile, if the rumours of an impending flamenco craze are accurate, I commend these two artistes to all and sundry on the strength of their fine performances in last Saturday's broadcast.

Frank, Joe and Laurie were heard at their accomplished best. They played "Alma Llanera," the well-known Venezuelan joropo, and "Twilight," a lovely bolero written by Frank and Laurie. In addition, Laurie reminded us of his long spell with the Ray Ellington Quartet by soloing in an excellent jazz blues.

Presence of Dorita and Pepe, Britain's only Latin-American folk-song team, in the audience with me added to exotic element in this "Guitar Club" session. Ken Sykora (a guitarist himself, of course) and well-known session guitarist Ike Isaacs, aided by Sammy Stokes (bass) and Allan Ganley (drums), are the resident group for the show. They acquitted themselves admirably in a versatile programme, ably compered by Roy Williams. Ken and John Kingdon have

evolved a series which covers every aspect of guitar playing in a way which is both entertaining and instructive. Long may "Guitar Club" continue to prosper, and thanks to all concerned for a very enjoyable evening.

And now let's go from the guitar programme to a guitar record.



**RAMON DE HERRERA**

"Flamenco Guitar"

Tango; Farruca; Zapateado; Soleares Y Cana; Guajiras (FELSTEAD ESD 3040)

THE SLEEVE note of this EP provides a concise introduction to the mysterious art of flamenco. It tells of the Moorish, Romany and Hebraic influences which are intermingled in the music, and ex-

plains the two types of flamenco guitar playing and the techniques of performance.

Ramon de Herrera expresses a variety of moods in this selection, ranging from quiet reflection to fiery passion. Perhaps he's not the greatest exponent of flamenco guitar on record, but that's no reflection on his undoubted ability.

If any of you amateur skiffers are getting tired of strumming basic chords on your guitars, then get this record. It will open up a whole exciting new world of possibilities, providing you with some extremely satisfying listening.

May I conclude with a message of thanks to all the kind artistes and readers who have been ringing and writing.

I am not ill, and I am still writing regularly for Isidore Green and THE RECORD MIRROR. Reason for my frequent absence from recent editions is purely one of space. I hope the situation will become normal again very soon. Meanwhile, thanks a lot for your kind thoughts and consideration.

Adios until next week (I hope!).

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# RECORD MIRROR SPOTLIGHT ON

**● MAN ON FIRE/WANDERIN' EYES**  
Frankie Vaughan (Philips)  
INTO THE TOP TEN THIS WEEK GO PET CLARK AND ELVIS PRESLEY BUT FOR EACH ARTISTE IT'S A RETURN TRIP ON THE SAME SIDES. NO NEW DISCS HAVE MOVED UPSTAIRS.

So the spotlight falls instead on Frankie Vaughan's climbing coupling of "Man on Fire" and "Wanderin' Eyes."

This disc has taken its time to move—at first it looked as if the sales of Charlie Gracie's version of "Wanderin' Eyes" had spoiled Frankie's hopes. Then people got around to playing the "Man on Fire" side—and liking it. Now it's been selling sweetly for a couple of weeks on both sides and Frankie's got another record heading for the upper ten. Next week should see an even greater move for the disc as a result of the Vaughan TV appearances last Saturday and Sunday.

# ONE TO WATCH

**● HULA LOVE**  
Buddy Knox (Columbia)

**B**UDDY KNOX finds himself in the Hawaiian-rock pastures with "Hula Love"—and this kind of beat music has already proved itself popular here in "Rockin' Shoes" and "In The Middle of an Island."

If it is going to catch on at all then Buddy Knox's disc ought to be the test.

"Hula Love" is a good potent side, anyway, whether it marks a trend or not—and Buddy Knox is a singer who has already found quite a following on this side of the water.

Keep your eyes and ears on this side—it's beginning to move across the counters now.

"Hula Love" is published by Macmelodies Ltd.

# L. P. Commentary

**E**LVIS PRESLEY NOW HAS ACHIEVED THE REMARKABLE FEAT OF HAVING FOUR RECORDS IN THE TOP TWENTY AND TWO RECORDS IN THE FIRST FIVE AT THE SAME TIME!

His HMV release of "The Best of Elvis" came into the leading album section this week at No. 5 while his RCA film LP "Lovin' You" remained firm at No. 2. Whatever happened to those folk who were saying that Elvis was finished a few months back?

The Presley album swept in and ousted Tommy Steele's film LP "The Tommy Steele Story" (Decca).

Otherwise the top quintet is unchanged. Nearly there this week was Judy Garland. The publicity preceding her Dominion show and the favourable reports of the show itself are helping her Capitol album "Alone"—and this now seems to be selling faster than any of Garland's previous long-players in this country. If the sales demand keeps up at its present rate "Alone" should soon join the company upstairs. Her old Capitol album "Miss Show Business" is moving too.

Show discs in favour at the moment include "Share My Lettuce" (Nixa), "At The Drop of a Hat" (Parlophone), "Free As Air" (Oriole).

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- 5. Tammy Debbie Reynolds (Vogue-Coral)
- 6. Call Rosie on the Phone Guy Mitchell (Philips)
- 7. Wedding Ring Russ Hamilton (Philips)
- 8. Paralysed Elvis Presley (H.M.V.)
- 9. Love Letters in the Sand Pat Boone (London)
- 10. All Shook Up Elvis Presley (H.M.V.)

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- 2. Diana Paul Anka (Columbia)
- 3. That'll Be The Day Crickets (Vogue-Coral)
- 4. Remember You're Mine Pat Boone (London)
- 5. Love Letters in the Sand Pat Boone (London)
- 6. Teddy Bear Elvis Presley (R.C.A.)
- 7. Wedding Ring Russ Hamilton (Philips)
- 8. My Dixie Darlin' Lonnie Donegan (Nixa)
- 9. Be My Girl Jim Dale (Parlophone)
- 10. Stardust Billy Ward (London)

## SELFRIDGES, OXFORD STREET, LONDON, W.1

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- 2. Teddy Bear Elvis Presley (R.C.A.)
- 3. Tammy Debbie Reynolds (Vogue-Coral)
- 4. That'll Be The Day Paul Anka (Columbia)
- 5. Island in the Sun Harry Belafonte (R.C.A.)
- 6. Wanderin' Eyes Frankie Vaughan (Philips)
- 7. Wanderin' Eyes Charlie Gracie (London)
- 8. Stardust Billy Ward (London)
- 9. All Shook Up Elvis Presley (H.M.V.)
- 10. With All My Heart Petula Clark (Nixa)
- 11. Handful of Songs Tommy Steele (Decca)
- 12. Love Letters in the Sand Pat Boone (London)
- 13. Remember You're Mine Pat Boone (London)

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- 3. That'll Be The Day Crickets (Vogue-Coral)
- 4. Tammy Debbie Reynolds (Vogue-Coral)
- 5. Wanderin' Eyes Charlie Gracie (London)
- 6. Water, Water Tommy Steele (Decca)
- 7. Love Letters in the Sand Pat Boone (London)
- 8. Remember You're Mine Pat Boone (London)
- 9. Last Train To San Fernando Johnny Duncan (Columbia)
- 10. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)

## LEADING LIGHTING STORES, 75 CHAPEL MARKET, ISLINGTON

- 1. Party Elvis Presley (R.C.A.)
- 2. That'll Be The Day Crickets (Vogue-Coral)
- 3. Teddy Bear Elvis Presley (R.C.A.)
- 4. Wanderin' Eyes Frankie Vaughan (Philips)
- 5. Diana Paul Anka (Columbia)
- 6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 7. All Shook Up Elvis Presley (H.M.V.)
- 8. Tammy Debbie Reynolds (Vogue-Coral)
- 9. With All My Heart Petula Clark (Nixa)
- 10. Island in the Sun Harry Belafonte (R.C.A.)

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

- 1. Diana Paul Anka (Columbia)
- 2. Party Elvis Presley (R.C.A.)
- 3. My Dixie Darlin' Lonnie Donegan (Nixa)
- 4. Wanderin' Eyes Charlie Gracie (London)
- 5. That'll Be The Day Crickets (Vogue-Coral)
- 6. Short, Fat Fannie Larry Williams (London)
- 7. Island in the Sun Harry Belafonte (R.C.A.)
- 8. Tammy Debbie Reynolds (Vogue-Coral)
- 9. Teddy Bear Elvis Presley (R.C.A.)
- 10. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)

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

- 1. Party Elvis Presley (R.C.A.)
- 2. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
- 3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 4. That'll Be The Day Crickets (Vogue-Coral)
- 5. Diana Paul Anka (Columbia)
- 6. Honeycomb Jimmie Rodgers (Columbia)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. My Dixie Darlin' Lonnie Donegan (Nixa)
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- 10. Remember You're Mine Pat Boone (London)
- 11. Stardust Billy Ward (London)

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- 5. All Shook Up Elvis Presley (H.M.V.)
- 6. Tammy Debbie Reynolds (Vogue-Coral)
- 7. Party Elvis Presley (R.C.A.)
- 8. Love Letters in the Sand Pat Boone (London)
- 9. My Dixie Darlin' Lonnie Donegan (Nixa)
- 10. With All My Heart Petula Clark (Nixa)

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- 2. Diana Paul Anka (Columbia)
- 3. Tammy Debbie Reynolds (Vogue-Coral)
- 4. Party Elvis Presley (R.C.A.)
- 5. Hey! You Tommy Steele (Decca)
- 6. All Shook Up Elvis Presley (H.M.V.)
- 7. Be My Girl Jim Dale (Parlophone)
- 8. Love Letters in the Sand Pat Boone (London)
- 9. Remember You're Mine Pat Boone (London)
- 10. Last Train To San Fernando Johnny Duncan (Columbia)

## THE RECORD CENTRE, 14 BARGATES, WHITCHURCH

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- 2. Paralysed Elvis Presley (H.M.V.)
- 3. Call Rosie on the Phone Guy Mitchell (Philips)
- 4. Wedding Ring Russ Hamilton (Philips)
- 5. Love Letters in the Sand Pat Boone (London)
- 6. Handful of Songs Tommy Steele (Decca)
- 7. Wanderin' Eyes Charlie Gracie (London)
- 8. Party Elvis Presley (R.C.A.)
- 9. Remember You're Mine Pat Boone (London)
- 10. All Shook Up Elvis Presley (H.M.V.)

## THE SOUTH, 94-96 WELL STREET, HACKNEY, LONDON, E.9

- 1. Party Elvis Presley (R.C.A.)
- 2. That'll Be The Day Crickets (Vogue-Coral)
- 3. Wanderin' Eyes Charlie Gracie (London)
- 4. Diana Paul Anka (Columbia)
- 5. Remember You're Mine Pat Boone (London)
- 6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. Last Train To San Fernando Johnny Duncan (Columbia)
- 9. All Shook Up Elvis Presley (H.M.V.)
- 10. My Dixie Darlin' Lonnie Donegan (Nixa)

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- 3. Diana Paul Anka (Columbia)
- 4. Remember You're Mine Pat Boone (London)
- 5. Wanderin' Eyes Charlie Gracie (London)
- 6. Devil Woman/Hula Love Buddy Knox (Columbia)
- 7. Call Rosie on the Phone Guy Mitchell (Philips)
- 8. Tammy Debbie Reynolds (Vogue-Coral)
- 9. Love Letters in the Sand Pat Boone (London)
- 10. Wedding Ring Russ Hamilton (Oriole)
- 11. Be My Girl Don Fox (Decca)
- 12. Honeycomb Jimmie Rodgers (Columbia)
- 13. Last Train To San Fernando Johnny Duncan (Columbia)

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- 5. Man On Fire Frankie Vaughan (Philips)
- 6. Last Train To San Fernando Johnny Duncan (Columbia)
- 7. Remember You're Mine Pat Boone (London)
- 8. My Dixie Darlin' Lonnie Donegan (Nixa)
- 9. Paralysed Elvis Presley (H.M.V.)
- 10. Jenny, Jenny Little Richard (London)

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

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

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- 5. All Shook Up Elvis Presley (H.M.V.)
- 6. Wanderin' Eyes Charlie Gracie (London)
- 7. Wanderin' Eyes Frankie Vaughan (Philips)
- 8. Love Letters in the Sand Pat Boone (London)
- 9. With All My Heart Petula Clark (Nixa)
- 10. Water, Water Tommy Steele (Decca)

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- 1. That'll Be The Day Crickets (Vogue-Coral)
- 2. Diana Paul Anka (Columbia)
- 3. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
- 4. Wanderin' Eyes Charlie Gracie (London)
- 5. Island in the Sun Harry Belafonte (R.C.A.)
- 6. Love Letters in the Sand Pat Boone (London)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. With All My Heart Petula Clark (Nixa)
- 9. My Dixie Darlin' Lonnie Donegan (Nixa)
- 10. Remember You're Mine Pat Boone (London)

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- 2. Tammy Debbie Reynolds (Vogue-Coral)
- 3. Diana Paul Anka (Columbia)
- 4. That'll Be The Day Crickets (Vogue-Coral)
- 5. Wanderin' Eyes Frankie Vaughan (Philips)
- 6. Island in the Sun Harry Belafonte (R.C.A.)
- 7. Love Letters in the Sand Pat Boone (London)
- 8. With All My Heart Petula Clark (Nixa)
- 9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
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- 2. That'll Be The Day Crickets (Vogue-Coral)
- 3. Teddy Bear Elvis Presley (R.C.A.)
- 4. Diana Paul Anka (Columbia)
- 5. Remember You're Mine Pat Boone (London)
- 6. My Dixie Darlin' Lonnie Donegan (Nixa)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. Last Train To San Fernando Johnny Duncan (Columbia)
- 9. Honeycomb Marty Wilde (Philips)
- 10. Any Old Iron Peter Sellers (Parlophone)

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- 2. Diana Paul Anka (Columbia)
- 3. Tammy Debbie Reynolds (Vogue-Coral)
- 4. My Dixie Darlin' Lonnie Donegan (Nixa)
- 5. Wanderin' Eyes Charlie Gracie (London)
- 6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 7. Party Elvis Presley (R.C.A.)
- 8. Water, Water/Handful of Songs Tommy Steele (Decca)
- 9. Man On Fire Frankie Vaughan (Philips)
- 10. Build Your Love Johnnie Ray (Philips)

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

- 1. Love Letters in the Sand Pat Boone (London)
- 2. With All My Heart Petula Clark (Nixa)
- 3. Tammy Debbie Reynolds (Vogue-Coral)
- 4. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
- 5. Man On Fire Frankie Vaughan (Philips)
- 6. Remember You're Mine Pat Boone (London)
- 7. Island in the Sun Harry Belafonte (R.C.A.)
- 8. Last Train To San Fernando Johnny Duncan (Columbia)
- 9. Jenny, Jenny Little Richard (London)
- 10. All Shook Up Elvis Presley (H.M.V.)

## LEYTONIA RADIO, 788 HIGH ROAD, LEYTON, E.10

- 1. Diana Paul Anka (Columbia)
- 2. Party Elvis Presley (R.C.A.)
- 3. With All My Heart Petula Clark (Nixa)
- 4. Wanderin' Eyes Charlie Gracie (London)
- 5. That'll Be The Day Crickets (Vogue-Coral)
- 6. Handful of Songs Tommy Steele (Decca)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. My Dixie Darlin' Lonnie Donegan (Nixa)
- 9. Last Train To San Fernando Johnny Duncan (Columbia)
- 10. Hey! You Tommy Steele (Decca)

## RECORD ROUNDABOUT, BARROWLAND, GLASGOW

- 1. Diana Paul Anka (Columbia)
- 2. Tammy Debbie Reynolds (Vogue-Coral)
- 3. Bye, Bye, Love Everly Brothers (London)
- 4. Love Letters in the Sand Pat Boone (London)
- 5. That'll Be The Day Crickets (Vogue-Coral)
- 6. Goldmine in the Sky Pat Boone (London)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. Wanderin' Eyes Frankie Vaughan (Philips)
- 9. My Dixie Darlin' Lonnie Donegan (Nixa)
- 10. Handful of Songs Tommy Steele (Decca)

# TOP TEN SALES TALK

**W**ELL, "DIANA" HAS BEEN PUSHED OUT OF FIRST PLACE AFTER TWO MONTHS AT THE TOP—AND INTO THE No. 1 SPOT GO CORAL'S NEW GROUP THE CRICKETS WITH "THAT'LL BE THE DAY."

So a brand new group which had never been heard in Britain before takes over from a brand new singer who'd never been heard in Britain before!

The newcomers have certainly been favoured in the Top Twenty recently. But there are still some of the old hands around with big sellers. Presley's "Party"—"Gotta Lotta Livin' To Do"—coupling for RCA moved up to third place and Pat Boone now owns the 5th and 6th rungs with his London labelers "Remember You're Mine" and "Love Letters in the Sand."

Surprise of the week was the renewed popularity of Presley's "Teddy Bear" (RCA) which returned to the Top Ten at No. 8.

THERE WAS ALSO A SURPRISE IN THE BIG DROP WHICH JOHNNY DUNCAN'S COLUMBIA CUTTING "LAST TRAIN TO SAN FERNANDO" SUFFERED. IT FELL SHARPLY FROM 6 TO 15.

How are the individual labels faring?

A few weeks ago we told you to watch for Coral's new climb to power—and this label has certainly justified the tip.

Coral have the No. 1 and No. 4 discs this week. ALTOGETHER THE DECCA GROUP MUST BE FEELING PRETTY PLEASED WITH EXACTLY HALF THE TWENTY BELONGING TO THEIR LABELS... LONDON HAVE FOUR. RCA HAVE THREE. CORAL HAVE TWO AND DECCA HAVE ONE.

Five places go to the E.M.I. Group—two each to Columbia and HMV, one to Parlophone. Philips and Nixa both have two discs in the Twenty and Oriole have one.

Capitol, Brunswick, Mercury and MGM are the big labels out of luck at the moment with no entries at all.

# THIS WEEK'S OUTS AND INS

- OUT GOES:** "Island in the Sun" by Harry Belafonte (RCA) from 8 to 12.
- "Last Train to San Fernando" by Johnny Duncan (Columbia) from 6 to 15.

- IN COMES:** "Teddy Bear" by Elvis Presley (RCA) from 15 to 8.
- "With All My Heart" by Petula Clark (Nixa) from 12 to 10.

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

- 1. That'll Be The Day Crickets (Vogue-Coral)
- 2. Party Elvis Presley (R.C.A.)
- 3. Diana Paul Anka (Columbia)
- 4. With All My Heart Petula Clark (Nixa)
- 5. Remember You're Mine Pat Boone (London)
- 6. Short Fat Fannie Larry Williams (London)
- 7. Tammy Debbie Reynolds (Vogue-Coral)
- 8. Wedding Ring Russ Hamilton (Oriole)
- 9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 10. Handful of Songs Tommy Steele (Decca)

## ENGINEERING SERVICE CO., 18-20 MARKET STREET, BOLTON

- 1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
- 2. Diana Paul Anka (Columbia)
- 3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
- 4. That'll Be The Day Crickets (Vogue-Coral)
- 5. Tammy Debbie Reynolds (Vogue-Coral)
- 6. Be My Girl Jim Dale (Parlophone)
- 7. Remember You're Mine Pat Boone (London)
- 8. Love Letters in the Sand Pat Boone (London)
- 9. Island in the Sun Harry Belafonte (R.C.A.)
- 10. My Dixie Darlin' Lonnie Donegan (Nixa)

## STAR RECORDS, 207 HOLLOWAY ROAD, LONDON, N.7

- 1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
- 2. Diana Paul Anka (Columbia)
- 3. That'll Be The Day Crickets (Vogue-Coral)
- 4. Tammy Debbie Reynolds (Vogue-Coral)
- 5. My Dixie Darlin' Lonnie Donegan (Nixa)
- 6. With All My Heart Petula Clark (Nixa)
- 7. Remember You're Mine Pat Boone (London)
- 8. Stardust Billy Ward (London)
- 9. Love Letters in the Sand Pat Boone (London)
- 10. Good Evening Friends Laine/Ray (Philips)
- 11. All Shook Up Elvis Presley (H.M.V.)



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



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

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

**MARTY WILDE**  
HONEYCOMB  
WILD CAT  
PB 750

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

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



FROM **PHILIPS**

*The Records of the Century*

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous 'Featherweight' Pick-up. (pg988)

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

**EXCLUSIVE FEATURE**

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

1. Diana Paul Anka (Columbia)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Island in the Sun Harry Belafonte (R.C.A.)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
6. Remember You're Mine Pat Boone (London)
7. Party Elvis Presley (R.C.A.)
8. Last Train to San Fernando Johnny Duncan (Columbia)
9. With All My Heart Petula Clark (Nixa)
10. Love Letters in the Sand Pat Boone (London)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Remember You're Mine Pat Boone (London)
5. Wedding Ring Russ Hamilton (Oriole)
6. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
7. Handful of Songs Tommy Steele (Decca)
8. Man On Fire Frankie Vaughan (Philips)
9. Call Rosie on the Phone Guy Mitchell (Philips)
10. Be My Girl Jim Dale (Parlophone)

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

1. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
2. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
3. Diana Paul Anka (Columbia)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Remember You're Mine Pat Boone (London)
7. Love Letters in the Sand Pat Boone (London)
8. Last Train to San Fernando Johnny Duncan (Columbia)
9. Little Darlin' Diamonds (Mercury)
10. Paralyzed Elvis Presley (R.C.A.)

**PAISH & CO., LTD.,**  
130 UNION STREET, TORQUAY

1. Party Elvis Presley (R.C.A.)
2. Diana Paul Anka (Columbia)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Last Train to San Fernando Johnny Duncan (Columbia)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Teddy Bear Elvis Presley (R.C.A.)
7. Water, Water Tommy Steele (Decca)
8. Man On Fire Frankie Vaughan (Philips)
9. My Dixie Darlin' Lonnie Donegan (Nixa)
10. Island in the Sun Harry Belafonte (R.C.A.)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Man On Fire Frankie Vaughan (Philips)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Remember You're Mine Pat Boone (London)
6. Short, Fat Fannie Larry Williams (London)
7. Scarlet Ribbons Harry Belafonte (R.C.A.)
8. Party Elvis Presley (R.C.A.)
9. Call Rosie on the Phone Guy Mitchell (Philips)
10. Love Letters in the Sand Pat Boone (London)

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

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

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

1. Gotta Lotta Livin' To Do/Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Wanderin' Eyes Charlie Gracie (London)
6. Remember You're Mine Pat Boone (London)
7. Call Rosie on the Phone Guy Mitchell (Philips)
8. My Dixie Darlin' Lonnie Donegan (Nixa)
9. Lovin' You Elvis Presley (R.C.A.)
10. With All My Heart Petula Clark (Nixa)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Party Elvis Presley (R.C.A.)
5. Handful of Songs Tommy Steele (Decca)
6. My Dixie Darlin' Lonnie Donegan (Nixa)
7. Wanderin' Eyes Charlie Gracie (London)
8. Goody, Goody Teenagers (Columbia)
9. With All My Heart Petula Clark (Nixa)
10. Remember You're Mine Pat Boone (London)

**CLIFTON,**  
109 PRINCES STREET, EDINBURGH, 2

1. Diana Paul Anka (Columbia)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Island in the Sun Harry Belafonte (R.C.A.)
5. Wanderin' Eyes Charlie Gracie (London)
6. Last Train to San Fernando Johnny Duncan (Columbia)
7. Party Elvis Presley (R.C.A.)
8. Remember You're Mine Pat Boone (London)
9. My Dixie Darlin' Lonnie Donegan (Nixa)
10. With All My Heart Petula Clark (Nixa)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Top Ten Special Dale, Kings, Vipers (Parlophone)
5. All Shook Up Elvis Presley (H.M.V.)
6. Wanderin' Eyes Charlie Gracie (London)
7. Love Letters in the Sand Pat Boone (London)
8. Party Elvis Presley (R.C.A.)
9. Teddy Bear Elvis Presley (R.C.A.)
10. Remember You're Mine Pat Boone (London)

**WHYMANTS, 1055 LONDON ROAD,**  
THORNTON HEATH, SURREY

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Love Letters in the Sand Pat Boone (London)
5. Paralyzed Elvis Presley (H.M.V.)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Last Train to San Fernando Johnny Duncan (Columbia)
8. Remember You're Mine Pat Boone (London)
9. Be My Girl Jim Dale (Parlophone)
10. With All My Heart Petula Clark (Nixa)

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

1. Diana Paul Anka (Columbia)
2. Party Elvis Presley (R.C.A.)
3. All Shook Up Elvis Presley (H.M.V.)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Teddy Bear Elvis Presley (R.C.A.)
6. Stardust Billy Ward (London)
7. Call Rosie on the Phone Guy Mitchell (Philips)
8. Last Train to San Fernando Johnny Duncan (Columbia)
9. Stardust Nat "King" Cole (Capitol)
10. Tammy Debbie Reynolds (Vogue-Coral)

**Britain's TOP TEN**

Week Ending October 19

Last Week	This Week	Artist
2	1	1 THAT'LL BE THE DAY Crickets (Coral)
1	2	2 DIANA Paul Anka (Columbia)
4	3	3 PARTY / GOTTA LOTTA LIVIN' TO DO Elvis Presley (RCA)
3	4	4 TAMMY Debbie Reynolds (Coral)
10	5	5 REMEMBER YOU'RE MINE Pat Boone (London)
5	6	6 LOVE LETTERS IN THE SAND Pat Boone (London)
7	7	7 WANDERIN' EYES Charlie Gracie (London)
15	8	8 TEDDY BEAR Elvis Presley (RCA)
9	9	9 WATER WATER/HANDFUL OF SONGS Tommy Steele (Decca)
12	10	10 WITH ALL MY HEART Petula Clark (Nixa)

**THE 'SECOND TEN'**

Last Week	This Week	Artist
14	11	11 WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)
8	12	12 ISLAND IN THE SUN Harry Belafonte (RCA)
16	13	13 MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)
11	14	14 MY DIXIE DARLING Lonnie Donegan (Nixa)
6	15	15 LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
13	16	16 ALL SHOOK UP Elvis Presley (HMV)
18	17	17 CALL ROSIE ON THE PHONE Guy Mitchell (Philips)
17	18	18 PARALYSED Elvis Presley (HMV)
20	19	19 BE MY GIRL Jim Dale (Parlophone)
19	20	20 WEDDING RING Russ Hamilton (Oriole)

**BEST-SELLERS BY BRITISH ARTISTES**

Last Week	This Week	Artist
2	1	1 WATER WATER/HANDFUL OF SONGS Tommy Steele (Decca)
4	2	2 WITH ALL MY HEART Petula Clark (Nixa)
5	3	3 MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)
3	4	4 MY DIXIE DARLING Lonnie Donegan (Nixa)
1	5	5 LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
7	6	6 BE MY GIRL Jim Dale (Parlophone)
6	7	7 WEDDING RING Russ Hamilton (Oriole)
8	8	8 TAMMY Kathy Kay (HMV)
—	9	9 HEY YOU Tommy Steele (Decca)
9	10	10 TOP TEN SPECIAL Jim Dale-Vipers-King Brothers (Parlophone)

**Best Selling Long-Players FIRST FIVE**

Last Week	This Week	Artist
1	1	1 A SWINGIN' AFFAIR Frank Sinatra (Capitol)
2	2	2 LOVIN' YOU Sound Track (RCA)
3	3	3 THE KING AND I Sound Track (Capitol)
4	4	4 OKLAHOMA! Sound Track (Capitol)
—	5	5 THE BEST OF ELVIS Elvis Presley (HMV)

**Britain's TOP TWENTY**



*Player's please*

[NCC 123A]

IT'S IN THE TOP TWENTY!  
**RUSS HAMILTON**  
**WEDDING RING**  
 I STILL BELONG TO YOU

C.P. 1388



45 & 78 r.p.m.

Round The Music Halls This Week

**HOMELY—  
 THAT'S  
 RUSS**

(At Chiswick Empire)

**RUSS HAMILTON**, of "We Will Make Love" fame, tops the bill at Chiswick Empire this week. Apart from a minor appearance some months ago at the Metropolitan, Edgware Road, it is his debut in the London suburbs.

He is a guitar-twanging youngster, in slacks-and-sweater garb, with thick fair hair which flops over his eyes regardless.

Mostly, he sings his own compositions: "Rainbow", "Make Love", "Wedding Ring" and so on. He does, however, include the standard "Frankie and Johnnie." For this one, he brings on a T-bassist and another guitarist; otherwise he has just a pianist.

Russ is no sensational "sender." His act lacks the necessary beat and excitement. Yet he does register an affable, homely personality which should put him in favour with all age groups. His voice is nothing remarkable; but it is pleasant and relaxing enough to carry him through. On the whole, considering his lack of variety experience, his showing was satisfactory.

His pianist, Derek New, gave one of the best displays of accompaniment I have heard in a music hall. He was never obtrusive, yet few failed to note his melodic, inventive and extremely skilled technique.

Heading a somewhat undistinguished supporting bill is comic Terry Scott.

He comes on twice, works vigorously in both patter and burlesque, and frequently reveals an exuberant sense of comedy. But every time I see Mr. Scott, he sings the one about "If your name is William, they call you Bill," etc.

I suggest: "If you keep repeating the same stuff too often, they call you to task." **DICK TATHAM.**

**TEEN  
 AGERS—AND  
 ACES**

(At The 'Met.')

**CONVENTIONAL** Variety acts are interspersed with more modern offerings at the Metropolitan, Edgware Road, London, this week.

Wolf whistles from the "gods" punctuate the cavortings and dance routines of one of the sprightliest femme duos in British show biz, **Rey and Ronjy**, and there is an amusing "duet" from **Ken Swan and McGhee**, "The Unusual Ventriloquist" (he wears a kilt) and his tartan-jacketed dummy.

Digging deeply into the solo comedian's corn-bag is **Sonny Roy**, who comes up with music-hall "classics" like "he thought manual labour was a Spaniard" and an Army medical routine any regular patron could recite in his sleep; nevertheless, Mr. Roy succeeds in getting laughs, which proves one of two things—either the patrons have short memories or they simply prefer the chestnuts of Noah's day.

Still, you've got to admire his "Side By Side" parody which rhymes "stranger" with "chamber." The ultra-modern **Three Deuces** (they insist that their musical director, although a "square," is really a fourth Deuce, apart from being their "arranger and friend"), register well. "Rain, Rain, Rain" is their big number and they put it across in storming style. Their climax, "When the Saints Go Marching In," sends them off to hearty applause.

**Ronnie Collis** is here again with his clever tap-dancing and Chaplin impersonation, and there is a solo

**DORIS DAY  
 FOR LONDON?**

*RUMOURS from American sources have reached the RECORD MIRROR that Doris Day is considering an offer to appear in London within the next few months. Probable venue: the Dominion, Tottenham Court Road.*

**Oriole Rushing  
 Russ Hamilton  
 LP To States**

**RUSS HAMILTON**, besides appearing this week at Chiswick Empire (see column one) is also working at full pressure to complete an **ORIOLE** longplay for urgent dispatch to America.

"Some of the tracks of my own songs I've already recorded," Russ told a **RECORD MIRROR** reporter early this week. "But I'm going through dozens of standard 'pops' to find out which seem the most suited to my particular style."

**Johnny Gregory** is doing the orchestral work for this LP, the covers for which are already printed in the States.

singing presentation from **Rita Delroy**, who is better with soft, caressing numbers like "Two Heads, Two Kisses" than with songs which demand the "full treatment" à la Dorothy Squires.

The Teenagers (they really are youngsters—one at least must surely be playing truant from school) dispense rock rhythm like seasoned artistes, making a big appeal to both "gods" and stalls.

I even spotted a Chelsea Pensioner clapping for all he was worth!

In red jerseys and white trousers, these kids cut a dash with numbers like "Mambo Italiano," "Why Do Fools Fall in Love?" and "Butterfly," with super-heppy "By, Bye, Love" and "Blue Suede Shoes."

On the other hand, the Deenagers—**Terry Dene** and **Dene-Ace**—made their biggest appeal to the "gods," the response in the stalls at Monday's first house being rather less than their younger rivals inspired. Terry's lads, in red shirts and grey trousers, did well with "Start Movin'," "Mean Woman Blues" and other items. And young Dene himself is the youngsters' delight.

**REG BARLOW.**

**MERRY MEETING!**



*THIS GREAT SHOT of two of the most discussed stars in Show Business today was captured by RM photographer, Dezo Hoffmann, after last Wednesday's First Night at the Dominion Theatre, London. "Tommy, you're great!" said Judy. "Judy, you're great!" said Tommy—and spontaneously, each hugged the other in one of the happiest clinches ever pictured.*

See 'The Green Man' on how the pair met—page 8.

**THE 6.5 SPECIALISTS**



*Some of the famous BBC TV "6.5 Special" artistes who have made the Long Player described on the right by Roy Burden. Group snapped at the EMI studios last Sunday evening, are, from left to right: TONY OSBORNE; GEOFF LOVE; JIMMY JACKSON; JIM DALE; JOHN BARRY; JACK GOOD ('6.5' producer); TERRY WAYNE and DON LANG. Lad in the forefront is LAURIE LONDON, young sensation from the East End.*

**Teenage Fans Gather  
 At Big LP Session**

By **ROY BURDEN**

**SCORES OF TEENAGE FANS** gathered at the EMI recording studios in Abbey Road, N.W. last Sunday, when HMV, Columbia and Parlophone artistes who have appeared on BBC's "Six Five Special" arrived to make an LP. (See picture on left). Whether the BBC will agree to the record using the same title as the TV show is being decided. If they don't, it will be called "Saturday Special".

Here are the main performers: **JIMMY JACKSON**, who takes the first track with "Six Five Jive"; 16-year-old **TERRY WAYNE**, who sings "Bopping the Blues" and "Teenage Boogie"; 13-year-old **LAURIE LONDON** ("Pick a Bale of Cotton" and "Up Above My Head"); **JIM DALE**, singing "Crazy Dream"; the **JOHN BARRY SEVEN**, on "Rock a Little Boogie" and "Let's Have a Wonderful Time"; **DON LANG**, going to town on "Ramshackle Daddy" and "Six Five Special"; the **KING BROTHERS**, teaming up for "Party Time" and "Cold, Cold Shower."

This longplay will be released on the **PARLOPHONE** label in good time for Christmas.