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# The Record Mirror

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COLUMBIA

EDITED BY ISIDORE GREEN

# The Record Mirror

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Telephones: GERrard 7460, GERrard 3785 and GERrard 5960

THE PAPER FOR ALL MUSIC AND SHOW BUSINESS FANS

## Judy 'Special': Thanks From U.S.A.

SIR,—The October 19, 1957 issue of THE RECORD MIRROR was recently sent to me from one of our club members in your country. This was the special JUDY GARLAND issue.

As president of Judy's only official Fan Club, I wish to thank you on behalf of her, Mr. Luft, their associates and her many fans for this fine tribute to one of the greatest talents of our times. I know this London engagement is one that both Judy and Sid have looked forward to for a long, long time. We, in this country, are delighted that Judy's hope concerning her engagement in your city has come true.

This special issue is something new in the way of publicity for Judy, I am sure. It certainly was well done and you are to be congratulated upon your endeavours in her behalf. I understand another issue was dedicated to her opening night and am looking forward to receiving a copy of it from one of our members there.

Thanking you once again,  
**PAT McMATH,**  
President.

Official Judy Garland Fan Club,  
206 South 4th Street,  
Richmond, Indiana, U.S.A.

## KETTERING FANS' MESSAGE TO TOMMY

SIR,—All Tommy Steele's fans in the Kettering and Northampton areas would like to send their good wishes and thanks for the wonderful year they have been given by him with music, songs, film and stage shows—all behind him. We wish him luck in his Presentation to the Queen. We would like to see him in the Royal Variety Performance.

We also wish his mum and dad and his brothers and sister the best of luck, too.—Mrs. A. CHAPMAN, 99 Orchard Crescent, Kettering, Northants.

THANK YOU,  
**FRANKIE VAUGHAN!**

SIR,—I would like to thank Frankie Vaughan and the other artistes who appeared in the Mid-night Matinee at Wythenshawe, Manchester, in aid of the National Association of Boys' Clubs. It was a wonderful show and Frankie's performance was absolutely terrific. Not only did he sing but he stayed after the show signing autographs and he spoke a few words to everyone personally as he signed his autograph.

Here's wishing you all the luck in the world, Frankie, with your next film and your trip to America which I'm sure will be a tremendous success. Your fans are certainly very proud of you.—L. FRANKEL (Miss), 66 Humphrey Lane, Urnston, Lancashire.

## Letters

### WILL LEE MAKE IT WITH THE 'BEAT' BALLAD?

Sir,—I think that the fact has to be faced that the popularity of Lee Lawrence did wane before his recent departure for the States. I thought that his superb waxing of "Lonely Ballerina" would have done the hat-trick for him and put him back into the Best Sellers, but it seemed that Lee's luck as far as a hit record is concerned, was right out.

True, the arrival of the R 'n' R didn't do much to improve the position for artistes of Lee's category. But I do say that a little effort by the Press and disc jockeys could keep this type of singer in the public eye. But all effort by the former and latter would be entirely wasted without fans.

It is my firm belief that without fans a singer will get precisely nowhere today, however good he or she may be.

I can't help but wonder where the fans of Lee Lawrence have disappeared to?

I have read several reports that the ballad may return, but this time with a "beat." If this does happen, I'm absolutely certain that Lee will make a terrific come-back. Lee has the ability to sing anything with a beat, but, alas! what chance has he had to prove how talented he is?

I have admired Lee for some years now, and I am very disheartened by his recent fall in the popularity stakes, but I sincerely hope that when he comes back the big drum will beat for him again.

In conclusion, may I congratulate and thank the staff of the R.M. for the frankest and newiest paper I've read to date.—JOYCE HAGEN, 204 Manor Road, Ithen, Southampton.

### SKIFFLER AND ACCORDION MIKE

Sir,—I would like to express my thanks to Fred Dallas for his most interesting letter "All Kinds of Skiffle," published in the RECORD MIRROR week-ending October 19. His summing-up of the "skiffle scene" was first-rate.

My interest was particularly caught by his comments on the electric guitar and the use by John Hasted of what Fred Dallas describes as an accordion mike. I believe that the system I use is similar. I feed the sound to the amplifier through a crystal mike, a flat disc about 1½ inches in diameter. They are quite cheap and an excellent investment for skifflers who want to play the melody. It gives an excellent reproduction of the guitar's true sound.—I. R. SAMWELL (Ash Valley Skiffle Group), "Thebes," Avondale Road, Ashford, Middlesex.

★  
TELEGRAM: WE'VE JUST READ THE ROYAL VARIETY SHOW BILL. HOORAY FOR MARIO! FORTY LANZA FANS FROM SUTTON, SURREY.

# GARY MILLER TO THE RESCUE

THAT FASHIONABLE MALADY, ASIAN 'FLU, IS NO RESPECTER OF PERSONS. LAST WEEK IT HIT DAVID WHITFIELD, APPEARING IN "LIGHT UP THE TOWN" AT THE HIPPODROME, BRISTOL, ALSO COMEDIAN BILLY DAINTY, APPEARING WITH HIM.

SAW A WORRIED KEITH DEVON DASHING AROUND TOWN LAST FRIDAY SEEKING A SINGING NAME TO FILL THE WHITFIELD SLOT. HE WAS FORTUNATE IN FINDING GARY MILLER AT HOME TAKING A FEW DAYS' REST. BEFORE HE KNEW IT, GARY WAS ON THE WAY TO BRISTOL TO FILL THE BREACH...

## AH! I Can Tell You That—

there with producer Billy Chapell. Should be a great success with a capable gal like this piloting the footwork...

### RUBY TO DUET WITH HUBBY?

REPORTS ON DAVID WHITFIELD are that he'll be fit and back in action again for his big Commercial TV spot on Saturday of this week, November 2, when he stars in the "David Whitfield Show."

Guest star on the programme will be Ruby Murray, this being her final appearance prior to T.W.A.'ing it to New York the following Wednesday with agent Keith Devon and comedienne Audrey Jeans for a big TV show there. Rumour has it that on the Whitfield show we may possibly see Ruby singing a duet with husband Bernard Burgess of 'The Jones Boys'. If this happens, at least we should have two singers in complete harmony.

### THE HOOFING EXPERT

INTO LONDON last week came one of America's top choreographers in the form of Miss Hanya Holm, who made a big name for herself on Broadway for her dance directional work and creation in such Broadway smash hits as "Kiss Me Kate" and "My Fair Lady."

Miss Holm comes here to commence work on Norman Wisdom's new musical, "Where's Charley?", which has pre-London showings at Manchester for three weeks from December 3, and Glasgow from December 24, coming into the Palace Theatre, London, February/March time.

Miss Holm travelled to Gloucester to glimpse Norman

### HAIL, THE CHARITY CHAMP!

ONE OF THE most popular citizens of the world of Show Business must certainly be ANNE SHELTON.

I spent an evening with her last week at her Dulwich home where she was busy finalising plans for an interior décor job. Anne has just finished 22 big weeks starring at the Queens in Blackpool and whilst there did no fewer than 47 charity shows, over and above her normal twice-nightly stint!

Weekends, too, were busy for her, for she and fiancé David Reid motored to London every Saturday night to tape her Radio Luxembourg show.

She was telling me that the month of November was to have been a holiday, but it seems this lovable thrush is more in demand than ever.



On November 1, PHILIPS are releasing her new LP, aptly titled, "The Anne Shelton Sound," featuring twelve great numbers. November 4, she comes over the air in "Mid-day Music Hall," November 15, she'll be on your home screens in "Off The Record," November 21, The Lady Ratlings' Show for ITV. On the same Channel she will be seen on the "Jack Jackson Show" on November 24.

All this work must certainly be good for the figure, for Anne stepped on the scales to let me see the needle swing around to 10 stone 6... (Now read Dick Tatham on page 31)

## Decca Issues 50 Famous Classic LP's In Latest FFRR Recording

• A BASIC CLASSICAL RECORD LIBRARY has been urgently wanted by disc followers for a long while.

Now Decca provides it. To do this in the true interests of music and of the record buyer, the performances had to be authoritative, the recording faithful.

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They have brought together 50 of these re-processed LPs, chosen from those which have been generally accepted as outstanding on grounds of popularity of the music, quality of the interpretation and technical standard of the recording.

This group of 12-inch LPs constitutes a well-balanced and representative selection of symphonic, ballet music and operatic standards... a collection in which is to be found the general basis of any comprehensive classical record library. The 50 consist of 50% comparatively early issues, 15 obvious choices from more recent releases (5,000 Series Catalogue Numbers) and nine records new to the British

market (five re-couplings and four 'highlights' discs drawn from complete opera sets).

### Re-Processed

IN RE-PRESENTING THESE 50 RECORDS, the principal point is, of course, that they have all been processed anew from high quality originals. They are also, however, mostly offered in re-designed sleeves.

Decca claim that its special collection of 50 of the finest and most popular classical records it has produced over the past seven years is one which will guide the novice and provide the veteran with a source from which to draw replacements of early LPs of standard works. And all who buy from Decca's 50 do so secure in the knowledge that they are buying authoritative interpretations of great music faithfully recorded and tastefully presented. Catalogues of this Decca 50 Classic E.P. recordings can be obtained from any dealer or direct from the Publicity Dept., The Decca Record Co. Ltd., 1-3 Brixton Road, London, S.W.9.

### THIS GAL IS BRILLIANT

YOUNG LADY whom I rate a brilliant comedienne is Essex-born Joan Sims. She's back in London after a holiday in Rome and you will recall that Editor Isidore Green rained plaudits upon her recently for her work in the latest Norman Wisdom picture, "Just My Luck."

Joan, a product of the Repertory Theatre, first caught the eye in "High Spirits" with Cyril Ritchard and Diana Churchill and later when she starred in "Intimacy At 8.30" at the Criterion. Yet another facet of her versatility came over the air waves recently when she was featured in the "Gert and Daisy" programme, "The Floggetts," in which she portrayed three wonderfully diverse comedy character parts. In the offing is a big ITV shot and another picture...

### SCOTS PIPERS FROM ESSEX

PAID A CALL on loquacious David Land, organising genius behind those fabulous Dagenham Girl Pipers. He's now moved into the heart of the West End, has a swanky suite of offices adjoining those of his old school chum, maestro Stanley

Black. "The Dagenhams" are nowadays becoming an international project, for David has units of the group performing in such far-flung spots as South Africa and America besides their many home commitments. Their latest PARLOPHONE EP is aptly named: "Tartan and Lace." Could you imagine anything more Scottish? But although the disc is as Scottish as can be, the lassies piping thereon all hail from the misty glens of Essex. If this is not enough to provoke another attempt on the recovering of the "Stone of Scone" then my name's McLand.

### COMPETITION FROM FATHER?

DOWN at Chiswick Empire this week there's a comic on the bill whose descriptive matter reads thus: "Famous Father Of A Famous Son." The buffoon in question is a 67-year-old juvenile by the name of Dick Henderson. The "Famous Son" is, of course, Dickie of that ilk currently starring in the Prince Of Wales Theatre and on TV shows, where the stars are attacked by Asian 'flu. Until recently it was almost four years since Henderson Snr. last "worked on the green." Reports have it that his "Tiptoe Through The Tulips" is as crisp as ever.

Memo to Dickie: Watch out for competition! Your old man may be in the West End soon!  
A.H.

## Have a Capitol party with...



**Les Baxter**  
'LA PANSÉ' (The Little Flower)  
'Ricordate Marcellino'

**Freddy Martin AND HIS ORCHESTRA**  
'SWEET AFFECTION' 'Ca c'est l'amour'

**Ann Leonardo**  
'THREE TIME LOSER' 'I'll Wait Till Monday'

**Jack Jones**  
'GOOD LUCK, GOOD BUDDY' 'Baby, Come Home'



Available on both 78 and 45 rpm

# From The Philips Label Comes A Longplay By 'Our Anne' — And Our Columnist Really Goes To Town Over It. He Enthuses:

IT'S FASHIONABLE to rate Ella Fitzgerald as the world's number one vocalist. Many of the public think she is. Most of the visiting American artistes place her on the pinnacle.

Or, if there's an alternative choice, it usually goes to Sarah Vaughan, Doris Day, Rosie Clooney, Jo Stafford, Patti Page, Peggy Lee or one of the other throbbing thrushes from the States. Over them the fans wax romantic and frantic both sides of the Atlantic.

So I'll be unfashionable. From now on, you can keep all the justifiably admired crooners from across the water. I'll take

"commercial" fare. But this longplay of hers is grade-A quality. I only hope it's given a power-boost in the States; I'm sure the Americans will be the first to agree she ranks with their best. In my view, she surpasses them.

## WEE WILLIE WOWS 'EM IN STEPNEY!

OH, THIS CRAZY, UNPREDICTABLE, always fascinating show biz! Last April, when I saw Terry Dene's first stage appearances (at the Odeon, Romford, and the Civic Hall, Croydon) there was another young Londoner around on a rock 'n roll kick.

Our very own ANNE SHELTON . . . Dick Tatham raves about her Long Playing record. —RM Picture

Cheepen and won by a keen group of East Enders called The Scorpions.

Audience screamed like crazy at Wee Willie's antics. Of further importance: I know at least two major labels all set to harrass Wee Willie till he signs on the dotted line to do his dotty line for them.

## TITLES THAT ARE NOT 'ALONE'

I WISH THE MUSIC PUBLISHERS would get together to stop this darned silly business of duplicating song titles. Many moons ago, in 1955, I reported on the successful blocking (by the American Academy of Music) of an effort to bring out another song called "Solitude" besides the famed one by Duke Ellington.

Here are examples of two songs with the same title: "Auf Wiederseh'n"; "Cara Mia"; "Whistling Gipsy"; "Always"; "My Heart And I"; "Never";



## ★ VOCAL VIEWS By DICK TATHAM

someone who's right close to home, and who's been familiar to us these last 16 years or so. I'll take ANNE SHELTON.

### ANNE HAS THE LOT ON THIS ONE

Last Friday night I sat with Johnny Franz, artistes' chief of PHILIPS Records. He put on the turntable a new longplay, "The Shelton Sound." This I had been waiting for a long time. In "Vocal Views," months ago, having listened to Anne at impromptu rehearsals, I predicted this multi-tracker would be a smasher. Having heard it, I only wish I could predict football results with the same accuracy. I'd rake in 75,000 of the best every week.

Ella Fitzgerald has a beaty, ingratiating style, with a generous measure of jazz feeling. Yet on her recent records, at least, she doesn't produce the improvisation shown by la Shelton. Sarah Vaughan improvises brilliantly, but she has nothing like the quality of tone which Anne parades.

Tone, beat, feeling, improvisation—Anne has the lot on this longplay. She's always been a vocalist of high competence, but "The Shelton Sound" is upward bound from anything she's put around.

It'll be out the first week in November. It's PHILIPS BBL 7188. Here are the tracks:

- SIDE ONE: My Heart Sings—Now I Know—How Did He Look?—Tangerine—I'll Never Smile Again—There's A Lull In My Life.
- SIDE TWO: September Song—Let There Be Love—I Remember You—Taking A Chance On Love—Happiness Is Just A Thing Called Joe—Smoke Gets In Your Eyes.

For me, "Happiness" is the outstanding track, though the unfading "September Song" runs it close.

Wally Stott's reputation, already high, must be boosted mightily by the rich embroidery of his backings.

In 1956, much to everyone's delight, Anne hit the number one spot with her 78 of "Lay Down Your Arms." No-one could claim that as outstanding vocal artistry; it was plain, down-to-earth



# ELLA? SARAH? DORIS? I'LL BACK THIS 'SHELTON SOUND' AGAINST THE LOT OF 'EM

Yet for him, for some reason or another, the kick didn't click. For months, on and off, I've seen him at the Two I's in Soho, and at teenage concerts, as more or less "just one of the crowd."

Then Two I's proprietor, Paul Lincoln, gets a gimmick: DYE YOUR HAIR RED. It's done: a dazzling carrot shade which sends folk grabbing for sun glasses. Then, if you please, there is ushered in Wee Willie Harris.

I saw this zany character perform last week at the Troxy Cinema, in Stepney, E. I'd gone there with Paul Lincoln and Walt Whyton (of the Vipers) to judge a skiffle comp. organised by local manager Maurice

"Now"; "Tonight." Then there are the "near misses": e.g. Malcolm Vaughan's "The World Is Mine" and the old Nino Martini number, "The World Is Mine Tonight"; Victor Young's "Love Letters" and the current revival, "Love Letters In The Sand"; the standard "Don't Blame Me" and the new "Please Don't Blame Me."

There are so many songs called "Without You," I've lost count.

Allan Jones, in "One Night At The Opera," made his name in the thirties with an ever-popular ballad called "Alone." But is it alone? Not likely. There's a beat number going the rounds at the

moment. That's called "Alone," too!

### Best Seller's

### Best Sweater

BUSY KNITTER of sweaters is Mrs. Regelous, of Bow, E. She does them for best-selling Oriole singer Russ Hamilton; sometimes she manages one a week.

Her best effort was one in pillar-box red—and just how eye-catching it is will be seen shortly by thousands of Americans, for it's on the cover of the longplay Russ was making post haste last week for urgent dispatch across the Atlantic.

The cover? That's already printed. Russ saw a copy before he came back from his recent trip to America. He says the Regelous sweater looks fine.

Pillar-box red seems his chosen colour all right. Not only (as most people know) is Russ an ex-Butlin Redcoat. But I recall at his first press gathering he sported pillar-box red socks.

### Why No TV For Robert Earl?

APPEAL FROM Joan Smith, of the Robert Earl fan club, in Blackpool: Please find out why Bob is being "ignored."

She says newcomer Tony Dalli ("a fine voice, I agree") has been on the home screens. She also anticipates Mario Lanza being given the full treatment on his visit. So how about Bob, who is "every bit as good" as Lanza?

She hopes the PHILIPS tenor won't, like Lee Lawrence, have to go to America for proper recognition.

Miss Smith, I agree with much of what you say. I refer to your letter not just because of Robert (whose voice I much admire), but because he is representative of a whole class of fine singers who, today, are consistently given a back seat in show business.

Why is it? Can it be just stubbornness or short-sightedness on the part of producers? Don't they recognise a good voice when they hear it? Frankly, I don't think the basic reason has anything at all to do with this. In fact, in next week's "Vocal Views" I propose to write a bit on "Is It The Swan-Song For Singers?" It's a subject which, to me, seems very timely.

## "Thank You, Record Fans, for Putting Me in the R.M.'s Top Ten"

### 'BE MY GIRL' (on PARLOPHONE) NUMBER 7

## JIM DALE

### I'm at Chiswick Empire for the Week commencing Nov. 4 Headlining in STANLEY DALE'S Great Skiffle Contest Bill



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**SEND US YOUR LYRICS.** S.A.E.—Anthony Palmer, Decoy Road, Ormesby, Norfolk.

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# HEARD & SEEN by BENNY GREEN

**IN SO FAR AS THERE ARE ANY TRENDS** at all in the chaotic mess of show business, the current trend is, it seems, for younger and younger entertainers. What was once prodigious is rapidly becoming the norm. People write their own songs, and make recordings of them which sell half a million, at a time of life when short trousers would not seem improper. Although this development does not have much to commend it, it has one colossal advantage—one can tell where it will end.

The simple biological fact is that it is somewhat difficult for any human being to be less than one day old. It may therefore be deduced with con-

There is a limit to what even an unscrupulous press agent can invent, and it must be remembered that all suggestion of romantic high jinks must be ruled out of the life story of a star who has not even reached puberty. What, for instance, would be the love interest in "The Baby Sandy Story"?

The child star of course, is no new thing. Like all successful gimmicks, it is as old as history. One remembers horribly discouraging stories of Mozart giving piano recitals at four; of John Stuart Mill composing Latin couplets at ten; of Margaret O'Brien ghoulishly registering adult emotions at twelve; of the aforementioned Victor Feldman playing uncannily manly vibrophone

# WELL, AT LEAST THERE'S A LIMIT TO THIS CULT OF YOUTH

vidence that the gradual decrease in the age of today's variety stars cannot continue indefinitely. One day some far-sighted promoter will back a day-old child singing a twelve-bar blues with coffee-bar accompaniment and the cycle will have been reduced to its ultimate absurdity.

**IN THE MEANTIME**, the policy of Youth is with us and its distinctive problems have to be recognised. The most serious of these is Education. With matters as they are, there is every likelihood of the nation's entire childhood population becoming recording stars. There is therefore every chance too, of the nation's entire childhood population growing up as cretins. I remember the poignant story Victor Feldman once told me of his garbled education during his childhood career. He had a tutor between shows and rehearsals of "Piccadilly Hayride" and says this arrangement left such alarming gaps in his elementary knowledge that it took extensive reading and thinking on his own account years later to remedy the fault.

And what of the entrepreneurs themselves? I wonder if they realise that in hitching their wagons to stars so new they are in the very action reducing the financial potential of those stars? Everybody knows very well that ever since the Jolson film cycle, the biography of a star has become one of his most valuable marketable assets. The Jolson cycle even took the ultimate step of madness by making a sequel to the original autobiography, which was really the autobiography of the first film, a kind of "Jolson Story". The perceptive reader will have noted the possibilities of such a cycle. It can be got into a film. Now, the amount of money needed to a Hollywood star has never dared to be mentioned in the "Jolson Story."

the show stars are st at all?

at fifteen; of variety agents becoming repentant at forty-five. But all these things happened before the cult of the screen biographical romance.

The first signs of the problem arose in "The Tommy Steele Story"; the entire show came perilously near to catastrophe for the very understandable reason that the Tommy Steele Story as it stood was just not long enough or diverse enough for a full length feature.

Now, I read, we are to have "The Sabrina Story", wherein the difficulties will become even more acute. What is there about the Sabrina story that cannot be told at a glance by any normal male? Sabrina herself when asked, archly replied, "Well, I've lived quite a bit, you know". Notice she said "quite a bit", not "quite a lot".

**BUT EVEN THESE PROBLEMS** are as nothing compared to what might soon happen. At least Tommy Steele and Sabrina reached the twenties before becoming subjects for biography. What of the child stars who are being prepared this very minute for your entertainment? What kind of film could you possibly make of their lives? I suppose you might delve back a generation or two, but it is doubtful whether it would work. Frankly I can't see "Tommy Steele's Father's Story" or "The Saga of David Anka's Grandmother".

One angle of the problem revealed itself in conversation with a man whose ten-year-old son will have had his recording test by the time this gets into print. The man was Tony Crombie, who (old man in his thirties though he is) is still somewhat active as a professional. When I asked what kind of material his son Russell would use for the test, his father replied, "I don't know. It's up to the kid. He sings better than I do".

But it is his parting words which have prompted me to think on this aspect of the entertainment business. As he walked out of the door with a twenty-four inch cymbal under his arm, he said to me, "You know, it's about time parents stopped thinking they know more than their children". With which provocative thought I leave you.

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★ REMEMBER THE VERY TALENTED GEORGIA BROWN who was such a success in the London production of Brecht's "Threepenny Opera," but who migrated Statesward when that show transferred to New York? Well, Georgia has stayed on in America, simply because she could not find enough work here at home.

# Sweet Georgia Brown (The Gal We've Neglected) Is Now Quite A Hit In U.S.A.

In the days following Georgia's decision to stay in New York I recall a certain collection of producers, record people etc., moaning that all-out talent was leaving British show business.

May I now prod the memories of these moaners? I've got news for you. Here's a British girl who wants to come back and work, but who isn't being given a chance. Loaded with talent, she has worked in every branch of show biz, has never failed to receive rave notices. In short, she's never flopped.

She's a competent straight actress with a great sense of theatre, and a singer of considerable merit.

Georgia flew into London last week as a result of an urgent summons. Her mother has developed coronary thrombosis.

Says she: "I'd give anything to be able to stay here and look after her."

When we met last week I

round April she's been working consistently in night clubs on both East and West coasts, as well as on television. Nowadays she and singer Annie Ross share an apartment in Greenwich Village.

Annie, by the way, has recently been working with a quartet called "The Martins" and with pianist/singer Blossom Dearie. A few weeks ago pianist Marion McPartland told me what a great act Annie and Blossom had. (Annie has recently had a new nose made).

## SHE'S MADE AN LP FOR CORAL

CORAL records have just recorded Georgia for a new long player, as yet untitled.

"When we planned the album we thought of calling it 'Songs for Swinging Bathers'."

On this session of Manny Albam-arranged numbers Georgia was backed by jazz "greats" Milt Jackson, Al Cohn, Hank Jones. Cohn wrote one of the

## MR. 'B' GREET'S COUNT 'B'

HOORAY — THE BASIE BOYS ARE BACK IN TOWN. On hand to greet 'em at the first concert of their second British tour was none other than Billy Eckstine.

"Mr. B" and accompanist Bobby Tucker made a dash from Finsbury Park Empire last Thursday evening, arrived at the Festival Hall just in time to say "Hi" before the music began. I sat a few rows behind the American singer. The concert, as you know, was great, augurs well for the success of this second (so-soon-after-the-first) tour.

Pity that clever South African comic Garth Meade, who was originally scheduled to tour with Billy Eckstine, couldn't make it because of night club dates in London.

When I dropped by at Billy's dressing room after the show, he and publicist Ken Pitt were talking golf, and when I left an hour later they were on the same subject.

In between time I managed to divert the conversation on to a musical tack. We talked about vibes-maestro Lionel Hampton, whom I'd seen for the first time at the Midnight Benefit Concert the previous week.

Said Billy: "That man's such a character. He's so generous he'd give away his last nickel and not notice—just as well wife Gladys manages his business affairs. All he's interested in is vibes, and blowing as many choruses of 'Flyin' Home' as possible! He'll drive himself crazy to get his audience to fever pitch. If you sat in the front row, quite motionless, he'd kill himself to MAKE you beat time, or show some emotion."

"I remember once when Sarah Vaughan and I dropped by at a club where Hamp was working. We sat out in front, and finally, running perspiration, he finished his number, looked down and caught my eye. So worked-up was he, he called out: 'Folk's we've got a singer you all know in the audience

tonight—stand up and take a bow, Billie Holliday... no, I mean Billy Eckstine." Then, turning to Sassy he called "and with Mr. B. is none other than the divine Sarah Vaughan, meet the folks, POPS!"

(Pops, an affectionate term usually applied to Louis Armstrong!).

The divine Sarah and Mr. B. What a fabulous partnership. They've known each other since the days when he had a band of his own. (Personnel included Dizzy Gillespie and Charlie Parker). The band played such a new and progressive type of music it made impact wherever it was heard, but no money, so Billy returned to solo singing.

Right now in Paris "B" is recording 12 titles for Mercury, in French! Titles include "Feuille Mort" and "Tout doucement." Arrangements are by Quincy Jones and Bobby Tucker.

Singing in French presents no difficulties to "B"—he's been learning French for over two years.

A No. 1 American Hit

# EVERLY BROTHERS

## Wake up little Susie



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## MERRY NOLAN'S Musical Merry Go Round

noted the shapely Miss Brown has changed little since she left England just over one year ago. Only noticeable 'alteration': she's become sleeker, more assured.

"Why should I change?" she laughed, "I'm a London girl."

A lot of things have been happening to our Georgia over the past year. Last December, when she left the cast of "Threepenny Opera" (it's still running in America, by the way) she flew to Rio de Janeiro, South America for a two-week engagement, stayed for four months! Since her return to the States

numbers especially. Also on this LP are Erroll Garner's lovely "Misty" and an oldie, "Don't Bring Me Posies," the song Georgia recorded for DECCA when she was 16!

Did you know there's a musical version by Peter Myers and Ronnie Cass of the famous "Clochemerle" novel awaiting production? Peter approached Georgia about playing the lead, first in London and then in New York. This may turn out to be Georgia's chance to remind the folks at home that some of the artistes they themselves made stars are worth holding on to.



KING OF THE BIG BAND IMPRESARIOS, HAROLD DAVISON, meets the KING OF JAZZ, COUNT BASIE, whose second British tour for Harold is eclipsing the success he made on his first. Greatest thrill of the Count's current visit to England is that he's been chosen to appear with his band at the Royal Variety Performance at the London Palladium on November 18. RM Picture.



## ON THE J.J. SHOW

DON FOX (left) the new personality singer made his television debut on the Jack Jackson Show last Sunday, "mimed" to his first record, "Be My Girl" on the DECCA label. Don looked good on the home screen. Other recording stars on the same programme were LITA ROZA and LONNIE DONEGAN, here seen with Don. RM Picture.

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## 'SISTER' SHOW TO DISC DOUBLES

SISTER SHOW of the successful "Disc Doubles" — "Personality Platters"—makes its debut in London next week after a highly satisfactory provincial tour.

This new Leonard Urry-Cecil Buckingham presentation of Voice Doubles of popular disc stars will be at the Metropolitan Theatre, Edgware Road, with performances at 6.30 and 8.45, commencing Monday, November 4.

Novel feature of the show is that Frank Dowie and Candy Kane, the popular American comedy stars, compère the show in the rôle of "George Burns and Gracie Allen."

Popular recording artistes who are portrayed include Doris Day (Sylvia Drew), Johnnie Ray (Dev Shawn), Frank Sinatra (Dick Francis), Little Richard (Calvin Lewin), Pat Boone (John Hughes), Billy Eckstine (Tommy Walsh), Sammy Davis, Jun. (Eric Hayden), Lena Horne (Nadia Cattouse), Harry Belafonte (John Clarence), Guy Mitchell (Peter Dawson), Charlie Kunz (Henry Bentley), and the Fabulous Platters (by Cecil Buckingham's Alabamas).

The Hi-Fi Rhythm Group supply first-rate musical accompaniment.

# JAMES ASMAN

"IT WOULD BE A VERY GOOD THING indeed," said my friend the Classical Critic, "if more of us got together and talked about each others particular music. After all, jazz is serious music, just as Beethoven, Mozart or Purcell is."

He was a short, tubby man of some forty-odd summers and winters. He had been writing musical criticism for the press for over seventeen years. His main forte was a young wife who, in addition to being a keen jazz lover, knew people like Humphrey Lyttelton, Chris Barber and Ken Colyer. When Louis Armstrong visited this country he spent a whole precious day at their home.

"I'm afraid I know little enough about jazz," he said to me as we relaxed to a Bessie record. "This sort of thing has something really vital, however. It strikes me that the more we learn from each other the better will be our understanding of music."

"How do you listen to your review records?" I asked. "Once," he said reflectively, "I spent twenty-eight hours non-stop listening to a new symphony. You see, if it is a popular work there are countless earlier recordings of it to compare with the new edition. I had over a dozen other versions of the same symphony to play to compare with the new one. Decca are to bring out a Wagner opera. Five twelve-inch long players. There are half-a-dozen recordings of this which are either currently available, were once available on old 78's or have been issued in the States. I've got the lot tucked away in my collection and I shall have to send the wife out for the day whilst I get to work on it."

"We don't have to go to that length to review new jazz issues," I said. "Only occasionally do we have to look up an earlier work—and the run-through of most of them is quite enough to tell a seasoned reviewer the value and merit."

## ON-THE-SPOT IMPROVISATION

"JAZZ IS DIFFERENT from classical music in that respect," said the Classical Critic. "Where we are judging the performance of a work taken from manuscript, you have to criticise an on-the-spot improvisation which is not usually a repeat of any earlier recording."

"I suppose a great deal of your attention is devoted to the actual technique of the musical reproduction of the work in question," I recapped. "It is a far more considered attitude."

The Classical Critic drew strongly at his cigarette. "That's true," he said at last. "A great deal of the jazz critic's reaction to his review copies is as spontaneous and as impromptu as the music itself. It seems to be largely a matter of mood, of atmosphere."

"There is a grain of truth in what you say," I answered, "but a jazz reviewer must possess a long-standing experience in the music. He must be able to sense the real from the phoney, and he must be most careful to avoid expressing a merely biased opinion. Too many readers are likely to accept what he says as cold fact. He is taken literally far too often."

"The same thing does happen in classical circles," agreed the Classical Critic. "My Editor happens to think that a great many

# Let Us By All Means Swop Notes About Our Own Particular Music

of his readers want to know what I think of the latest issues—the Lord knows why. But it gives me a living, so I'm the last to complain."

"Izzy," I said, "has a gloriously amiable attitude on the RECORD MIRROR. He generally grasps my typewritten copy in one hand, hands me a cheque with the other and tells me without hedging that he can't understand a damn thing I'm writing about but that he likes my style—whatever that is—and finds that the readership of the paper likes it too. That's good enough for him."

## CLASSICAL?

WE CHUCKLED together for a while.

"Have you heard the latest Lewis recording on Tempo?" I asked at length. "I have a private theory that George Lewis's clarinet and the simple harmonic and rhythmic foundation used by his band are strangely classical in manner—and early classical at that. Take Burgundy Street Blues where Monette Moore gives a recitative against an almost monotonously simple background and Lewis's Purcell-like clarinet."

The Classical Critic listened attentively to the record, nodding a grave but appreciative head to the stately procedure of the melodic Blues.

"And," I went on, putting the needle carefully on to the "Ice Cream" track, "the beat can be heated up considerably whilst Lewis still retains his crystal clear tone and beautiful line."

"I see just what you mean,"

said the Classical Critic. "The music is Elizabethan in context, isn't it? It is, as you say, a lovely sound. It has all the sheer simplicity of any good music and any good art."

I pulled out the famous Benny Goodman Orchestra playing "Bach Goes to Town" on HMV and he instantly recognised it. "Great stuff," he said. "I have had this disc in my own collection for years—Alec Templeton wrote it, didn't he?"

"Yes," I said, "I believe he did. And there was a rather pleasant piece called 'Handel in the Strand,' or something like that. But, otherwise, I really dislike what has been called 'jazzing the classics,' the sort of rubbish like Harry James's 'Flight of the Bumblebee,' the Mozart piano sonata which hit the Top Ten with a title like 'In an 18th Century Drawing Room' and 'So Deep Is the Night' which was borrowed from a Chopin étude."

"I agree — indeed I do," said the Classical Critic most heartily. "The popularising of Borodin in 'Kismet,' and the outright pinching of classical

themes every day by Tin Pan Alley writers. It merely lowers the standard of music of any kind. After all, popular music does possess its own classics—the wonderful Rodgers and Hart numbers, the Cole Porter, Irving Berlin and Hammerstein tunes. Fine stuff which will certainly last for ever, as far as we can see. But plain theft of classical themes is an outrage."

We both boiled gently for a space.

## MJQ DISC

"THERE was a recent recording by the Modern Jazz Quartet," I ventured tentatively, "which I think is extremely worthwhile. It adapts a Purcell theme—the one used by Benjamin Britten in 'Young Person's Guide To The Orchestra'—and makes good music out of it, too."

We heard "Queen's Fancy" in utter silence and, out of the corner of my eye, I could see the Classical Critic's mouth slowly twist into a grin of pleasure. At the end he clapped his hands joyfully.

"Wonderful!" he said, enthusiastically. "But, I don't know why it is, I can always tell modern jazz from any other form, even though I know nothing about it."

"That's because jazz is a sort of musical language," I answered. "It's like you say-

ing that, even though he does not wear a kilt and grow red hair, you can always tell a Scot. His accent gives him away. So the dialect of jazz gives it away—and the special accent of the modern school is quite obvious, even to the untutored ear, with its progressions and its new ideas spread over old traditions. The traditions are the basic language and the new ideas act as the accent."

"That's one way of describing it," admitted the Classical Critic. "But I can't say that I find British modern jazz music very interesting. There is no depth in it that I can see."

"None that I can see either," I said agreeably.

I selected my copy of Don Shirley's "Tonal Expressions" and played the first track, "I Cover the Waterfront." "This pianist," I explained, "is a West Indian making himself a big reputation in the States. He was classically trained, went to Moscow and to New York and played with the Boston 'Pops'."

"Now this is the sort of music one goes to bed with," said the Classical Critic appreciatively. "Nice, smooth and soothing. I like it—I like his superb touch. Not particularly deep, I suppose, but very, very pleasant."

I nodded and hunted for the Theolonious Monk LP in which he plays Ellingtonia. I shoved it on the turntable and suggested that here was a modern jazz pianist who used richer ideas and had a deeper insight into jazz. I played "Mood Indigo."

## PREJUDGED

AS THE DRUMS gently swished the tempo the Classical Critic made the mistake of prejudging. "This is music for dancing or jiving—the Shirley record was for listening," he quoth hastily.

I remained silent. As the music swelled up and Theolonious got further into his stride his face changed noticeably. He remained silent until the end and then he said, eagerly, "I see what you mean. You are right, of course. This is much, much more interesting. The Shirley is only pleasant background music in comparison."

I reached for "Blues in a Mississippi Night" and the new "Murderers' Home" LPs in which Alan Lomax presents field recordings of folk Negro music. The Classical Critic looked horrified at his watch. The last I saw of him was a stumpy figure hurrying down the street busily jotting the number of the Theolonious Monk LP in his little black note-book.

I hoped he gained as much out of the meeting as I did. There is a great deal in what he said at the start — that it would be a very good thing if more of us got together and talked about each other's particular music.

And that doesn't apply to critics and record reviewers alone . . .

By C. P. STANTON

# Clyde Valley Stompers Play With 'Unhitched Slickness'



I LEFT THE BAR of the Metropole Theatre and hurried to my seat in the semi-darkness as the curtain rose for the second half. Making myself comfortable while Kay and Kimberley were performing their energetic tap dance routine, I sat through four titles pleasantly sung by Penny Nicholls and then listened to some typically Scottish humour from Aly Wilson who put me in a satisfactorily receptive mood by the time he came to announce the main turn of the evening The Clyde Valley Stompers.

As the back drop lifted, the gang were revealed set out and eight bars of "Alabama"—almost drowned by hysterical audience applause—were followed by Bobby Shannon's crashing drum intro to the first full band number, "Tiger Rag." Ian Menzies had obviously put a lot of thought into the presentation and their thirty-eight minutes of entertainment moved with unhitched slickness from curtain-rise to curtain-fall. All the old club favourites were there, the applause-bringers, the "rabble-rousers"—they put everything into it and deserve the success they are getting.

Mary McGowan sung her current recording (on DECCA F 10897), "Bill Bailey," also as part of the closing medley; "Way Down Yonder"; the skiffle group (Ian on bass, Louis Reddie guitar,

Bobby on drums, and banjoist Norrie Brown taking most of the vocal) gave us three items, "Pearly Gates," "The Cotton Song," and "Old Time Religion"—the first and last of which, of course, were based on their record (BELTUNA BL 2650).

Other full band titles were "April Showers" as part of the final medley and "Twelfth Street Rag." They finished (natch!) with "The Saints." The show was very well received, Menzies and Mary being the main favourites, but also mention must be made of Maurice Rose and also John Doherty at the piano.

I am writing this at the end of the first week (incidentally, by today, Friday, they have already sold out all seats for both houses tomorrow) and it is really next week's sales that will decide, but judging from the size of the audiences this weekend it looks as though the Stompers have definitely backed a winner.

And if so, it lays out great prospects for them; for it should mean in future years a regular three weeks at a Glasgow theatre, a fortnight in Edinburgh

and single weeks in four or five Scottish towns. Moreover, the road should now be clear, first to the Glasgow Empire and later to the English associates of that theatre!

Good luck, Stompers. You've come a long way since 1953. And you thoroughly deserve the successes for which you have worked so well!

## Charlie McNair Sends Line-Up

CHARLIE MCNAIR has just sent me in his line-up for this year. There are not many changes of personnel, and of these the most interesting follows the demob of bass player "Dizzy" Jackson.

I remember Dizzy from the old days before the army called him, playing in Edinburgh's original Stud Club and other places (including a Glasgow Jazz Club concert) with one of the many aggregations led by Sandy Brown. As a matter of fact, Dizzy was in most of the groups formed by Sandy in the winter of

'53-'54; I notice him on S. and M. Longplayer No. 4, "Sandy In December"—a group which includes Alex Welsh on trumpet and Stan Gregg on drums—and I see Dizzy is also on some ESQUIRE records, e.g., 10-310 "Dr. Jazz" and "Four or Five Times" in a Sandy Brown band that includes Bob Craig on trombone, Al Fairweather, trumpet, and Farrie Forsyth, drums.

Well, Mr. Jackson will be playing bass for trumpeter McNair this season in company with Colin Cant on drums, Mike Hart banjo/guitar ( . . . and vocals? CPS) Bill Skinner, clarinet-alto, and a trombonist whose name I can't make out through Charlie's appalling scrawl (!); I'll let you know when I get it!

The band will be carrying a canary, Edie Budge (that's the lassie they had at the Usher Hall concert last Summer), and they are just lining up their season's date book—which will include a visit to Dundee Jazz Club shortly before Christmas.

Incidentally, Charlie, recently married, has changed house; his present address is 2 West Norton Place.

PERSONNEL MISSING from the line-up of the Phoenix Jazz Band, printed last week (their leader informs me) are Allan Wallace (ex-Stateside Jazz Band) on banjo, and Dougie Baxter on bass.

Pat Boone Fan Club in Scotland is being formed by Michael McKenzie, of 20 Whittington Street, Coatbridge, who would like to hear from other of Boone's Scottish fans.

## Scottish Band NOVEMBER Diary

ARMSTRONG — 1-3 and 8-10, Royal Crescent Modern Jazz Club.

BAIKIE—10, Condon Club.

CAIRNS—2, White Craigs; 3, Hot Club; 9, White Craigs; 10, Hot Club.

CHISHOLM — 31, Castlemilk; 2-3, Larkhall; 7, Castlemilk; 8, Cambuslang; 9-10, Larkhall.

DAVISON—2 Hughenden.

RAY DAVISON — 3, Condon Club.

DOWNBEATS—9, Woodend.

EAST COAST—3 and 10, Dundee Jazz Club.

ESQUIRE—9, Killermont.

GALL—2, Woodend; 3, Dundee; 4, Kilmarnock; 9, College of Commerce.

KINGPINS — 2 and 9, Q.M. Union, Glasgow.

NOVA SCOTIANS — 1, Adams House, Edinburgh; 3, Condon Club.

PHOENIX—2 Mahogany Hall; 3, Paisley Jazz Club; 10, Cowie.

ROYAL MILE JB—10, Condon Club.

ROSS — 1, Sandyhills, 2 Broomhill; 8, Sandyhills; 9, Broomhill.

SIMS — 2 and 9, Partick Burgh, Lesser Hall.

STATESIDE—3 and 10, Paisley Jazz Club.

STEADFAST — 2 and 9, Mahogany Hall.

STOMPERS — 1-2, METROPOLE THEATRE; 3, Stompers Club; 4, Ayr; 6, Private Dance (I.C.I.); 8, Selkirk; 9, Haddington; 10, Rosewell.

VERNON—3 and 6, Regency Jazz Club; 9, Clarkston; 10, Regency Jazz Club.

MCNICHOLL—2 Netherlee.

WEST COAST—1, Cameo Ballroom, Glasgow.

FOR ONCE it really was a JAZZ Jamboree.

Of the twelve bands who gave their services free last Sunday morning at the Gaumont State Cinema, Kilburn, in aid of the M.S.B.C., almost all were small-sized jazz groups.

"Depping" for Tommy Trinder as the show's compere, Dickie Henderson, after a somewhat slow start, kept everything rolling along smoothly and took time out to put over a couple of very funny gags.

The concert started right on time. After a preliminary warm-up set by trombonist Jock Bain and the all-star M.S.B.C. Jamboree Band, the personnel of which included many of Britain's top studio sessioneers.

**FIRST BAND UP: BOB MILLER** and his merry men from the Locarno, Streatham. Famous faces in the 13-piece line-up included George Hunter (alto), Alan Nesbitt (tenor) and Pete Winslow (lead trumpet). Their instrumental offerings were "Sack Line" (which featured five baritone saxes in unison!) and a Davie Lindup score of "Persian Market." A very competent band with Hunter and Winslow outstanding section leaders.

For two tunes, Bob brought on his new girl singer (wearing a dress which was so tight she could hardly move!), Susan Jons. She's a brave girl. Because both songs were difficult. Especially the first: "The Lady Sings The Blues." Her imitation of the Chris Connor style intrigued me. But she had intonation troubles. Her second tune, "To Keep My Love Alive," showed an entirely different approach. If she can find a style of her own — and improve her intonation—I think this girl could be good. Heaven knows, there are so few girl singers in this country.

**TONY KINSEY & CO. CLICK**

Then came the double poll-winners, **TONY KINSEY'S** excellent Quintet. Their special Jamboree offering, Tony's re-worked "Three Moods" was a great success. (For my companion at the concert, actress Jackie Collins, it was one of the two best things in the show). Trumpeter Les Condon (about whom I raved in "Hall Hears" a few weeks ago) took an immensely rhythmic and exciting solo on the African section (but you should have heard him the night before!); new tenorman Art Ellefsen blew the Cuban bit with cool heat; and Bill le Sage's fleet vibes on the jazz movement brought forth tremendous applause. Kinsey himself was in fine form and Pete Blannin, a swinging anchor.

**TERRY LIGHTFOOT CALLS**

- Nov. 1st I. BBC, Let's have a Ball?
- 2 (Evening) Acton Town Hall
- 2nd Wood Green
- 3rd Humphrey Lyttelton
- 5th Feltham Club
- 6th Southall
- 7th Humphrey Lyttelton
- 8th Croydon Club
- 10th Colchester
- 12th Bromley
- 14th Humphrey Lyttelton
- 15th Croydon Club
- 16th Eel Pie Island
- 17th Woolwich
- 20th Slough
- 21st Humphrey Lyttelton
- 22nd Ipswich Club
- 23rd Rugby Co-Hall
- 24th Bristol, Colston Hall
- 26th South Harrow
- 27th Dagenham
- 28th Grimsby, Gaiety Billm.

Next: some Dixieland jazz from trumpeter **MICK MULLIGAN** and his much-improved outfit, who had travelled down from Manchester for the show. Mulligan's trumpet, Ian Christie's clarinet, Alan Duddington's bass and the band's solid beat impressed me most. With George Melly, looking rather ghostly, taking the vocal (and sounding to me like Woody Herman), the band achieved a good mood on "St. Louis Blues."

**BETTY SMITH IS TERRIFIC**

A GREAT PERSONAL SUCCESS was scored by former Freddy Randall tenor-player, **BETTY SMITH**. She played driving full-blooded tenor on "Indiana" and "Sweet Georgia." Then, in complete contrast, with most effective simplicity and warmth, sang "Lonesome Road." I enjoyed it. Her Quintet backed her competently.

**NEXT: A SURPRISE.** One of Britain's all-time jazz greats, trombonist **GEORGE CHISHOLM** with a group comprising Bob Burne (alto), Derek Collins (tenor), Harry

# THERE WAS PLENTY OF JAZZ AT THE 1957 JAMBOREE

## TONY HALL'S BAND BY BAND ANALYSIS

Klein (baritone—looking a little lost!), Ken Goldie (trombone), Bill le Sage (vibes), Max Harris (piano) and the best bass-drums duo of the day, Lennie Bush and Phil Seamen. They were wonderful together. Lennie's playing was phenomenal. And Phil, as you'll read later on, was practically a Jamboree on his own!

"Chris", as rhythmically personal as ever, did three tunes: "Sonny Boy," "I May Be Wrong" (with Bill, Max, Lennie and Phil) and finally, a warmly moody "If I Could Be With You One Hour Tonight". But that Lennie Bush...

**VIC ASH IN FINE FORM**

**THEN CAME CLARINETTIST VIC ASH** and his new combo. With Laurie Deniz playing fine modern guitar; former Stork Room pianist Denny Turner making one of his first jazz concert dates and proving himself an outstanding and facile soloist; big-toned bassist

Arthur Watts and slick drummer Cyril Sherman.

Vic carried most of the solo responsibility and was in fine form on their two numbers: "Swingin' the Blues" and a fleet-tempo "Softly as in a Morning Sunrise."

**AND SO** to the last attraction before the interval; the **OSCAR RABIN** Band fronted by David Ede. I've enjoyed Oscar's various bands ever since I was so high. And this current crew is one of the best he's ever had. Thoroughly musicianly, with modern writing and solos, and a swinging beat.

On drums with Rabin (depping for 'flu stricken Dougie Cooper) was the fantastic Phil Seamen. Phil appeared with THREE bands on the bill. And it became a standing joke every time the curtain went up, wondering whether he would be with the next band to appear!

But, seriously, though, Phil was in tremendous form. Especially with the Rabin band (whose book he had never seen before).

Their show opened with a modern score of "Little Brown Jug" with

good solos by Jo Hunter (trumpet) and Don Pashley on flute. And there was some nice writing for flute, clarinet and tenor.

Next: Jimmy Deuchar's arrangement of Ellington's "Solitude." Movingly beautiful. Nice solos by Roy Sidwell (tenor), Bill Geldard (trombone) and Bill Sutcliffe (bass). Then a Hi-Lo-ish vocal quartet arrangement of "Makin' Whoopee." The singers: David Ede, Patti Forbes, Gordon Rose and Don Honeywell. Very effective.

Finally, a Bill Sutcliffe arrangement of "C Jam Blues." The high-spot: an excellent baritone solo and "sound" by Don Honeywell. Also good Brian Haden alto, Jo Hunter and Billy Turner trumpet. Oh yes, and some superb drumming by Phil Seamen.

Don't overlook this band. It's good.

**RENDELL: TOP SOLOIST**

**FIRST BAND** on after the interval was **DON RENDELL'S** fine Sextet, who received a great ovation. They looked very "sharp"

in their new midnight blue suits. The personnel: Rendell (tenor); Ronnie Ross (alto, baritone); Bert Courtley (trumpet); Ed. Harvey (trombone, piano); Kenny Napper (such a fine musician—bass) and, of course, Phil Seamen (drums).

They played two tunes they've recorded for Nixa, "Bambo" and "Doggin' Around," the former coming off particularly well. Rendell himself stood out as one of the concert's best soloists. Warm and swinging in the Lester Young tradition. "Doggin'", by the way, had a "one-more-time" ending that the crowd appreciated.

Next followed the Trio led by one of Britain's most popular jazzmen, pianist Dill Jones. (He's equally successful with both modern and trad audiences). With him: bearded bassist "Professor" Malcolm Cecil (looking rather like Dickens' character Fagin!), who got his first write-ups in THE RECORD MIRROR, and red-bearded drummer, Danny Craig.

After a typical Fats Waller tune (was it "Alligator Crawl"?), Dill led into a most effective slow blues (traces of Red Garland at the outset) which later doubled in tempo and provided one of the best bits of showmanship on the concert. Danny and Malcolm did a "Big Noise From Winnetka" routine which brought the house down.

The boys got a huge ovation.

**HOW 'HUMPH' HAS CHANGED**

**THEN** came the **HUMPHREY LYTTTELTON** Band.

With a "dep" (not Phil, this time!) in the person of "Britain's First Lady of Jazz," Kathie Stobart depping for an ailing Jimmy Skidmore.

If you read this, Jim, hurry up and get well. Hope it's not your ulcer again?

How this Lyttelton band has changed in the past 18 months! The band showed three different conceptions in their three tunes. But I enjoyed them all. After a trad classic, Humph led into a beautifully moody "Gee, Baby, Ain't I Good To You." This featured some great bass by Brian Brocklehurst, tender muted Humph and some really wonderful tenor by Katie. (She gets such a "sound"! And what a wealth of jazz feeling she possesses. Wish she were on the scene more often).

Lastly, "In a Mellow Tone." After playing warmly lucid clarinet on the first tune; Tony Coe, the "baby" of the band, switched to alto for "Tone" and proved himself an already excellent jazz-player. His Hodges-Carter-influenced sound and his general approach has warmth, conviction and instantly communicated emotional depth. A fine player.

The rhythm section must now rank as one of Britain's best. Particularly responsible are bassist Brocklehurst and the fine drummer, Eddie Taylor, the man who could be said to have inspired Humph's new "progressive" approach. And the "old man" himself has improved incredibly. I like this band.

**EXCITING COURIERS**

**LAST** modern combo on the show was the exciting "JAZZ COURIERS" group, co-led by tenorman Ronnie Scott and Tubby Hayes with Terry Shannon (piano), Phil Bates (bass), and Bill Fyden (drums).

CONT. ON NEXT PAGE

## LATEST... T.J. Reviews

**SUPERBLY TALENTED**

**LOUIS ARMSTRONG STORY—Volume 1**

Louis Armstrong and his Hot Five "Muskrat Ramble" / "Heebie Jeebies" / "Gut Bucket Blues" / "Skid-Dat-De-Dat" / "Yes, I'm in the Barrel" / "Cornet Chop Suey" / "Struttin' With Some Barbecue" / "I'm Not Rough" / "The Last Time" / "Got No Blues" / "Hotter Than That" / "Ory's Creole Trombone" PHILIPS BBL. 7134

**JAZZ LOVERS** must be intensely grateful to Philips for the wealth of great jazz material they have offered over the last year or so. We must remember with pleasure the four unequalled Bessie Smith albums, the Bix Beiderbecke LP, the Claytons, Condon and Ellington.

But, from an instrumental point of view, the release of a monumental Louis Armstrong set, beginning with the Hot Five and moving forward in time through Satchmo's glorious career, is quite exceptional in every way.

The personnel is so famous and so superbly talented that it should need no introduction to any kind of jazz lover—Louis on either cornet or trumpet with Edward "Kid" Ory on tailgate trombone, the incomparable Johnny Dodds on clarinet, Lil (Hardin) Armstrong at the keyboard, Johnny St. Cyr on banjo and, on "I'm Not Rough" alone, the Blues guitarist, Lonnie Johnson playing on guitar.

So rich and inspired are these recordings, so full of jazz feeling, that we can only wonder at the youthful, spritely appearance of these thirty-year-old masterpieces.

If any proof is needed to back my contention that good jazz must be simple and must be eternal, here it is. The sessions by the Hot Five are spread over three years, from November, 1925, to December, 1927, when Louis visited the Chicago studios for an exciting and almost continuous series of dates whilst fronting bigger Negro outfits. He returns with an obvious satisfaction to his first love, New

Orleans jazz. He was born there on the fourth of July, 1900, and began his jazz education in the legendary Second Line which danced and ran alongside the Negro parade bands deep in the heart of the Negro quarter.

He roamed the streets like any London slum urchin and, following the tradition of Charlie Chaplin and many other great artists, first entertained his public on the sidewalks, singing and jiving for pennies.

**HE WAS THIRTEEN** when, fired by the national celebrations which coincided with his birthday, he accidentally fired his father's pistol and found himself incarcerated in the Coloured Waifs Home in New Orleans. The training he received knocked some of the rougher spots off him and gave him a basic form of technique on the cornet.

The Storyville musicians were much sought after, particularly those who could boast of some kind of training. Louis joined Kid Ory's Brownskin Band and progressed, as his technique mounted, to the riverboats under the wing of Fate Marable. In 1921 Louis Armstrong had gained for himself a personal fame which prompted Joe "King" Oliver to send for him and instal him as second cornet in the classic Creole Jazz Band.

He joined Fletcher "Smack" Henderson at the Roseland Ballroom in New York three years later. After that he began his distinguished career as a musical personality and soloist, fronting his own outfit at the Dreamland in Chicago one year afterwards.

But, fortunately for future jazz lovers, Louis was invited to conduct many jazz-styled recordings with an intimate group of veteran New Orleans musicians from 1925 onwards. If, as I hope you will, you listen to this incredible collection of unique pioneer jazz you will appreciate that, not only the instinctive

beat but the breadth of musical vision, the sheer, inspired creative ability is beyond description.

**THESE RARE PIECES** are shining examples of the art of mature Crescent City jazz with their warm, pulsating ensemble and the genius of their inventive solo passages. The three front line men consistently play phrases and fresh improvised solos which possess the rare quality of true art—the ability to become ageless.

Although jazz music has continued to grow and change, as a living art form must, it has never excelled and very seldom equalled the perfection of the Armstrong Hot Fives. Just as Beethoven and Mozart remain in the hearts of all classical lovers, so these priceless recordings, now offered to us in such a generous manner, must be set apart.

In them, Louis inaugurates his famous "scat" singing style, the stop chorus one can hear in "Cornet Chop Suey" or the breaks so daringly employed in "Skid-Dat-De-Dat." These early versions of numbers which have now become jazz evergreens in the best sense of the word are regarded as models for later artists, American or European.

**EXCELLENT TECHNIQUE**

**LONESOME ROAD**

Lonnie Johnson "Lonesome Road" / "Backwater Blues" / "So Tired" / "Careless Love" PARLOPHONE GEP. 8635

**I SHALL ALWAYS HAVE** a fondness for Lonnie Johnson, the Negro Blues singer who, together with Ralph Sutton, first broke the ice which crusted the relations between the American and British Unions. Lonnie, who made many



The boys got a huge ovation.

# JAMBOREE PERSONALITIES

Pictures By Record Mirror Cameraman Douglas John



VIC ASH, TUBBY HAYES, BETTY SMITH and RONNIE SCOTT . . . all were in fine form, gave the 3,000 crowd top jazz value-for-money. Tony Hall describes their performances in his report which starts on page 7.



OSCAR RABIN, one of the 'daddies' of British band-leaders—a huge favourite in this country for decades. His band, as usual, scored an emphatic hit.

## TONY HALL'S REVIEW OF THE 1957 JAZZ JAMBOREE: Contd.

They opened with an exciting, extended workout on their Sonny Stitt-composed blues theme. Next: the tender Terry Shannon-Tubby Hayes score of "Foggy Day" (off their Tempo LP) with moving, emotional solos by Ronnie, Tubs (on tenor and vibes) and Terry.

Finally, their tear-away version of "Cheek to Cheek" with both tenors in fine form. They, too, got a big hand.

By this time, it was nearing three o'clock.

And the curtain rose for JOHNNY DANKWORTH and his Orchestra. As usual, the band's presentation and turn-out were first-class. The outfit received a huge ovation when they appeared.

The band opened with two blues originals (why didn't you tell me the titles, John?). The first, "down" in tempo, built beautifully to a most exciting climax.

The second was at medium tempo. It featured good solos by

tenorman Danny Moss (with an almost Ben Webster-ish sound), trombonist Laurie Monk and especially by JD on alto and Dickie Hawdon on muted trumpet.

Johnny then brought on his extremely popular singer, Cleo Laine, clad in what can best be described as a highly controversial dress! "Clem" sang "I'm Gonna Sit Right Down and Write Myself a Letter." A most intriguing middle chorus featured voice, alto, bass-clarinet and flute.

Her encore was "Mean to Me" on which she proved that she has a remarkable range.

Gimmick of the arrangement was a Gloria Woods-like scat duet between voice and JD's alto.

As a curtain-closer, the Dankworth band gave ample evidence of the reason for its phenomenal success over the past year, with an exciting building score of "How High the Moon."

And so it was all over for another year.

ODDLY ENOUGH, And all those who gave their services deserve our thanks for a really fine show.

Maybe because of the very fact that there was more jazz. Anyway, a thoroughly good time was had by all concerned.

Here's to the next one! And I wonder how many bands Phil Seamen will appear with then?!

IF COPIES OF THE PICTURES ON THIS PAGE ARE REQUIRED, SEE ANNOUNCEMENT ON P.4, COLUMN 6.

### These Gals Are Tops In Jazz, Too

THE LADIES got as many plaudits as the men . . . these gals certainly know their music. Our photographer assembled the trio for this happy back-stage picture. (Left to right) KATHY STOBART, the 6 ft. tall tenor-sax player with the George Chisholm Band; BETTY SMITH, another first-rate tenor-sax who leads her own outfit, which includes her husband on drums, and CLEO LAINE, the lively vocalist of Johnny Dankworth's orchestra.



### Dickie's Jazz Jamboree Debut

DICKIE HENDERSON (right) made his debut as the compère of a Jazz Jamboree . . . and made an excellent job of it, too, considering that he ad-libbed all along, did not know what it was all about until he arrived at the Gaumont State, Kilburn, only half-an-hour before the curtain rose! Here he is seen chatting with that great exponent of jazz . . . HUMPHREY LYTTTELTON.



# CALYPSO STILL LIVES ON THESE DISCS



## SALUDOS, amigos!

As I've said before, the calypso has been quietly written off and buried as far as the pop parade is concerned. Yet again I find myself confronted with a pile of review discs in that idiom.

They are far too good to ignore. Several reveal what might have been, if common-sense had prevailed during the fashion. So let's work through them.

### JOHNNY DESMOND "Johnny Desmond Goes Calypso!"

Woman Need De man; Big White Boat; Flowers On The Hillside; Money Is Bad For De Soul; Short Arms And Long Pockets; Consideration; Yes, We Have No Bananas; Where-O; Redheaded Woman; Temporarily Blue; Tastes Like Strawberries; Fly Now And Pay Later  
(CORAL LVA 9059)

AN excellent album by an intelligent American pop vocalist who has taken enough trouble to capture the right atmosphere.

Johnny Desmond performs these numbers as though he's really enjoying himself. He understands the rhythm, sings with it instead of against it. He endeavours to phrase in calypso style without adopting a silly imitation West Indian accent. In short, he does a fine job with every single track.

The accompaniment directed by Dick Jacobs deserves special mention. There's no big studio band bogging things down in a turgid mass of heavy sound. Just a small group prominently featuring a tenor banjo, flute, Tony Mottola's guitar, and occasionally a marimba. Percussion consists of very competent bongos and maracas which round off a light, rhythmic line-up ideal for calypso accompaniment.

Only criticism I have to make concerns the accordion which is included on four tracks. This

instrument has no place in West Indian bands, and consequently sounds a bit ridiculous on this record.

But that's a minor point. This album is conclusive evidence of what could have been done by everyone else if they hadn't opted for the fatal phoney technique instead. Much of the selection isn't Caribbean in origin, but it's put across so well that you don't notice this fact at all. Full marks, Messrs. Desmond and Jacobs!

### THE NORMAN LUBOFF CHOIR "Calypso Mood"

Water; The Proposal; Yellow Bird; Bamboo-Tambo  
(PHILIPS BBE 12128)

AN EP this time, but another outstanding example of tasteful commonsense by a non-West Indian group.

The Norman Luboff Choir is probably best known for its work with top-line pop singers on record. Here it takes to calypso mood like a school of ducks to water. A rhythm team provides perfect backing, reinforced here and there by flute, muted trumpet and marimba.

"Water" has a very atmospheric intro, over a conga drum roll, and then goes into an earnest plea for the ending of a drought, with some effective flute obbligati. "The Proposal" is equally convincing with its snatches of French patois.

"Yellow Bird" is based on a lovely old Haitian air called "Choucoune". It's a sad number about a departed girl friend, and the subject of the song wishes he could fly away with the yellow bird (a real one, incidentally!). "Bamboo-Tambo" is all about a bamboo drum. It has an entrancing build-up between voices and

rhythm instruments for its intro. If the Bank Rate has put you off LPs, this is an obvious and excellent alternative.

### FRANK HOLDER

"Frank Holder Sings Calypso" Jump In The Line; Johnny Gone; Gumbo Lay; Tick Tick  
(DECCA DFE 6410)

FRANK HOLDER is a safe bet for artistry and authenticity in calypso land. This EP demonstrates the point.

It was recorded under the auspices of Denis Preston, and Frank is accompanied by Kenny Graham's Orchestra. Here again only a small group has been used compared to some top-heavy aggregations I've heard, and the results are ideal.

Selection ranges from the lively "Jump In The Line" (remember Woody Herman's old version?) to pathos in "Johnny Gone", culinary recipes in "Gumbo Lay" and puckish humour in "Tick Tick". All very good indeed.

One thing puzzles me, though. The front cover photo depicts Frank apparently finishing a drag on a cigarette. I'm certain that he's a strict non-smoker!

What's the gag, Denis?

## BY NIGEL HUNTER

THE LORD INVADER  
"Kings Of Calypso, Vol. 2"  
You Don't Need Glasses To See; I'm Going Back To Africa; Me One Alone; New York Subway  
(Nixa NEP 24038)

A GOOD follow-up to the first EP which featured The Mighty Terror. Lord Invader (Rupert Grant) is a member of the old school of calypsonians, according to the sleeve note. Consequently his accent and diction tend to make him slightly indistinct. In the case of the first calypso's lyrics, perhaps this is just as well!

"I'm Going Back To Africa" features some very nice bongo work. "Me One Alone" has Invader declaiming his supremacy over all other calypsonians. "New York Subway" is an indirect but pungent comment on a colour bar amongst some New York taximen.

A genuine collector's piece.

### EDMUNDO ROS "Calypso Man"

Magistrate Try Yourself; Sweetie, Sweetie; Henry VIII; Melodie D'Amour; Run For The Doctor; Go Home, Baby, Go Home; The Funeral Undertaker; Gin And Coconut Water; Jacob, Take Off Your Tra-Lala; High Cheek Bones; Chocolate Whisky And Vanilla Gin; Little Brown Boy  
(DECCA LK 4202)

A 12-INCH selection sung by someone who has featured calypsos throughout his well-known career. Most of them are new; all of them are good.

### "The Calypso Carnival"

Honey Man; Victoria Market; Small Island; Better Woman Than You; Union Street; Ministrate A Zaca; Trinidad Blues; Miss



JOHNNY DESMOND, one of songdom's finest interpreters of the Calypso. Nigel Hunter here reviews his latest Calypso record.

## THE VIPERS CELEBRATE 1st BIRTHDAY

THE VIPERS SKIFFLE GROUP celebrate their first show biz birthday on Friday this week with a "do" at Paul Lincoln's Two I's club in Soho, London.

"It's been a great year, and we're really grateful to all the people in 'the business' who've helped us up the ladder," said Walt Whyton, Vipers' leader, to a RECORD MIRROR reporter this week.

The group, which made a top-level variety debut at the Prince of Wales, in the West End, last March, has been consistently in demand. It is now featuring in the bill in Stanley Dale's touring skiffle show, which is at Chiswick Empire, West London, next week.

Besides appearing frequently on TV, they have sold successfully on disc and are currently on "Top Ten Special" (PARLOPHONE).

## STEVE ARLEN'S NEW TV DATE

VOCALIST STEVE ARLEN, who recently scored so well in cabaret at the Stork Club, Streatham, W., is adding to his long list of TV successes.

His "Rainbow Room" appearance on ITV last week brought many favourable comments, and he has been booked for the first "New Airs and Faces" show on the new Western TV on December 19.

With him, in his own spot, will be pianist-composer Sam Fonteyn. Steve has featured many of Sam's songs on TV and radio, and will do so again in "New Airs."

## REGENT STREET'S FIRST DISC SHOP

FIRST RECORD SHOP for London's West End Regent Street opened this Wednesday. It's at Number 189. Cocktail party to inaugurate opening was attended by many music notabilities, including Gordon Jenkins, the American composer-conductor.

CONCERT WORTHY of your support is that which takes place at the London Coliseum this Sunday (3). Full details in displayed ad. on page 13.



## BIG VARIETY DATES FOR CHAS. McDEVITT GROUP

By ROY BURDEN

CHAS. McDEVITT AND HIS SKIFFLERS have three important variety dates in the offing. They are at the London Metropolitan for the week of November 11; at Leicester from the 18th; and at Edinburgh Empire from the 25th.

Terry Wayne, COLUMBIA'S 16-year-old guitar-playing vocalist, is on the bills too.

McDevitt's group are "together again" with Nancy Whiskey on the gal's first longplay, to be released next week by ORIOLE. Title (as you might have guessed) is "The Intoxicating Whiskey."

## EMI ARTISTES FOR BIG DANISH SHOW

TOP DISC ARTISTES from EMI—Norrie Paramor, Semprini and Eddie Calvert—fly to Denmark on December 15 for a big Sunday charity show in Copenhagen.

Norrie—chosen for the Royal Variety Show with his Big Banjo Band—will conduct a leading Danish orchestra.

## SUCCESS OF THE MILLER BARBECUES

"THE BARBECUES" skiffle group are to wax an EP for Columbia next week. This follows the success of their first record, "Sizzling Hot" and "Free-wheelin' Baby," the originals by their guitar-playing leader, Jimmy Miller.

For the EP Jimmy has written three more numbers, "My Lord," "Finding The Way" and "Jeannie." Release is expected in December. Recently, this comparatively

residency at London's newest ballroom, the New Carlton, Uxbridge Road, Shepherds Bush, Friday this week.

Among his sidemen, Roy has trumpeter Trevor Lanigan, former high-note man with the Kirchin band and Reg Leonard, one-time lead trombonist with Oscar Rabin. Saxes feature Ray East (lead alto) and tenorist Johnny Williams, late of Frank Weir.

Ballroom is open Fridays, Saturdays, Sundays with a special night for jivers and jazz fans on Tuesdays.

## 'ANGELS' DEBUT ON 'BID FOR FAME' TV

"HELL'S ANGELS," a new London rhythm group, make their debut in next Monday's ABC-TV's "Bid For Fame."

They appear in the 20-minute interval spots at the Granada. Norwood, November 10, and at the Granada, Woolwich, November 24.

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SUPPLEMENT No. 4 1957

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VA 160109 TEDDI KING  
Why Do You Suppose/Over The Rainbow/This Is Always/Fools Fall In Love/I Didn't Know About You/I'm In The Market For You  
You Hit The Spot/Something To Live For/You Can Depend On Me/Old Folks/Ship Without A Sail/You Turned The Tables On Me.

VA 160116 WOLFGANG AMADEUS MOZART—Robert Veyron-Laerott (piano). Piano Concerto No. 1 in D Major (K.107); Danes Nos. 1-3 from Sechs Ländlerische Tänze (K.606); Piano Concertos No. 2 in G Major and No. 3 in E flat Major (K.107).

7-in. EXTENDED PLAY  
VE 170116 SHOSHANA DOMARI SONGS OF ISRAEL  
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V 9079 BIG "T" TYLER—King Kong/Sadie Green

V 9080 AMOS MILBURN—Thinking Of You, Baby/If I Could Be With You.

VOGUE RECORDS LTD., 113, Fulham Road, S.W.3. Tel.: KNI 4256



# FRANKIE TALKED ABOUT EVERYTHING—EXCEPT THE ROYAL VARIETY SHOW

• EXACTLY FORTY SECONDS AFTER FRANKIE VAUGHAN had left my office on Monday my telephone rang. On the line was John Nieman of Moss Empires Press Department. "I have the programme for the Royal Variety Show at the London Palladium on Monday, November 18. Ready?"

He read out the names. They were in alphabetical order. So I waited some time before he came to the 'V's'. Then, at last . . . the two Vaughans, FRANKIE & MALCOLM. Now, Frankie had been talking to me in my office for over an hour. Not a word did he breathe about the Royal Variety Show. I think he knew he was in it alright, but as nothing had yet appeared in the Press, he quite rightly held back the news.

Artistes have to be particularly careful when it comes to appearances in Royal Performances. The same thing happened with Tommy Steele — he knew a month before the Royal Film Performance that he was going to be presented to the Queen, but until it was officially confirmed in the Press he dared not even hint he was to be thus honoured.

## NEW FILM: OFF TO GIBRALTAR

KNOWING THAT FRANKIE WOULD NOT BE at his ex-directory telephone number if I dialled right away, I contacted his personal manager Paul Cave. "Oh! Yes, we knew, but Frankie did the right thing in not saying anything to you," he said.

Well, even if Frankie withheld the news, I certainly won't withhold other news about him.

It's been a truly wonderful year for this most likeable artiste, an artiste who has always done well but who in the last twelve months has soared like a satellite up into the skies.

With every fresh success, Frankie Vaughan becomes more modest. I've never known a star so big who acts the "I am" so little: he's sincerely grateful for his success, for ever thanking everybody for helping to put him where he is.

His untiring work on behalf of charity is not half as publicised as it should be, but he actually shrinks from the limelight when talk of this crops up.

Frankie came to see me mainly to pay an "au revoir" visit before he left for Gibraltar.

He is to film there for three weeks in the new Anna Neagle production which has been titled "Wonderful Things." Frankie sings two numbers in it. . . One has been

written by the celebrated Harold Rowe. (This is a great honour for me," said Frankie. "Mr. Rowe is one of the finest composers of the day"), and its title is the same as the film. The other song has been written and composed by—who do you think? — Frankie Vaughan himself!

"It's my very first attempt at song-writing," confessed Frankie. "I don't know what it's going to sound like and maybe I'll be sorry I ever attempted to compose, but let's wait and see, shall we?"

## GREAT NEW LP OF 'OLDIES'

THEN I heard something about Frankie's Longplay record he's waxed for Philips. Twelve favourite "oldies" are on it and Frankie believes that such numbers as "Up a Lazy River" and "Bei Mir Bist du Schaeen" are two of the most outstanding items.

Frankie confirmed that his four weeks' variety season at the Palace, London, W., will begin on Monday, January 18. "That's something I'm looking forward to as one of the big things in my life," he remarked. "I'm planning a specially produced programme and I'm keeping my fingers crossed all the time."

Incidentally, among the other stars in Frankie's new film—his first, "Dangerous Years," was a terrific box-office success — are Wilfrid Hyde White, Jeremy Spenser, Jean Dawnay, and the lovely Jackie Lane. They are all going with him to Gibraltar; the day before departure, Frankie spent several hours at Elstree Studios rehearsing the "Wonderful Things" theme song.

## EX-SEC. IS DOING WELL AS A SINGER

• WITH FRANKIE IN MY OFFICE was young JOYCE SHOCK, his sister-in-law and his former secretary, now an artiste in her own right. Joyce, who sang at one of my charity concerts in Edgware some months ago, is making steady progress and I learned that last week, when performing at a midnight charity show in Manchester on the same bill as Frankie, she registered a solid hit.

As a result of this success, Jack Good, producer of BBC-TV's "Six-Five Special" has booked her for that feature on Saturday, November 30.

Other television spots are in the offing for her and, following auditions for radio, it is likely she will be heard in many programmes over the air.

Joyce is very determined about her show business career and says she is very lucky indeed to be such a close relative of Frankie's. . . "he is teaching me a lot about voice control and presentation."

Frankie admits that Joyce's resignation as his secretary was "a big loss to me—I just couldn't do without her." "But," and he shrugged his shoulders and looked smilingly at her, "what can you do—she's got the show business bug and, I'm glad to say, the talent. So how can you stop her?"

## SHANI'S RETURNING

SHANI WALLIS, who has been made several offers to appear on Broadway, on TV and in cabaret during her stay in America, returns to England from her successful visit during the first week of November.

First engagement signed for her by Cyril Berlin of Fosters Agency, is ITV's "Saturday Spectacular". Immediately after that she begins rehearsals for "Finian's Rainbow," in which she is to star for Sam Wanamaker in Liverpool over Christmas.

There are several offers for immediately after this season. Final decisions on these will be made on Shani's return.

The climax of the great all-star concert held at the Royal Festival Hall, London, on Monday last, on behalf of the National Association of Boys' Clubs. The artistes had been presented with badges as honorary members of the newly-formed Trump Club. The ladies were further presented with bouquets. Picture shows: front line-up of the pretty Leslie Roberts Silhouettes; on stage from left to right are FRANKIE VAUGHAN; ALMA COGAN; VERA LYNN; Sir BASIL HENRIQUES; BILLY COTTON and ERIC SYKES.

R.M. Picture.

## NOWT TO DO WITH PLOT

• WILLIAM ABNEY, who plays "Giles Ralston" in Agatha Christie's play "The Mouse-trap," biggest record-breaker of all theatrical times, at the Ambassadors Theatre, London, W., recently hurt his eye when his comb slipped and damaged the cornea. He has to wear a black patch over this eye on stage. But because of the many strange and unusual happenings in this thriller an announcement has to be made before the curtain goes up on each performance that the patch is for genuine protection and has nothing to do with the plot!

# The Green Man



GOING TO PLACES & MEETING PEOPLE

## CALYPSO ON ICE



The pick of Calypso rhythm is featured in the American-inspired ice show, "Winter Wonderland", the Christmas attraction at the Empire Pool, Wembley (six-week season opens on Boxing Day).

R.M.'s exclusive picture shows Australian ice lovely PAT GREGORY "cutting a Calypso" with Canadian BOBBY BLAKE.

"Winter Wonderland", with 20 international stars and a supporting cast of 100, has a big production number, "Cavalcade of Show Business".

In this the progress of the show world, from Night Club to Television, will be interpreted on ice for the first time, and nostalgic melodies will provide the musical background.

TOMMY STEELE  
Plant a kiss  
Hey you!

ELVIS PRESLEY  
Santa bring my baby  
back (to me)  
backed with  
Santa Claus is back in town



# ROYAL HONOURS FOR DISC STARS

• **WHAT A TRIBUTE TO THE RECORD BUSINESS** this year's programme for the Royal Variety Performance is!

Look, study that bill . . . no fewer than **TWENTY TWO** of the 38 acts on it are top disc artistes. Many of that 22 I am certain would not have been considered for the programme had it not been for their success on record. It convinces me more than ever that Show Business today is the Record Business.

Singing is the keynote of the 1957 Royal Variety Performance . . . it's mainly music all the way. My heartiest congratulations to Winifred Atwell; \*Count Basie; Max Bygraves; Alma Cogan; Gracie Fields; \*Judy Garland; \*The Goofers; \*Dickie Henderson; \*Ronnie Hilton; \*Teddy Johnson; \*The Kaye Sisters; \*Mario Lanza; \*Dennis Lotis; Vera Lynn; \*Norrie Paramor and his Big Ben Banjo Band; Harry Secombe; \*Tommy Steele (and his Steelemen); Dickie Valentine; \*Frankie Vaughan; \*Malcolm Vaughan and David Whitfield—big record-sellers all, on the Great Honour which has deservedly been bestowed upon them.

(Names with asterisks: first appearance at a Royal Variety Performance.)

**THE BELOVED CRAZY GANG**, Bud Flanagan, Jimmy Nervo, Teddy Knox, Charlie Naughton and Jimmy Gold (now augmented by Eddie Gray) will be making their 14th Royal Variety appearance; Gracie Fields her 8th and Max Bygraves his 5th.

Dear Gracie: she'll still be selected for the Royal Variety Performance when she's a hundred!

Deserved honour for the Kaye Sisters; these gals have got there by sheer hard work and merit.

Judy Garland will help keep that atmosphere charged with enthusiasm.

The laugh hit? I plump for Tommy Cooper, with Leo de Lyon a close second.

The Goofers will certainly be one of the "bringing-the-house-down" acts—if they're given sufficient time to go through most of their antics.

Special congratulations to Count Basie and his Band. Their interpretation of jazz is of a kind worthy of a Royal hearing.

★

## 'ME, THE NIGHT AND THE MUSIC'

ON Thursdays, November 14, 21, 28, Elisabeth Welch will on BBC-TV present herself in a programme entitled "Me, the Night and the Music." She will be accompanied at two pianos by Winifred Taylor and Patrick Harvey. Setting throughout will be the interior and terrace of a small night club on the shores of the Pacific. Music will be mainly of the sentimental kind and in each programme the two pianos will also be featured. Elisabeth Welch has chosen well known songs from the past as well as the present.

Aim of producer Charles R. Rogers in these quarter-hour presentations is to get away from the cold and damp of the English November air to the warmth of southern climes . . . well, it's a nice thought, anyway.

## HYLTON: BIGGEST DISC MAKER OF ALL

The non-record makers are: crazy conjurer Tommy Cooper; Arthur Askey (I have an idea he has made one or two discs, maybe before the war); The George Carden Dancers; Jerry Desmonde; Jimmy Logan; Ben Lyon; Leo de Lyon; Markova; Alfred Marks; Bob Monkhouse; the Morrison Orpheus Choir; Ralph Reader's Gang Show (I think they once made a record, too); Brian Reece; and the John Tiller Dancing Troupe. Jack Hylton is in the programme, too, and in his time, has probably made more records (as a handleader) than all the other recording artistes on the programme combined.

**COMMENTS ON THE PROGRAMME:** Teddy Johnson without Pearl Carr—I don't know why.

Pity about Chic Murray and Maidie. They were selected for last year's show, but suffered the same misfortune as the others: the performance was abandoned owing to the international crisis. I would have thought they'd be recompensed by being chosen this year.

The Mario Lanza appearance is an inspired piece of selecting—here's a spontaneous prediction that he will prove one of the highlights of the Show.



One of the biggest successes yet scored by an American act at Bertie Green's famous Astor Club, in Berkeley Square, London, W., is that of LEW BLACK and PRISCILLA NOLAN ("Beauty and the Least"), a quaintly humorous and novel cross-talk, singing, musical couple whose slick presentation is an outstanding feature, too. Our cameraman snapped this action shot of the pair during their hilarious routine. Lew and Priscilla are at the Astor for another three weeks only.—R.M. Picture.

## SWINGING IT ON ICE

### AMERICA'S BIG SHOW FOR WEMBLEY

**THE COSTUMES** and scenery for Wembley's ice show this Christmas—"Winter Wonderland"—are now on their way from America. The Empire Pool has been booked by an American company for a six-week season (from December 26).

The transportation of "props" is a big job, indeed. I am told (writes a RECORD MIRROR reporter) that the 1,200 costumes are valued at £65,000. Nearly £3,000 will be spent on getting them here. Altogether the cost of bringing the equipment and the transportation of the cast will be around £8,000.

The principal artistes, numbering 20, will be drawn from eight countries, but the 60-strong chorus will be comprised mostly of British girls.

**Minimum . . . 5ft. 5in.**

Gerald Palmer, in charge of direction of "Winter Wonderland" (he staged all the big ice shows at Wembley for the late Sir Arthur Elvin) told me that no

## WALLY PETERSON IN NEW YORK

**WALLY PETERSON** has arrived in New York. He is already at the RECORD MIRROR and his first news-bulletin will appear in these columns in the next week or two.

girl under 5 ft. 5 ins. (without skates) will be chosen for the show. "They must be slender, long-legged, all must have the same hair style while on the ice."

The production numbers in "Winter Wonderland" are entirely new in this country and include, for the first time on ice, Tchaikovsky's "Nutcracker Suite." In this number there is a large candy train which speeds across the ice; a huge illuminated Christmas Tree; a "battle" of flowers; while cleverly concealed bubble machines will create a most realistic snowfall.

Then there is "The Festival of Bacchus" which portrays the exotic and colourful Wine Festival in the days of the early Romans.

## 'Swing Street'

A modernistic note is struck by "Swing Street," America's interpretation on ice of "Rock 'n' roll."

Among the 20 principal skaters in "Winter Wonderland" is Australia's raven-haired beauty Pat Gregory. When in her teens, in 1950, she was the late Sir Arthur Elvin's leading lady on ice, taking the name part in "Dick Whittington."

First time in an ice show in this country is America's Joan Hylodt who had an 18-month non-stop engagement at the famous Roxy Theatre, New York.

Britain's feminine contribution to "Winter Wonderland's" star skaters is attractive Joan Connell. Although she has skated in many of the big ice shows here, on the Continent and in America, this will be her first appearance at Wembley.

★

## DON FOX: LONG-TERM DEAL WITH DECCA

**DON FOX**, the young personality singer who appeared in last Sunday's Jack Jackson ITV show and whose just-recorded DECCA disc "Be My Girl" did very nicely, has just signed a long-term contract with that recording company. He is about to cut a new disc this week.

Don will appear in the Astor Club, London, cabaret show week of November 18—his fourth return there in 18 months.

# RICKY NELSON

## Be-bop baby



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 "Nearly brought the house down" — Daily Mirror  
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**EMPIRE** LEICESTER SQUARE

M-G-M presents

**"THE LITTLE HUT"**  
 In MetroScope and Eastman Color (X)

**CORRESPONDENCE** this week from all over the world.

Dr. Wheeler, from New York:

"These new miracle drugs are getting so popular it's impossible to take them unless you are in perfect health".

Jimmie Parks, of Cleveland, writes from New York:

"British actress Wendy Barrie has five commercial shows each week for TV."

"Red Foley, who has reigned so long as King of Country-side Singers, was with his own son-in-law Pat Boone for our Radio and TV executives' luncheon in New York's Hotel Roosevelt. Pat's younger brother Nick Todd is making a success with the new song hit "Plaything".

From George Finch-Marshall, of Chingford, Essex:

"My dear Godfather, "The RECORD MIRROR must be a widely-read paper, because you mentioned me once in your column and it has led to a write-up of me in my employees' magazine (The Singer Sewing Machine Co.) 'The Red S Review'."

"What a lovely birthday present for me, I felt quite proud."

"Thank you for being at my party, it was really nice of you to come."

"By the way, many thanks for the Silhouette records, a lovely present, especially 'The Lord Shows His Hand' a really terrific record. Bob Hund ought to be heard more of over here."

"I still want to be a singer, and I hope to be able to keep up my practice with my guitar during my period of National Service as I expect to be called up shortly."

"I don't know what the world is coming to when I see Gilbert Harding praising my favourite star Tommy Steele, and you sending me records like 'Rock, Rhythm and Blues'. Glad to tell you that my guitar playing has improved."

"Thank you for being at my party, and liking my numbers, now you wouldn't kid me would you?"

"Love from your Godson, George Finch-Marshall."

**SHAN, the "Memory Girl,"** who was booked solidly in Variety after giving an "audition" in the RECORD MIRROR office before the Green Man, Billy Marsh (of the Delfont organisation), Chic Murray and other personalities, makes her fifth TV appearance in David Nixon's show (BBC) on November 8. For 23 weeks she has been presented by the 'Great Masoni' in a Paul Raymond touring revue.

**WENT ALONG TO THE Nuffield Centre last Friday in the hope of seeing Chris Allen and his Music, a new vocal-instrumental group.** Quite a few agents went along, too. Wasted journey... "collapsed"... "temperature of 102."... Yes, these familiar words meant that the group had to call off at the last moment. But although the journey was a waste of time, from the Allen music point of view, the agents found plenty of compensation in a first-class original comedian, Johnny Bell, back in England

**On Reflection**

**GEORGIE WOOD'S COLUMN**

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



**NOW, WHO SAID THIS?**

"Love is as strong as death, jealousy as hard as hell."

"Envy denotes a jaundiced soul."

"I don't mind what language an opera is sung in so long as it is a language I don't understand."

"He's the sort of manager who would book a giant and not let him stand up."

"What a common Prince."

"You can keep most of your friends so long as you never test their friendship."

"Save your money—some day it may save you."

**HOW MANY OF THE ABOVE DO YOU RECOGNISE?**

Prize is a guinea record token on the shop nominated by the winner. First all-correct answer wins. Address entries to BM/JIM, LONDON, W.C.1.

**ABOUT THE ROYAL FILM**

"LES GIRLS," the choice for the Royal Film show this year, has already had its New York showing. I wish they would have a World premiere for Her Majesty.

Kay Kendall, who stars in the picture insists, when interviewed, on telling newspaper folk that she is NOT a good actress. This is no pose. She did her damndest to get out of appearing in "Les Girls." Hollywood wants her for another picture but she won't leave her husband Rex Harrison. She hopes to do a play in London while he is in "My Fair Lady" at Drury Lane. The fact of Julie Andrews being signed to co-star with Harrison in the most fabulous of all musicals upsets Richard Aldrich, husband of the late Gertrude Lawrence. He wanted Julie for the production of a musical "A Star is Born," based on the Gertrude Lawrence autobiography of that title.

"Les Girls" has been described by the New York critics as "Spicy" and "a dainty dish to set before

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

after presenting his own shows in Germany for some months.

Also earning a "thumbs up" — the Vocalpals, two fine singers and their pianist, who really impressed with his glove-tight accompaniment. The two vocalists were former members of the Welcome Singers, a quartet heard often enough on Welsh radio and well known to Variety audiences up and down the country.

**SCOTTISH** singer Niven Miller, equally at home in bass, baritone or tenor registers, gives another session of songs (they're becoming an annual event!) in the recital room of the Royal

the Queen."

Kay Kendall is greeted as the most stylish comedienne the British have turned up in 30 years in the most stylish movie musical of 1957.

On the whole, it looks as though the Selection Committee has made a good choice for this year's Royal Film Performance.

Just the same I wish they had picked a first-time-ever picture for Her Majesty and for the people that pay those prices.

**TELEVISION VIEWS**

**CLIFF MICHELMORE** in BBC's "Tonight" is a personal preference of mine even though I find Mr. Rory McEwan amateurish. Did you see the vastly improved Mary Naylor in "The Lady Ratlings Show" last week? Who did those marvellous "Me and My Shadow" orchestrations? ... The writers of the new Hylda Baker show seem to have the same sense of comedy as those responsible for the material given to Dave Morris... Hope the North won't be accused of thinking this is humour.

B.B.C. admits decline in viewers. BETWEEN JULY AND SEPTEMBER, OF EVERY 100 VIEWERS WITH A CHOICE, 28 WATCHED B.B.C. AND 72 PREFERRED I.T.V.

These are the figures of the B.B.C.'s own research department! It won't surprise anybody.

The corn of the B.B.C. Variety Department is too ripe. In fact it is rotten.

(Such a statement usually results in letters which vary from those accusing me of sour grapes to the defenders of the giving-the-public-what-it-wants-brigade. Such letters start with "I do not read the RECORD MIRROR but...")

"Hancock's Half Hour" is so good that the others seem even worse than they are. Variety on Channel Nine is no great shakes but they do have "Sunday Night at the Palladium" and "Chelsea at Nine."

The pattern Mr. Sydney Bernstein has woven for the Granada network might well be the future tapestry of TV for America as well as this country.

Festival Hall on Thursday, December 5, at 8.15 p.m. By the way, have you heard his Decca Beltona L.P., "Presenting Niven Miller," backed by Malcolm Lockyer's group? It's good... real good.

HOW to save the music hall—that's the question. Alan Steel, popular East London vocalist, believes the answer lies in a "Show Band" formula. A lot of good music, with sketches, comedy routines and speciality acts dovetailed into the programme.

Once again readers have the chance of judging one of Alan's shows—"Modern Music Hall," at Walthamstow's Lloyd Park Pavilion, Forest Road, E.17, on Friday, November 15, at 8 p.m.

**CONGRATULATIONS** to Howard Ward, who nowadays is doing some excellent work for the RECORD MIRROR after many years of service with THE PERFORMER. He insists he was 80 (yes, EIGHTY!) last week-end, but this is hard to believe as we watch him going after business far into the night!

**WOOD-PECKINGS**

**MARTHA RAYE** says the best way to diet is for two to live as cheaply as one.

**HARRY DUNBAR** tells me that he is trying to get towns to name streets for singers. "YOU AND SOME OF YOUR PLAYMATES COULD BE CALLED SQUARES." (I don't get it.)

**JIMMY WHEELER** says YES whenever he can. He delighted Frank (Man with a hundred faces) Crawshaw by doing the actors' Masonic night without any fuss, thereby giving himself another batch of new friends and adding prestige to Crawshaw's year as Worshipful Master.

**HOWARD WARD, ANOTHER PROMINENT MASON, WAS EIGHTY LAST SATURDAY. HE TRIED TO CONVINCE (AND DID!) ANOTHER PAPER IN THE SAME LINE OF BUSINESS THAT THE RECORD MIRROR IS THE BESTEST WITH THE MOSTEST.**

**GREEN FOR GO**

**HARRY GREEN** leaves by air today (October 31) for New York on business and pleasure. He will get a welcome from Abel Green, chief of the American weekly VARIETY, which has long

CONT. FROM PAGE 3

**Good? They Wouldn't Let You Hear A Word**

**ANOTHER PLEA** comes from Margaret Schofield, of the Lita Roza fan club, in Birmingham. One of her reasons for admiration is that Lita "refuses to sing rock 'n' roll."

Miss Schofield says it's about time we had a return to the days of "real entertainment" and complains:

"For curiosity's sake, I recently went to Birmingham Hippodrome to see Charlie Gracie. All through his act girls were screaming, swooning and giggling at each others noises. Afterwards, they came out saying 'Wasn't he lovely,' and so on."

"It makes my blood boil. They sit there yelling, making it impossible to hear what's going on on the stage, and then have the nerve to say how good the singer was!"

I think, Miss Schofield, you have a point.

**Larry Page Rates Chances**

**ROCK 'N' ROLLER** who deserves breaks is 20-year-old Larry Page, who records for COLUMBIA. He had tough luck with his latest disc: he waxed "That'll Be The Day," only to find The Crickets already on the hearth; and, of course, the American group are now right up at number one with it.

Stage-wise, Larry has topped bills at Reading, Plymouth, Bradford and the London Metropolitan.

Why does he deserve to succeed? Because, in the view of many in show business, this youngster has a capacity for something often lacking in our performers: hard work and determination.

Personally, I thought his top billing was premature. But he showed promise, and could well improve with experience in second or third spot. There are plenty of youngsters being given a chance these days. That's as it should be; there's plenty of room for newcomers. Including Larry Page.

**IN LONDON FOR THE FIRST TIME!**

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been known as the bible of American Show Business.

Harry, Abel and Isidore — all favourites of mine — come and join my favourite Greens, Hughie... The more Greens together the merrier I'll be. It is not only the GO-AHEAD colour but the GO-AHEAD NAME.

(How sycophantic can I get?—I heard that!—But it so happens that Green is my lucky colour—I love dollars.—GREEN FOR GO! That's my cue for exit. See you next week.)

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

**Let's Be Fair To Lanza Fans**

**BRITAIN'S LANZA FANS** can be excused if they develop a collective persecution complex. Firstly, they seem to have had a heck of a job hiring Mario's films for get-togethers.

Now they're writing me scores of letters complaining they can't get tickets for Lanza's Palladium TV (now switched to November 23).

This is totally unfair. Lanza's fans in Britain rank next to none for zeal and patience. They've waited long for Mario's visit. Someone should see they're at least rewarded with seats.

Maybe we'll see what Mario has to say when he arrives.

**Terry Wayne Due At 'Met'**

**I'M LOOKING FORWARD** to going to London's Metropolitan Theatre on November 11. Sixteen-year-old Terry Wayne, about whom I did an article a few weeks ago, is doing a week there. If he lives up to reports of his success in the provinces, reckon Terry won't (sorry!) wane.

**BRITISH-BORN, BLIND PIANIST GEORGE SHEARING**, who records on CAPITOL, has just completed his autobiography. It's entitled "I See With My Heart." Several film companies have already bid for the story which will be published in the States in the spring. A British publisher is being sought.

# 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.



**I**DEA OF A PARIS FOLIES type of cabaret always conjures up the discreet magic of the wee hours—or at least the last stroke of midnight. But my old friend Michael Clinger, who runs the celebrated Gargoyle Club in Soho, is a man of novel ideas. In his well-known Nell Gwynne Room, reputedly haunted by the ghost of Charles II's orange girl, Michael is presenting a Paris-type dancing girls show called "For Men Only."

This is a non-stop revue, starting not at 2.30 a.m. but half past two in the afternoon.

I'm sure some of the City men with offices not too distant from this part of Soho will be extending their already notoriously long lunch hours. Even the Casbah in Tangiers can't compete with this afternoon glamour show!

On Monday I duly presented myself at the Gargoyle Club for the launching of this new cabaret, mentally doing my utmost to put the clock forward by 12 hours. Unfortunately 2.30 in the afternoon is the time I usually have a boiled egg with toast and plenty of strong black coffee. Still, I enjoyed the show, and I naturally wish Michael every success in this innovation designed to liven up what can sometimes be dreary old London.

## Prediction Fulfilled

MY predictions about the show being stage-managed by my own stage manager at Winston's, Jack Hanson, have come true with a vengeance.

I felt sure when I first saw "Share My Lettuce" at Hammersmith that it would prove a hit in the West End, and it sure has caught on since it came in to the Comedy Theatre. The crowning piece of glory came last week, when the Queen Mother, Princess Margaret and a party of their friends turned up to share the young company's lettuce. And the royal visitors obviously enjoyed the show enormously.

Of course it's ancient history now that Kenneth Williams, leading man in the show, fell asleep last Wednesday afternoon and missed the matinee, which had to be cancelled. Kenneth, it seems, is like the famous Fat Boy who worked for Mr. Pickwick and who could fall off to sleep at the slightest provocation. He finds himself nodding off in trains, buses, cabs—or even during conversations he begins to find boring.

## Sophia

### Shakes 'Em

**HAD A DRINK ON SUNDAY** evening in my old friend Siegi's club and was surprised to see the ever-so-sophisticated blasé members in the club bar crowding round the foot of the staircase that leads up to the restaurant.

They were obviously waiting for some celebrity to float down and as the clientele in Siegi's always numbers a few well-known stars I guessed it must be somebody very special to attract all this attention. And I was right. A few minutes later, regally descending the staircase, came the fabulous Sophia Loren herself. She really is something, and there was no wonder all the sophisticates were shaken out of their usual cool sang froid. I needn't tell you that I was shaken up too—very delightfully, I may say—when Siegi introduced me to the incomparable Sophia. My

**HAVIN' A BALL AT WINSTON'S:** MAX BYGRAVES singles out an interesting character at Bruce Brace's Club and ERIC SYKES (left) and BILLY COTTON seem to be interested. Everybody seems to know each other at Winston's.

wife had her moment as well, for she was introduced at the same time to another member of the star-studded party, William Holden, who now seems thoroughly acclimatised to the London atmosphere.

## Modest Max's Party

**I'VE OFTEN** extolled the modest, homely virtues of my old pal and fellow-Cockney Max Bygraves in this column.

Well, Max booked a table at my club the other evening for a party of eight, turned up with the one and only Billy Cotton, looking as rubicund as ever, and that brilliant script-writer of "Saturday Spectacular" fame, Eric Sykes. And what a trio of nice friendly guys they are!

Guest of honour, however, wasn't a famous actress, but Max's shy, retiring sister, who's obviously a great admirer of her

big brother. Afraid she wasn't used to the late night club hours, but when she showed signs of nodding off she was rapidly brought back to life when Billy Cotton's famous voice broke out into the familiar "Wakey-Wakey!"

I did a spot of reminiscing with Billy which brought back memories of 20 years ago when I was an enthusiastic ballroom dancer and used to trip the light fantastic at the Astoria in Charing Cross Road, where the resident band-leader was young Billy Cotton!

**SIPPING A LARGE** whisky and soda in the plushy Dorchester bar the other evening with my good friend William Hill, racehorse owner, stud farmer and saddler of Derby winner Nimbus and England's most famous bookmaker, we were suddenly interrupted. A cheery chap came over, slapped Mr. Hill on the back and said: "Hiya, Bill—remember me?"

## TWO 'ROYAL' NIGHTS

TWO VERY SPECIAL NIGHTS are being appropriately celebrated at Winston's Club, London, W., by Show Business celebrities.

One is the Royal Film Performance on Monday next (4), the other the Royal Variety Performance on the 18th. Some of the stars from both shows are expected to book tables at Bruce Brace's Club.

And the imperturbable Mr. Hill who has a classic memory, replied in a flash, "Of course I remember—last time we met was in Birmingham 25 years ago, and you paid for my cup of tea in Lyons in New Street. Have this drink on me!"

## Considerate Daryl

**BEST AUDIENCE** in the world to work for, in the performer's point of view, is an audience of performers, people who're in show business themselves. Was reminded of this the other night when Daryl Zanuck came to see my cabaret accompanied by the beautiful French film star Juliette Greco. He very quickly "shushed" a diner at the next table whose conversation he thought was too loud while the floor show was on!

**DECIDING** to do some work last Sunday afternoon in my office here. I drove along to Winston's through the quiet of a Mayfair Sunday afternoon.

Discovered when I got here that I'd left my keys behind, but thinking I knew the run of my own joint I clambered down to the basement and tried to force an entry through the side door. My little burglary job was interrupted by the arrival of a sharp-eyed policeman, and I had a hell of a job convincing him it was my own premises I was trying to enter!



# YOU WANT THE BEST SKIFFLE?

**MORE THAN 30** groups of ardent skiffers in the locality will get their chance to shine on the professional stage next week when they take part in one of the preliminary rounds of Stanley Dale's National Skiffle Contest at the Empire Theatre, Chiswick, London.

Guitars thrumming, basses slapping and washboards making those quaint scurrying noises which produce skiffle, the players will compete for prize money totalling £30 and promotion to next year's London finals with a jackpot of £250.

Five or six groups will appear at each house next Monday, Tuesday and Wednesday. After that, the successful contenders—judged on audience applause—will reappear in the end-of-week programmes until the final winners have been determined.

After ten weeks in the provinces visiting such centres as Nottingham, Sheffield, Leeds, etc., the National Skiffle Show is making its first return date to London.

The coffee-bar skiffers with an eye to the future are no doubt encouraged by the example of The Vipers, the group which heads the first part of the Chiswick Empire bill next week (November 4).

Not so long ago these five successful young men were following the same sort of round as their present-day Chiswick brethren—ordinary jobs by day and playing to the coffee-table crowds in Soho in the evening.

Now they rank among the top-of-the-bill variety acts, have a number of best-selling records to their credit, including numbers like Parlophone's "Top Ten Special" and their latest solo of "Homing Bird," not forgetting their past successful recordings of "Cumberland Gap," "Don't You Rock Me Daddy O," which was written by their leader, Wally Whyton. About a year ago, The Vipers were playing in the 2-I's Coffee Bar in Compton Street and one of the members was the now famous Tommy Steele.

## JIM DALE AIMS TO BE 'ALL ROUND'

Another young star who has come to the top via skiffle alley is Jim Dale, who is compering the contest. Like The Vipers, he is well known for his appearances on "Six-Five Special."

It's not often that a recording artiste is almost as well known to the fans before he makes a best-selling record as he is afterwards.

But it can be said of Jim Dale. He has crashed into the RECORD MIRROR'S Top Ten at Number 7 with his "Be My Girl."

"I want to stay in show business," says Jim. "So I aim to make myself an all-round entertainer."

"I started out as a comedian who sang a couple of songs. Now I'm a singer who cracks a few gags. But I'm always prepared to switch back again if the business goes that way."

# I HAVE IT FOR YOU, SAYS STANLEY DALE

At the age of 16 Jim landed himself a job for two years as part of a comedy tumbling act. It was during this time that he first took an interest in music. He bought himself a guitar, learned to play as a relief from hanging about in theatre dressing-rooms.

Then Jim came to the attention of London agent Stanley Dale, who has piloted him ever since.

## GIVING 'JOE PUBLIC' WHAT IT WANTS

**ORGANISER** of the National Skiffle Show, impresario Stanley Dale is disarmingly candid about his latest stock-in-trade. "Frankly," he says, "I don't care what the critics think about Skiffle, nor am I worried about their accusations of 'commercialising piffle.' It may be music, or it may not, I don't know. All I'm interested in is that as long as Joe Public goes on wanting skiffle, skiffle it will be."

The National Skiffle Show goes to Manchester Hippodrome for the week of November 11, will next be seen in London at Finsbury Park Empire during the week of December 2. Last playing week of 1957 will be at Liverpool Empire during the week of December 9.

## OFF-BEAT TRIO IN 'OFF THE RECORD'

**AN OFF-BEAT** vocal group called the Trio ARAVAH will be featured in BBC-TV's "Off the Record" on Friday, November 15. Producer James Gilbert booked them after hearing a "rave" report from harmonica virtuoso Larry Adler on their latest recording in France.

This group comprises three former actors, who originally met in the Israeli National Theatre. They are Arie Lavi, baritone, Simon Israeli, bass, and Zvi Borodovski, baritone and guitar player.

Says producer Gilbert: "I am very excited about this trio. They have created new vocal harmonies and their songs appeal to the widest audience."

This would explain the contrast between the Trio Aravah's latest BBC Television appearance and two earlier ones—in "Say It With Music" on August 20 and in "Music For You" on October 1.

Also in this edition of "Off the Record" will be Kenneth McKellar, Anne Shelton, Eric Delaney and Ronnie Carroll.

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**A TWO-SIDED HIT**

**FRANKIE VAUGHAN**  
"Got To Have Something In The Bank Frank"  
"Single"

(PHILIPS PB 751)

WITH the Kaye Sisters chanting behind him, FRANKIE VAUGHAN comes up with a delightful version of "Gotta Have Something in the Bank Frank." The song, of course, has additional aptness because of its title.

Vaughan and the girls make a quick polished production of the side. As you probably know, all Frankie's royalties from the disc are going to the Boys' Clubs. Since it's a definite TOP TWENTY TIP, the boys should be excited.

"Single" on the bottom deck is an unusual ballad with a different lyric. This one could go round and round for a lot of time. Frankie handles the difficult number smoothly to complete a fine coupling.

**SOFT-VOICED ROCKER**

**STEVE GIBSON**  
"Silhouettes"  
"Flamingo"

(HMV POP 417)

GENE VINCENT may have his Blue Caps, so Steve Gibson turns up on this coupling with his Red Caps.

A rock vocalist, Gibson's got a soft voice which he uses adequately for the slow beating "Silhouettes," while the Red Caps sing around him.

Personally, I don't think they should have tried to turn out a beat treatment of the fine standard "Flamingo." It serves only to tarnish the tune, and doesn't even have much commercial asset.



**NEW SOUND BAND DEBUT**

**BOB MILLER**  
"The Sack Line"  
"The Scamp"

(COLUMBIA DB 4017)

I'VE been waiting almost too long, it seems, for Bob Miller's band to break through into recording.

Here comes the Streatham dance king with his new sound featuring the front line of baritone saxes.

Chosen for the top deck of this Columbia debut is a new instrumental by Brian Fahey, "The Sack Line."

Apart from its topical title the tune has a pleasant easy-to-remember line. Orchestra moves it along well and sounds much better than most you'll hear nowadays, but I feel that more could have been done with the sound of this band. The potential is vast, but it is not fully realised here, nor in the treatment of the film theme "The Scamp."

**SUE KNOWS HOW**

**SUE RANEY**

"Don't Take My Happiness"  
"Please Hurry Home"  
(CAPITOL C 14792)

SUE'S second coupling for Capitol ought really to establish the vocalist with fans on this side of the water. Girl can really handle a number and she proves it in the way she drives through "Don't Take My Happiness." The Bob Bain backing could hardly be bettered for this Jessie Stone tune—and the guitar stuff mid-way is worth hearing.

Warren Barker, who arranges for the splendid sound the King Sisters get, has looked after the orchestration for "Please Hurry Home," and it's excellent. This easy rocker gives Sue even more opportunity to demonstrate what a find she must be for the label.

**WEIRD, STRANGE**

**IAN CARMICHAEL**

"Lucky Jim"  
"Tomorrow, Tomorrow"  
(HMV POP 406)

HERE'S a weirdy all right. From the picture of the same name comes "Lucky Jim." Maybe it's fine visually, but on disc it emerges as a strange attempt to burlesque the old-time singer and his accompanying voices.

Ian Carmichael brings his revue tone to the side which frankly has me puzzled. Is it funny?

Side drums whisk Carmichael into the rousing ballad "Tomorrow, Tomorrow" on the flip.

Routine stuff, I'm afraid, despite the gaiety of the orchestra.

**ZIP ENOUGH FOR SALES**

**LORRAE DESMOND**

"Ding Dong Rock A Billy Wedding"  
"Cabin Boy"

(PARLOPHONE R 4361)

WHY Desmond and her Rebels haven't crashed the best sellers yet, I don't know. Although I don't go for Lorrae's visual shows, I think she's found her disc mark with this style and outfit.

Her "Ding Dong Rock a Billy Wedding" has enough zip to sell; maybe it'll get through.

The hand-clapping growler on the flip has an xylophone to add nautical flavour. A gay little sparkler, tricky enough to please many.

**'BLEEP' ON RECORD**

**DON LANG**

"Red Planet Rock"  
"Texas Tambourine"

(HMV POP 414)

IF you saw "Six Five Special" a couple of weeks back you will have seen Lang introduce his satellite song "Red Planet Rock." Here with his Frantic Five Don whisks the rockin' moon on to record. The 'Bleep Bleep' device is used for a chorus gimmick while Don beats his way through an ordinary tune and some neat topical lyric lines.

Novelty rocker on the reverse has a slower pace and Lang is quite at home belting the jingling lyric.



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**WORTHY OF ATTENTION**

**JILL COREY**

"Love Me To Pieces"  
"Love"

(PHILIPS PB 748)

JILL COREY'S strong, clear voice is ideal for such lively pops as "Love Me To Pieces." She slams easily into this deck while a male chorus help furnish background weight.

The girl has never been a big seller on this side of the Atlantic. She may not turn the trick yet, but her latest is sure worthy of attention.

"Love" puts her in the echo chamber while Jimmy Carroll's orchestra offers some novelty "heart-beat" sounds. An entertaining, easy-strolling ballad which Jill moves with plenty of charm.

**PET'S ANSWER TO U.S.A.**

**PETULA CLARK**

"Alone"  
"Long Before I Knew You"  
(NIXA N 15112)

"ALONE" has already arrived on these shores via the Shepherd Sisters. Whether Pet's treatment can compete with the American group remains to be seen. Certainly she sings it catchily enough.

Femme group chant along behind her most of the way. Going to be quite a fight on this number.

The slow, sinuous ballad on the other side has much to commend it, and Pet sings it warmly and romantically. Pet seems to get better with every disc outing.

NINETEEN OF THE world's leading disc jockeys—including Jack Jackson—are featured in the new Vanguard Productions' musical for Warner Bros. release, "Jamboree."

In addition to the d-jays (who have a combined viewing and listening audience of more than 250 million people), top musical artistes and speciality groups, headed by Fats Domino and Count Basie and his Band, appear in the film, which will soon be released in Great Britain.

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# Another Big TT 'Prediction' Week

## BIG SALES CERTAINTIES FOR THE GOONS, FRANKIE, JACKIE WILSON, ETC.

MORE TOP TWENTY TIPS to keep your ears open for this week, including one from Coral's new star Jackie Wilson. His "Reet Petite" has got the reet beat.

Winnie Atwell is back at her "other" piano with the catchy "Swedish Polka" and her label—Decca—is also offering the latest grin gatherer from the Goons.

Film star Ian Carmichael turns up with a dubious commercial proposition (but you just can't tell these days) with his film song "Lucky Jim," and Frankie Vaughan seems to have a sure thing with his Boys' Club recording of "You Gotta Have Something in the Bank, Frank."

### GO FOR THE GOOFERS

**THE GOOFERS**  
"The Dipsy Doodle"  
"Take This Heart"  
(CORAL Q 72289)

THAT ZANY VOCAL GROUP The Goofers, such a big hit in the current London Palladium show, send out a smart version of "The Dipsy Doodle" (Bill Haley's side was reviewed last week).

The Goofers have a polished presentation, but they still lack on record the impact of their stage performance. But you'll like "The Dipsy Doodle," despite my reservation.

If anything, I prefer the way they pitch into "Take This Heart" on the turnover. Here they put a good beat behind the number and open things out well just before the close. A good coupling, even if it doesn't race away to the top of the tree. Something about those Goofers you'll go for, though.

### 'ROCKIN' THE 'MOCKIN'

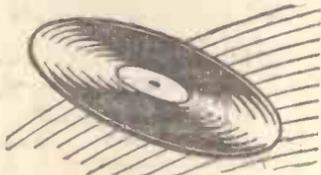
**PEGGY LEE**

"Listen To The Rockin' Bird"  
"Uninvited Dream"  
(CAPITOL CL 14795)

PEGGY LEE ought to have quite a winner with her high-jumping version of the oldie "Listen to the Mockin' Bird." New lyrics have been put to the number to turn it into the "Rockin' Bird." Nelson Riddle's orchestral assist is splendid while Miss Lee opens up a new lease of life for the popular old melody.

"Uninvited Dream" is a strange little ballad—but, frankly, I don't rate it among Miss Lee's best captures.

For once her attractive breathy treatment seems as if it's straining for the melody—almost on occasions as if the whole thing had been scored a trifle too high. Nelson Riddle's orchestra is here again featuring pleasant tenor-sax work.



### THIS IS ALL REET

**JACKIE WILSON**  
"Reet Petite"  
"By The Light Of The Silvery Moon"  
(CORAL Q 72290)

NO BONES ABOUT THIS one... it's A TOP TWENTY TIP all right.

Jackie Wilson may be new to disc listeners over here, but he's got what the stores want for their trade.

A wild rocker, Jackie's got himself a slick beat number which he gimmicks up with a weird assortment of vocal burbles and hiccoughs and squawks. In between times he sounds most pleasing. A good solid side is "Reet Petite" and, personally, I can't see it failing to become one of the biggest end-of-the-year sellers. Driving big band and chorus help the Wilson boy along.

On the flip he changes style completely—but completely. Reviving "By The Light of the Silvery Moon", Wilson sings this one almost as if he had just seen G. H. Elliott and thought the coon had a great new gimmick!

A boy who sounds like he has a great future... and it's beginning right now with quite a big "petite" bang.

**THOSE TOPICAL GOONS**

**THE GOONS**  
"A Russian Love Song"  
"Whistle Your Cares Away"  
(DECCA F 10945)

BACK on form come the Goons with this coupling which could not be more up to the minute if it tried.

"A Russian Love Song" bears the sub-title "Ye Old Satellite Moon" which gives you the only clue you need to guess about the antics in the groove.

Opening with a serious ballad voice it plunges into wild international farce. Yes a TOP TWENTY TIP.

"Whistle Your Cares Away" on the flip side is another zany excursion which will have the crew's fans doubled up—and their haters looking as baffled as ever.

Again the credits on the label start you off with a giggle. Topside side reads: "with Igor Blimey and his Romanoff Cafe Fred Players featuring Zim Ballist and his collective farm." Turnover offers "Whistler's Mother-in-law and Asian Flu."

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To All The Latest Pop Discs

### SURE STEADY SELLER

**BOBBY HELMS**

"My Special Angel"  
"Standing At The End Of My World"  
(BRUNSWICK 05720)

BOBBY HELMS with his country-sounding voice rides in on a slow sure seller with "My Special Angel." A girl group backs him while the piano goes *cling-cling-cling*.

Ballad has a natural appeal and Helms doesn't hurt it. I can see plenty of dealers being glad about this one.

Western fiddle whines the boy into "Standing at the End of My World." Typical country stuff, this with Bobby sounding as if he'd been in the saddle too long. Average side.

### CHARM'S COMING ACROSS

**RICKY NELSON**

"Be-Bop Baby"  
"Have I Told You Lately That I Love You"  
(LONDON-HLP 8499)

YOUNG NELSON turns up on a different label this time. He should do better with this disc than with his last side in this country.

"Be-Bop Baby" is a smooth beat number which he chants in warm fashion. Nothing startling or outwardly sensational about it—but extremely likeable of its kind.

On the flip he rocks with a vocal group and again he shows a big improvement on earlier recording efforts.

Basically, he has a lot of charm in his style, and now it's beginning to come over.

### COMPETENT KID

**BRENDA LEE**

"Ain't That Love"  
"One Teenager To Another"  
(BRUNSWICK 05720)

TOT BRENDA LEE comes in with a steady rock side in "One Teenager To Another." Every word is a hiccup, but Miss Lee is a youngster who should develop into quite an adult artiste. She's extremely competent without sounding too precocious.

She turns on a little more power for the reverse, and, although this is another steady pacer, it seems to have more punch than its disc companion.

Whether Brenda gets away to high sales or not, I reckon she'll be with us for years to come.

### GAY, GUSTY POLKA

**WINIFRED ATWELL**

"Swedish Polka"  
"Tickle The Ivories"  
(DECCA F 10944)

BACK AT HER "other" piano is Winnie for this enjoyable disc. It comes at the right time of year for this sort of sound.

She really dashes into the "Swedish Polka," makes it one of her gayer discs. The pianist pulls no punches here, but stomps out the pretty little melody with typical Atwell gusto.

A small rhythm group back the star on this side and on the flip also where she keeps up the pace for a pleasant piece of pianistics "Tickle The Ivories."

Simple melodies played in the manner that Winnie's fans like. A disc which should help her back on to the Top Twenty road again.

By  
**DON PLAYER**

### JOHNNY'S JOINT JUMPS

#### THE JOHNNY OTIS SHOW

"Ma He's Making Eyes At Me"  
"Romance In The Dark"

(CAPITOL CI 14793)

FIRST time on disc here (but not in the U.S.) Johnny Otis has been big there for some while with his rock 'n roll group. One of these artistes, Marie Adams, sings on this disc, accompanied by the group Three Tons of Joy. "Romance in the Dark" is a bluesy item which they get through well enough.

But it is on the turnover that the joint really starts jumping.

With a shouting, screaming audience of teenagers to urge her on—and pack atmosphere into the disc—she pitches with a frantic beat version of the old "Ma He's Making Eyes At Me". What a pair of lungs this girl's got—and what a rouser this side turns out to be! Let's make this a TOP TWENTY TIP. The chorusing "Oh Yeahs" give it one of the most unusual endings I've listened to in a long time.



### SLICK BOY & GAL TEAM

**CINDY AND LINDY**

"The Language Of Love"  
"Tell Me About Something Sweet"

(HMV POP 409)

YUG-A-DUG-A-DUG and we're into "The Language of Love" with the boy and girl vocal team of Cindy and Lindy riding a potent south of the border song.

This Latin offering has a good lyric, a fast pace and a good backing directed by Don Costa. I like the sound of these two; I sure enjoyed their song.

Slow down for "Tell Me Something Sweet," which comes from the film "And Woman Was Created." Here Cindy and Lindy reveal that they can cope much more than adequately with a straight romantic ballad. Side may not have the commercial power of the top deck but it rounds off a very satisfying record.

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Vaughan: Hippodrome, Bristol.  
Stanley Dale presents National  
Skiffle Contest: Jim Dale; The  
Vipers; Joan Hinde: Empire,  
Chiswick.

Jimmy Young; George Martin:  
Palace, Leicester.

Show Band Show: Cyril Stapleton;  
Ronnie Hilton; Marion Ryan;  
Group One; Des O'Connor:  
Hippodrome, Manchester.

"You're Only Young Once":  
Morecambe and Wise; Top Drum  
Four; The Blue Orchid Lovelies:  
Hippodrome, Aston.

Carroll Lewis; Joyce Golding;  
Eddie Goffron; Victor Seaforth:  
Hippodrome, Birmingham.

Carl Rosa Opera Co.: Alhambra,  
Bradford.

Ronnie Harris; Syd and Max Harn-  
ison: Hippodrome, Brighton.

Terry Dene and The Dene Aces;  
Les Hobeaux; Terry Kennedy  
and his Sidesmen; Mike and  
Griff: Empire, Edinburgh.

'Educating Archie,' Peter Brough;  
Jimmy Shand and his Band and  
Scottish singers; The Lane  
Sisters; Dick Emery; Ronald  
Chesney: Empire, Finsbury Park,  
N.

Yana; Edmund Hockridge: Em-  
pire, Glasgow.

Russ Hamilton; Terry Scott; Ballet  
Montmartre: Theatre Royal,  
Hanley.

Dickie Valentine; Bill Maynard;  
Desmond Lane: Empire, Liver-  
pool.

Max Bygraves; Joan Regan; The  
Goofers; The Kaye Sisters: The  
London Palladium.

Shirley Bassey; Jimmy James: Em-  
pire, Newcastle.

Harry Secombe; Billie Anthony;  
Howard Jones and Reggie  
Arnold; George Mitchell Singers;  
Empire, Nottingham.

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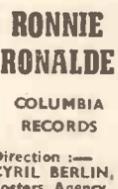
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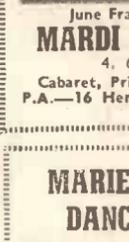
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# RECORD MIRROR SPOTLIGHT ON

## ● BE MY GIRL

Jim Dale (Parlophone)

WITH HIS FIRST TWO DISCS, Jim Dale showed the promise that is now making him a Top Ten performer.

But those early releases didn't find their way into the Top Twenty. Now—with plenty of TV appearances getting him across to the fans—Dale is really riding high.

His version of "Be My Girl" has had to face terrific opposition from American as well as British sides, but only Decca's Don Fox has given the Dale disc any uneasy moments. Don's debut on this number has been selling steadily, but, even so, it is Jim Dale who has walked off with the main honours.

After a confident beginning the recording moved into the Twenty where it showed at 20 a fortnight ago, at 19 last week. Then came the tremendous sales surge which has swept it through to No. 7 this week!

# ONE TO WATCH

## ● REET PETITE

Jackie Wilson (Coral)

NEWCOMER with a beat style which is quickly endearing him to British customers is Coral's Jackie Wilson. "Reet Petite" got an early break in the TV show "Six-Five Special" and it has now started to move over the counters.

A brisk number put over in a slick manner by Wilson, this American side should soon join Coral's Crickets and Debbie Reynolds' discs in the Top Twenty.

Not there yet, but watch for "Reet Petite" to walk upstairs for Wilson.

# L. P. Commentary

VERY LITTLE CHANGE in the album section this week—only "The Best of Elvis" (HMV) and "Oklahoma!" (Capitol) switching positions at 4 and 5.

So what's shaping up outside the First Five?

Well, there's still steady sales for Capitol's Judy Garland LPs "Alone" and "Miss Show Business", and, of course Decca's "Tommy Steele Story" is quite close to the leaders.

Capitol also have a new seller in the Tommy Sands disc "A Steady Date with Tommy Sands". This young rock singer hasn't moved over here as he should have done, but it looks as if people may be cottoning on to him now. Certainly his LP is moving nicely.

"Ella Sings Rodgers and Hart" is still proving a handsome seller for HMV with Miss Fitzgerald attracting plenty of customers outside her normal fan legion.

Peggy Lee is selling too with the Brunswick release of "Dream Street", but there are—oddly—no signs yet of her Capitol album with Frank Sinatra conducting.

The Hi-Lo's with "Now Hear This" are racking up points for Philips and The Platters are still moving for Mercury.

Not quite living up to early promise is Capitol's Dean Martin LP "Pretty Baby".

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4. Man on Fire Frankie Vaughan (Philips)
5. Diana Paul Anka (Columbia)
6. Be My Girl Jim Dale (Parlophone)
7. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
8. Love Letters in the Sand Pat Boone (London)
9. Water, Water/Handful of Songs Tommy Steele (Decca)
10. Remember You're Mine Pat Boone (London)

### WEMBLEY RADIO & MUSIC STORES

LTD., 448 HIGH ROAD,

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2. Tammy Debbie Reynolds (Vogue-Coral)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. Man on Fire Frankie Vaughan (Philips)
6. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
7. Honeycomb Jimmie Rodgers (Columbia)
8. Remember You're Mine Pat Boone (London)
9. Teddy Bear Charlie Gracie (London)
10. Whole Lotta Shakin' Goin' On Elvis Presley (R.C.A.)

### LEADING LIGHTING,

75 CHAPEL MARKET, ISLINGTON

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party/Gotta Lot O' Livin' To Do Elvis Presley (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Lotta Shakin' Goin' On Jerry Lee Lewis (London)
5. Remember You're Mine Pat Boone (London)
6. Be My Girl Jim Dale (Parlophone)
7. Wandering Eyes Charlie Gracie (London)
8. Call Rosie On The Phone Guy Mitchell (Philips)
9. Diana Paul Anka (Columbia)
10. Lawdy Miss Clawdy Elvis Presley (H.M.V.)

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237 STRATFORD ROAD,

SHIRLEY, SOLIHULL, WARCS.

1. That'll Be The Day Crickets (Vogue-Coral)
2. Island in the Sun Harry Belafonte (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. Wandering Eyes Charlie Gracie (London)
6. Love Letters in the Sand Pat Boone (London)
7. Man on Fire Frankie Vaughan (Philips)
8. Handful of Songs Tommy Steele (Decca)
9. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
10. My Dixie Darling Lonnie Donegan (Nixa)

### WHITE & SWALES LTD.,

2 CROSS STREET, ALTRINCHAM

1. Diana Paul Anka (Columbia)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
5. Build Your Love Johnnie Ray (Philips)
6. Paralyzed Elvis Presley (H.M.V.)
7. Handful of Songs Tommy Steele (Decca)
8. Last Train to San Fernando Johnny Duncan (Columbia)
9. Island in the Sun Harry Belafonte (R.C.A.)
10. My Dixie Darling Lonnie Donegan (Nixa)

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

1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
5. My Dixie Darling Lonnie Donegan (Nixa)
6. Honeycomb Jimmie Rodgers (Columbia)
7. Lawdy Miss Clawdy Marty Wilde (Philips)
8. Remember You're Mine Elvis Presley (H.M.V.)
9. Love Letters in the Sand Pat Boone (London)
10. Man on Fire/Wandering Eyes Frankie Vaughan (Philips)

### THE MUSICAL BOX,

457 WEST DERBY RD., LIVERPOOL, 6

1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Remember You're Mine Pat Boone (London)
4. Be My Girl Jim Dale (Parlophone)
5. Diana Paul Anka (Columbia)
6. Honeycomb Jimmie Rodgers (Columbia)
7. Love Letters in the Sand Pat Boone (London)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. Man on Fire Frankie Vaughan (Philips)
10. With All My Heart Petula Clark (Nixa)

### BEBERWILLO STORE,

67-69 TOWER BRIDGE ROAD,

LONDON, S.E.1

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Call Rosie on the Phone Guy Mitchell (Philips)
6. Be My Girl Don Fox (Decca)
7. Teenage Dream Tony Dene (Decca)
8. Handful of Songs Tommy Steele (Decca)
9. Lovin' You Elvis Presley (R.C.A.)
10. Up Above My Heart Frankie Laine (Philips)

### P. RHODEN & SON,

19-21 HIGHER PARR ST., ST. HELENS

1. Tammy Debbie Reynolds (Vogue-Coral)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Party Elvis Presley (R.C.A.)
4. Remember You're Mine Pat Boone (London)
5. Stardust Billy Ward (London)
6. Love Letters in the Sand Pat Boone (London)
7. White, Silver Sands Don Lang (H.M.V.)
8. Man on Fire Paul Anka (Columbia)
9. Wedding Ring Frankie Vaughan (Philips)
10. Teddy Bear Russ Hamilton (Oriole)

### WHYMANTS, 1055 LONDON ROAD,

THORNTON HEATH, SURREY

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

### T. PARTON, 718a ALUM ROCK ROAD,

WARD END, BIRMINGHAM, 8

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. Man on Fire Frankie Vaughan (Philips)
6. My Dixie Darling Lonnie Donegan (Nixa)
7. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
8. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
9. Wandering Eyes Charlie Gracie (London)
10. Build Your Love Johnnie Ray (Philips)

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1. Party/Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Wandering Eyes Charlie Gracie (London)
5. Remember You're Mine Pat Boone (London)
6. Love Letters in the Sand Pat Boone (London)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Be My Girl Jim Dale (Parlophone)
9. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
10. Lawdy, Miss Clawdy Elvis Presley (H.M.V.)

### SUTTONS RADIO SERVICE,

205 LORDSHIP LANE,

TOTTENHAM, N.17

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Good Evening Friends Johnny Ray/Frankie Laine (Philips)
5. Diana Paul Anka (Columbia)
6. Build Your Love Johnnie Ray (Philips)
7. Last Train to San Fernando Johnny Duncan (Columbia)
8. Be My Girl Jim Dale (Parlophone)
9. Wedding Ring Russ Hamilton (Oriole)
10. Remember You're Mine Pat Boone (London)

### EGAN BROS., 3 & 5 HIGH STREET,

WICKFORD, ESSEX

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Call Rosie on the Phone Guy Mitchell (Philips)
6. Diana Paul Anka (Columbia)
7. Remember You're Mine Pat Boone (London)
8. Wandering Eyes Charlie Gracie (London)
9. Man on Fire Frankie Vaughan (Philips)
10. My Dixie Darling Lonnie Donegan (Nixa)

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

GORTON, MANCHESTER, 18

1. Diana Paul Anka (Columbia)
2. Party Elvis Presley (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Man on Fire/Wandering Eyes Frankie Vaughan (Philips)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Handful of Songs/Water, Water Tommy Steele (Decca)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. Be My Girl Jim Dale (Parlophone)
10. Short, Fat Fannie Larry Williams (London)

### SELFRIDGES, OXFORD STREET, W.1

1. Party Elvis Presley (R.C.A.)
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. Handful of Songs Tommy Steele (Decca)
6. These Dangerous Years Frankie Vaughan (Philips)
7. Be My Girl Jim Dale (Parlophone)
8. Wandering Eyes Frankie Vaughan (Philips)
9. Last Train to San Fernando Johnny Duncan (Columbia)
10. Remember You're Mine Pat Boone (London)

### 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. Remember You're Mine Pat Boone (London)
6. Handful of Songs Tommy Steele (Decca)
7. My Dixie Darling Lonnie Donegan (Nixa)
8. Good Evening Friends F. Laine/J. Ray (Philips)
9. Stardust Billy Ward (London)
10. Something in the Bank Frank Frankie Vaughan (Philips)

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1. Party Elvis Presley (R.C.A.)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Be My Girl Jim Dale (Parlophone)
6. Diana Paul Anka (Columbia)
7. Love Letters in the Sand Pat Boone (London)
8. Last Train to San Fernando Johnny Duncan (Columbia)
9. Paralyzed Elvis Presley (H.M.V.)
10. He's Got The Whole World in His Hands Laurie London (Parlophone)

### H. STRICKLAND, 72 WARDOUR ST.,

SHAFESBURY AVENUE, W.1

1. Tammy Debbie Reynolds (Vogue-Coral)
2. With All My Heart Petula Clark (Nixa)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Wandering Eyes Charlie Gracie (Philips)
5. Island in the Sun Harry Belafonte (R.C.A.)
6. Diana Paul Anka (Columbia)
7. Love Letters in the Sand Pat Boone (London)
8. Handful of Songs Tommy Steele (Decca)
9. Last Train to San Fernando Johnny Duncan (Columbia)
10. Man On Fire Frankie Vaughan (Philips)

### RECORD ROUNDABOUT, KEMP ST.,

BARROWLAND MARKET, GLASGOW

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Party Elvis Presley (R.C.A.)
4. Remember You're Mine Pat Boone (London)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Water, Water Tommy Steele (Decca)
7. Love Letters in the Sand Pat Boone (London)
8. Jig Along Home Johnny Duncan (Columbia)
9. Tammy Kathie Kay (H.M.V.)
10. Bye Bye Love Everly Brothers (London)

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

# TOP TEN SALES TALK

THE CRICKETS STILL HOLD ON TO THE TOP RUNG OF THE TOP TEN—BUT ONLY JUST. ELVIS PRESLEY'S RCA COUPLING OF "PARTY" AND "GOTTA LOTTA LIVIN' TO DO" WAS BUT A FEW POINTS BEHIND THE CORAL DISC. EXPECT ANOTHER SALES BATTLE BETWEEN THESE TWO DISCS NEXT WEEK.

"Diana" (Columbia) slipped down again for Paul Anka, with Debbie Reynolds' "Tammy" (Coral) pushing its way up into third place.

TWO BIG SURPRISES in the Upper Ten were Frankie Vaughan and Jim Dale. We expected Frankie's Philips coupling of "Man on Fire" and "Wandering Eyes" to improve, but its rate of progress has been really shattering. The disc shows up at No. 6 this week! Then, too, Vaughan has his newest Philips release showing in the lower half of the Twenty for the first time. This is his Boys' Club disc of "You Gotta Have Something in the Bank, Frank". Jim Dale's Parlophone recording of "Be My Girl" made a fantastic jump from 19 to 7 and has completely captured the market on this number. With this disc, Dale seems to have really "arrived" as far as the customers are concerned.

In to the Upper Ten also comes Jerry Lee Lewis for London with his "Whole Lotta Shakin' Goin' On".

Donegan's "My Dixie Darling" (Nixa) slipped a place this week and hasn't made the rapid upward progress everyone anticipated.

# THIS WEEK'S OUTS AND INS

## ● IN COMES :

"Man on Fire"/"Wandering Eyes" by Frankie Vaughan (Philips) from 13 to 6.

"Be My Girl" by Jim Dale (Parlophone) from 19 to 7.

"Whole Lotta Shakin' Goin' On" by Jerry Lee Lewis (London) from 11 to 8.

## ● OUT GOES :

"Teddy Bear" by Elvis Presley (RCA) from 8 to 11; "Water Water"/"Handful of Songs" by Tommy Steele (Decca) from 9 to 12.

"With All My Heart" by Petula Clark (Nixa) from 10 to 14.

### HENRY'S,

136 ST. MARY'S ST., SOUTHAMPTON

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

### A. COOPER & SONS LTD.,

340 HIGH STREET, CHATHAM

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Diana Paul Anka (Columbia)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Whole World in His Hands Laurie London (Parlophone)
6. Remember You're Mine Charlie Gracie (London)
7. Man On Fire Frankie Vaughan (Philips)
8. Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. Teddy Bear Jim Dale (Parlophone)
10. With All My Heart Petula Clark (Nixa)

### KEITH PROWSE & CO. LTD.,

90 NEW BOND ST., LONDON, W.1

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. With All My Heart Petula Clark (Nixa)
6. Remember You're Mine Pat Boone (London)
7. Honeycomb Jimmie Rodgers (Columbia)
8. Trying To Get You Elvis Presley (H.M.V.)
9. Wandering Eyes Charlie Gracie (London)
10. Be My Girl Jim Dale (Parlophone)



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

**JOHNNY MATHIS  
CHANCES 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-TA HAVE SOMETHING  
IN THE BANK FRANK  
SINGLE PB 751**

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**EXCLUSIVE  
FEATURE**

**J. S. BAKER LTD.,  
161 HIGH STREET, GILLINGHAM**

1. That'll Be The Day Crickets (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. He's Got The Whole World In His Hands Laurie London (Parlophone)
5. Man on Fire Frankie Vaughan (Philips)
6. Diana Paul Anka (Columbia)
7. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Wanderin' Eyes Charlie Gracie (London)
10. Stardust Nat "King" Cole (Capitol)
11. Remember You're Mine Pat Boone (London)
12. With All My Heart Petula Clark (Nixa)

**GALLOWGATE RECORD SHOP,  
271 GALLOWGATE, GLASGOW**

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Party Elvis Presley (R.C.A.)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Remember You're Mine Pat Boone (London)
6. Love Letters In The Sand Pat Boone (London)
7. Tammy Debbie Reynolds (Vogue-Coral)
8. Bye Bye Love Everly Brothers (London)
9. Wandering Eyes Charlie Gracie (London)
10. Teddy Bear Elvis Presley (R.C.A.)

**HASLUCK'S,  
4 LOZELLS ROAD, BIRMINGHAM, 19**

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. Man on Fire Frankie Vaughan (Philips)
6. Tryin' To Get To You Elvis Presley (H.M.V.)
7. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)
8. Mary's Boy Child Harry Belafonte (R.C.A.)
9. Island in the Sun Harry Belafonte (R.C.A.)
10. Wanderin' Eyes Charlie Gracie (London)

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

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Be My Girl Jim Dale (Parlophone)
5. Water, Water, Water Tommy Steele (Decca)
6. Man on Fire Frankie Vaughan (Philips)
7. High School Dance Larry Williams (London)
8. Wanderin' Eyes Charlie Gracie (London)
9. Trying To Get To You Elvis Presley (R.C.A.)
10. Tammy Debbie Reynolds (Vogue-Coral)

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

1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Diana Paul Anka (Columbia)
4. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
5. With All My Heart Petula Clark (Nixa)
6. Teddy Bear Elvis Presley (R.C.A.)
7. Remember You're Mine Pat Boone (London)
8. Tammy Debbie Reynolds (Vogue-Coral)
9. Handful of Songs Tommy Steele (Decca)
10. Love Letters in the Sand Pat Boone (London)

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

1. Diana Paul Anka (Columbia)
2. Party Elvis Presley (R.C.A.)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
5. That'll Be The Day Crickets (Vogue-Coral)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Handful of Songs/Water, Water Tommy Steele (Decca)
8. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
9. Be My Girl Jim Dale (Parlophone)
10. Short, Fat Fannie Larry Williams (London)

**BANDBOX, 16 THE ARCADE,  
HIGH STREET, BRENTWOOD**

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

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

1. He's Got The Whole World In His Hands Laurie London (Parlophone)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Remember You're Mine Pat Boone (London)
4. My Dixie Darling Lonnie Donegan (Nixa)
5. Diana Paul Anka (Columbia)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Party Elvis Presley (R.C.A.)
8. Love Letters in the Sand Pat Boone (London)
9. Man on Fire Frankie Vaughan (Philips)
10. Be My Girl Jim Dale (Parlophone)

**SYDNEY SCARBOROUGH,  
UNDER THE CITY HALL, HULL**

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

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Trying To Get To You Elvis Presley (H.M.V.)
4. Love Letters in the Sand Pat Boone (London)
5. Handful of Songs Tommy Steele (Decca)
6. Be My Girl Jim Dale (Parlophone)
7. Wanderin' Eyes Charlie Gracie (London)
8. Island in the Sun Harry Belafonte (R.C.A.)
9. Remember You're Mine Pat Boone (London)
10. All Shook Up Elvis Presley (R.C.A.)
11. Party Elvis Presley (R.C.A.)
12. Diana Paul Anka (Columbia)

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

1. Party Elvis Presley (R.C.A.)
2. Teddy Bear Elvis Presley (R.C.A.)
3. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
4. Stardust Nat "King" Cole (Capitol)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Island in the Sun Harry Belafonte (R.C.A.)
7. Diana Paul Anka (Columbia)
8. Trying To Get To You/Lawdy Miss Clawdy Elvis Presley (H.M.V.)
9. With All My Heart Petula Clark (Nixa)
10. All Shook Up Elvis Presley (H.M.V.)

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

1. Party Elvis Presley (R.C.A.)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Jenny Jenny Little Richard (London)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)
6. Island In The Sun Harry Belafonte (R.C.A.)
7. Diana Paul Anka (Columbia)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. With All My Heart Petula Clark (Nixa)
10. Water, Water Tommy Steele (Decca)

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. Teddy Bear Elvis Presley (R.C.A.)
4. Diana Paul Anka (Columbia)
5. Handful of Songs Tommy Steele (Decca)
6. My Dixie Darling Lonnie Donegan (Nixa)
7. Hey, You! Tommy Steele (Decca)
8. That's Happiness Marian Ryan (Nixa)
9. Party Elvis Presley (R.C.A.)
10. He's Got The Whole World In His Hands Laurie London (Parlophone)

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

1. Got a Lot of Livin' To Do/Party Elvis Presley (R.C.A.)
2. Tammy Debbie Reynolds (Vogue-Coral)
3. That'll Be The Day Crickets (Vogue-Coral)
4. Diana Paul Anka (Columbia)
5. Remember You're Mine Pat Boone (London)
6. My Dixie Darling Lonnie Donegan (Nixa)
7. Wanderin' Eyes Charlie Gracie (London)
8. Call Rosie On The Phone Guy Mitchell (Philips)
9. Lovin' You Elvis Presley (R.C.A.)
10. Gotta Have Something in the Bank, Frank Frankie Vaughan (Philips)

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

1. Party/Got a Lot of Livin' To Do Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Tammy Debbie Reynolds (Vogue-Coral)
4. Lovin' You/Teddy Bear Elvis Presley (R.C.A.)
5. Stardust Billy Ward (London)
6. Diana Paul Anka (Columbia)
7. Remember You're Mine Pat Boone (London)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
10. Be My Girl Don Fox (Decca)

**MCCORMACK'S,  
31 COWCADDENS ST., GLASGOW, C.2**

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

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Up Above My Head Frankie Laine (Philips)
3. Gotta Lotta Living To Do Elvis Presley (R.C.A.)
4. Tammy Debbie Reynolds (Vogue-Coral)
5. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
6. Be My Girl Jim Dale (Parlophone)
7. Man on Fire/Wanderin' Eyes Frankie Vaughan (Philips)
8. Diana Paul Anka (Columbia)
9. Wedding Ring Russ Hamilton (Orion)
10. Remember You're Mine Pat Boone (London)

**MCCORMICK'S,  
12 ROWALLEN PARADE,  
GREEN LANE, BECNTREE**

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

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

1. That'll Be The Day Crickets (Vogue-Coral)
2. Diana Paul Anka (Columbia)
3. Gotta Lotta Livin' To Do Elvis Presley (R.C.A.)
4. Wanderin' Eyes Frankie Vaughan (Philips)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Remember You're Mine Pat Boone (London)
8. Last Train To San Fernando Johnny Duncan (Columbia)
9. My Dixie Darling Lonnie Donegan (Nixa)
10. Be My Girl Jim Dale (Parlophone)

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

1. Party Elvis Presley (R.C.A.)
2. Teddy Bear Elvis Presley (R.C.A.)
3. Man on Fire Frankie Vaughan (Philips)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Tammy Debbie Reynolds (Vogue-Coral)
6. Whole Lotta Shakin' Goin' On Jerry Lee Lewis (London)
7. Love Letters in the Sand Pat Boone (London)
8. Diana Paul Anka (Columbia)
9. All Shook Up Elvis Presley (H.M.V.)
10. Paralyzed Elvis Presley (H.M.V.)

**A. W. GAMAGE LTD.,  
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1. Party Elvis Presley (R.C.A.)
2. That'll Be The Day Crickets (Vogue-Coral)
3. Be My Girl Jim Dale (Parlophone)
4. Diana Paul Anka (Columbia)
5. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)
6. Tammy Debbie Reynolds (Vogue-Coral)
7. Remember You're Mine Pat Boone (London)
8. Short Fat Fannie Larry Williams (London)
9. With All My Heart Petula Clark (Nixa)
10. Love Letters In The Sand Pat Boone (London)

**HICKIES, 35 HIGH STREET, SLOUGH**

1. Tammy Debbie Reynolds (Vogue-Coral)
2. Party Elvis Presley (R.C.A.)
3. Be My Girl Jim Dale (Parlophone)
4. That'll Be The Day Crickets (Vogue-Coral)
5. Last Train To San Fernando Johnny Duncan (Columbia)
6. Teddy Bear Elvis Presley (R.C.A.)
7. Remember You're Mine Pat Boone (London)
8. With All My Heart Petula Clark (Nixa)
9. Wandering Eyes Charlie Gracie (London)
10. Diana Paul Anka (Columbia)

**Britain's  
TOP  
TEN**

WEEK ENDING 26 OCTOBER, 1957

Last Week	This Week	Artist	Record
	1	1	THAT'LL BE THE DAY Crickets (Coral)
3	2	2	PARTY/GOTTA LOTTA LIVIN' TO DO Elvis Presley (RCA)
4	3	3	TAMMY Debbie Reynolds (Coral)
2	4	4	DIANA Paul Anka (Columbia)
5	5	5	REMEMBER YOU'RE MINE Pat Boone (London)
13	6	6	MAN ON FIRE/WANDERIN' EYES Frankie Vaughan (Philips)
19	7	7	BE MY GIRL Jim Dale (Parlophone)
11	8	8	WHOLE LOTTA SHAKIN' GOIN' ON Jerry Lee Lewis (London)
6	9	9	LOVE LETTERS IN THE SAND Pat Boone (London)
7	10	10	WANDERIN' EYES Charlie Gracie (London)

**THE 'SECOND TEN'**

8	11	11	TEDDY BEAR Elvis Presley (RCA)
9	12	12	WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)
12	13	13	ISLAND IN THE SUN Harry Belafonte (RCA)
10	14	14	WITH ALL MY HEART Petula Clark (Nixa)
14	15	15	MY DIXIE DARLING Lonnie Donegan (Nixa)
15	16	16	LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
	17	17	YOU GOTTA HAVE SOMETHING IN THE BANK, FRANK Frankie Vaughan (Philips)
	18	18	LAWDY MISS CLAWDY/TRYIN' TO GET YOU Elvis Presley (HMV)
	19	19	HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
	20	20	HONEYCOMB Jimmy Rogers (Columbia)

**BEST-SELLERS BY  
BRITISH ARTISTES**

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

**Best Selling Long-Players**

**FIRST FIVE**

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

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

C.P. 1388



45 & 78 r.p.m.

At The 'Met', London, This Week  
**THE BLARNEY**  
**LOCKE-D OUT**



Picture, taken in between shows at the "Met" this week, of Irish singer JOSEF LOCKE.—RM Picture

**AROUND TOWN AGAIN** is burly tenor JOSEF LOCKE, former Belfast policeman; he's topping this week at the Metropolitan, in London's Edgware Road. He comes on stage bursting out of his dress suit, and into "Hear My Song, Violetta."

Mr. Locke, grinning around at everyone with the affability of an insurance salesman, exudes supreme self-confidence. You imagine that even if a free fight between the Irish and all foreigners were to break out in the audience, he would carry on singing without so much as the drop of a dotted crotchet.

**MOST MIXED**

The Locke larynx provides disconcerting switches from the definitely good to the outrageously bad. At times, his tone is about as musical as a cement mixer. Also, on some of his high A flats, he lets rip, not intelligible words, but meaningless shouts which would make Elvis Presley seem, by comparison, a modern Demosthenes.

Yet, on other occasions, you figure that Josef's long-established friendship with opera singer Jimmy Johnston has borne fruit. Reason: he achieves a fine, "open" production seldom found among our tenors, and his mezzo voce phrases (whisperings to you, chum), are often darned deftly done.

But what in the name of Ould Ireland has happened to that guffaw-gaining line in blarney

**SHIRLEY DOUGLAS**  
**ON '6-5 SPECIAL'**

SHIRLEY DOUGLAS, attractive 20-year-old Irish brunette who succeeded Nancy 'Freight Train' Whiskey as vocalist with the Charles McDevitt Skiffle Group, will be making her debut in 'Six-Five Special' on Saturday, November 16.

Shirley's only other B.B.C. television appearance was with Charles McDevitt in a "Now" programme on September 11—the day she joined the group. She was booked for the programme at the last minute, after the producers had listened in London to the special relay of an audition arranged for Shirley in her native Belfast.

What were her first impressions of television? "It was an unusual engagement for a skiffle group—playing in the hop fields of Kent," she recalls. "My clearest impression was that it rained and rained and rained."

Charles McDevitt was carrying out a nation-wide search for a new singer when Shirley's name was mentioned to him. "She seemed to be the only young singer in the business who hadn't heard of our search. But as soon as I heard her voice I knew the search was over," he says.

Other artistes booked for this edition of "Six-Five Special" are Don Lang, Mike and Bernie Winters, The King Brothers, and the new sensation the RECORD MIRROR has been writing about. "Wee" Willie Harris and the Worried Men.

Joe Locke used to hand out? That double-talk with the pianist an' all an' all? About the only trace of it we got Monday night was when he looked up at an empty box and said: "Shewre, they're all lyin' on the floor, dead drunk."

He gives us a few romantic songs: "Around the World", and the Gilbert and Sullivan "Take a Pair of Sparkling Eyes", and reminds us that Kathleen still hasn't been taken home again. He even sings "The Holy City". But he's obviously most at home with "The Soldier's Song" and such like.

In fact, when you think of the average, smooth-voiced singer of romantic ballads, and then watch this beefy Irishman belting away regardless, you inevitably conclude: Locke laughs at love-smiths.

**DICK TATHAM**

● SHIRLEY BASSEY is a huge success at the Brixton Astoria this week. Her star performance augurs well for her forthcoming tour overseas. Next week Shirley is at the Empire, Newcastle.

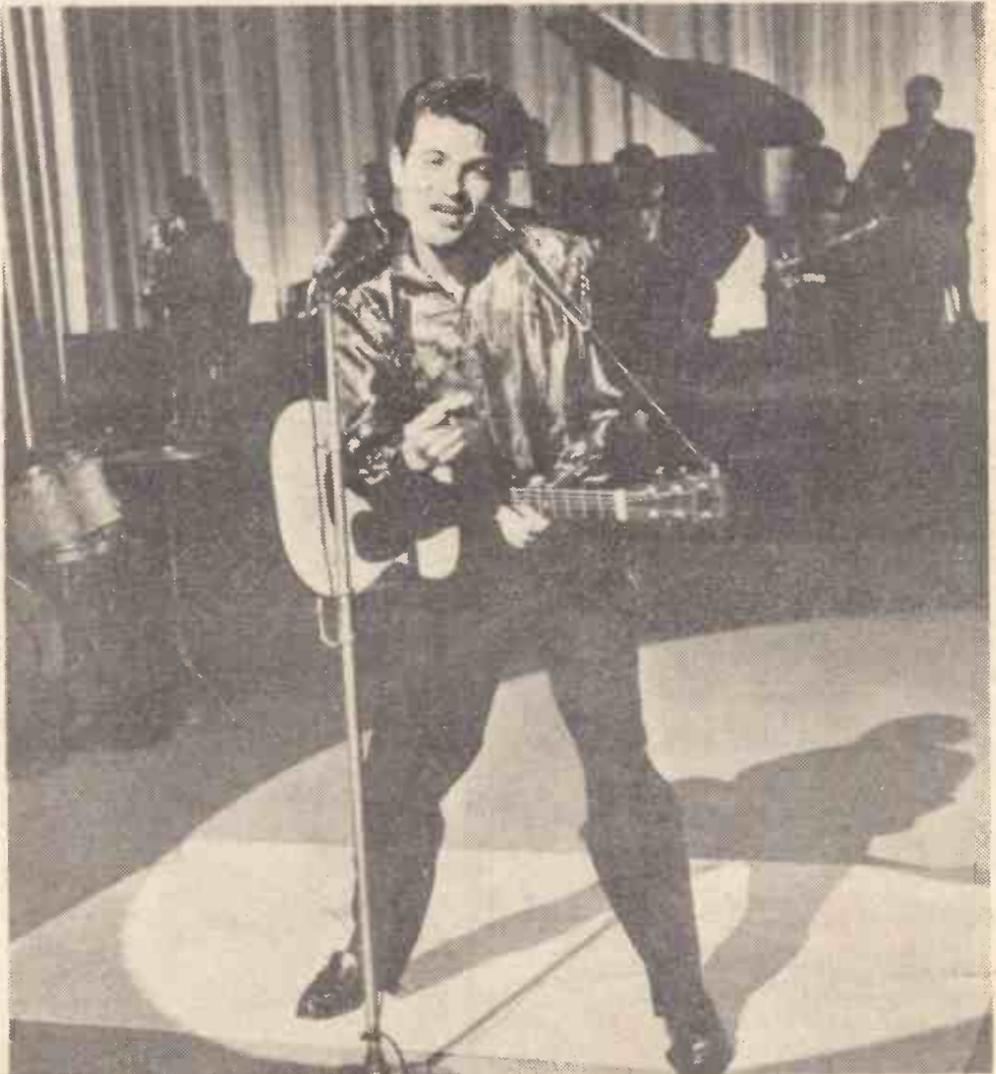
**Gary Greets Nat 'King' Cole**



**NO BLUES ON SET OF "ST. LOUIS BLUES"**

Visiting film-star GARY COOPER is warmly received by popular vocalist NAT KING COLE and director ALAN REISNER on the set of the "ST. LOUIS BLUES," while (at left) Studio Executive D. A. Doran looks on.

AND NOW IT'S  
**TOMMY SANDS**  
**ON THE SCREEN**



THE LIST OF TEENAGE SINGERS flickering on the screen lengthens . . . following Pelvis, Steele, Dene and lots of others, along comes TOMMY SANDS, CAPITOL recording artiste and another big favourite with the youngsters both sides of the Atlantic. Here he is "belting away" in one of the scenes from his first film, THE SINGIN' IDOL, which Twentieth-Century Fox have made and which is due in this country shortly. Tommy certainly gives the teenagers value for money in this picture—he sings no fewer than THIRTEEN numbers. These are the titles: "Walk and Talk With The Lord"; "Crazy 'Cause I Love You"; "Daddy Wants To Do Right"; "Soda Pop Pop"; "Sing, Boy, Sing"; "Rock of Ages"; "People In Love"; "Bundle of Dreams"; "A Little Bit More"; "How About You"; "Who Baby Who"; "That's All I Want From You" and "Would I Love You".

**PACKED HOUSE THRILLS TO 4-HOUR CHARITY SHOW**

ARTHUR SCOTT, secretary of the Variety Artistes' Benevolent Fund, in conjunction with the Croydon and Purley Hospitals, organised a Midnight Matinee at the Davis Theatre, Croydon, on Friday, October 25. This was an all star programme. Artistes who appeared included Jack Train, the Denis Coleman Singers, Scott and Foster, Dickie Henderson, Margery Manners, The Television Toppers, The Three Monarchs, Maudie Edwards, Jewel and Warriss, Fred Ferrari, Max Bygraves, The Chequers Skiffle Group, Jill Toy, Jill Summers, Arthur English, Gladys Hay, with the Ted Potter Jazz Group, Cardew Robinson, Benny Hill, Jimmy Wheeler, Trio Sparkes, Ivan Dozin and the Metropolitan Orchestra.

The four hour programme was received by a packed audience with tremendous enthusiasm. The house was completely sold out and the two Charities concerned will benefit to the extent of some £800 each.

Mr. Scott would like to express his grateful thanks to all the artistes who so willingly gave their services, to the entire staff of the Davis Theatre, and Ivan Dozin and the augmented orchestra from the "Met," Edgware Road, who did a wonderful job.

**Another New Musical Group . . . THE SONNETS**

A COMPLETELY new instrumental and vocal group, The Sonnets, will be making their first public appearance together when they appear in the B.B.C.-T.V.'s "The Saturday Show" on November 9. Members of this group are John Shakespeare, trumpet, Charles Granville, tenor saxophone, Hughie Akehurst, trombone, and Bill Humphreys, clarinet and baritone saxophone.

All sing as well as play, and have frequently appeared individually on television before as members of other groups or bands. A test record, made shortly after they joined forces, has already interested several record companies.

"They brought this record to my office and played it over to me and I booked them on the spot," says producer Barry Lupino. "Undoubtedly, the exceptional quality of their vocal harmonies is due to the fact that they are all first-class instrumentalists. This gives them a distinct technical advantage."

Also featured in the show are Eddie Calvert, Bruce Trent, Mary Naylor, Kodell, Gladys Morgan, dancer Eleanor Fazan and The Toppers.

**PAJAMA GAME BIG IN NEW YORK**

WARNER BROS. "The Pajama Game," starring Doris Day and John Raitt, has just finished a successful run at New York's giant Radio City Music Hall, and is clocking up big business all over America.

All the Jerry Ross-Richard Adler songs made famous in the stage play are heard, including "Hey There," "Hernando's Hideaway," "Steam Heat," "7½ Cents," "Once A Year Day" and the title tune.

Also featured in the film are Carol Haney and Eddie Foy, Jr., both from the original Broadway stage hit.

Written for the screen by George Abbott and Richard Bissell, from the novel "7½ Cents" by Richard Bissell, it was co-produced and co-directed in WarnerColor by George Abbott and Stanley Donen. It is set to open at the Warner Theatre, Leicester Square, London, in December.

**TURKISH DELIGHT**

● PAMELA ROWORTH, one of the many artistes booked abroad by the John Keet agency, has just completed a three months' starring engagement in cabaret in Izmir.

During the International World Fair last month she appeared at a Command Performance before the King of Afghanistan and the Prime Minister of Turkey. Now Pamela is back in Ankara playing a return booking in cabaret. Next month she will visit Teheran, Baghdad, Beyrouth.

**BILLY MARSH IN LAS VEGAS**

AGENT BILLY MARSH has arrived in Las Vegas on his assignment on behalf of the Bernard Delfont Organisation. He hopes to book several big names and top recording stars for engagements in London and provincial music-halls, theatres and floor-shows.