



Impossible To Predict

SHOW BUSINESS, however, has no such set formula. "How can I become a star," asks the newcomer. No one, with any conscience, can tell him. No one really knows. Least of all the people who have been around in the business for decades.

Take Rudy Murray. She had a smash-hit disc in 1956—"Sofly, Sofly."

With Take Russ Hamilton. With his first disc, in 1957, he gathered loyal galore with one side, "We Will Move Love" in Britain, and with the other ("Rainbow") in America. Take Tommy Steele. In 1956, he recorded "Singin' the Blues." It became a No. 1 seller in Britain, followed by other platter pay-offs.

Take Russ Ryan and Terry Dene and heaven alone knows how many more.

So what do they all do, at any one time or another, and why? Some work together, some by one another, and some are turned down. That "Why?"

Some which seem "natural" are taken over by one thought utter rubbish, and published with the same result. Some of the rage of the nation plays and films run in the same groove as the game, the mod, tentative promotion boasts bank balances.

In Its 200 Editions, The Record Mirror Has Reported And Pictured The Entertainment World Since June, 1954. Our Columnist, Recalling Personalities And Events Of That Period Reckons That...

★ VOCAL VIEWS BY DICK TATHAM

It was to prove both the climax of his rousing reign and the start of his decline.

He arrived was lotted up by one of the silliest, most unshaded, most disproportionate press campaigns, in national newspaper histories.

You expected Haley to be offered the editorship of the only music of any moment.

of latching onto the Haley sound through the incredible tidal deluge set up by his supporters. I saw three performances. There was no denying the primitive, pie-dripping beat of the Comets. That was expected. But (something I didn't expect) the Haley set presented a full, professional dilettante and with a general leavening of courteous, slavishness.

BUT IF HALEY'S WEST END SINGERS ARE PACKED, SOME OF HIS SUBSEQUENT SHOWS WERE FAR FROM IT. SOME OF HIS PERFORMANCES, IN DEED, WERE ALMOST AS EMPTY OF PROFANEITY AS HALEY'S OUTRAGES WERE OF MUSICAL CONTENT.

JUNE, 1954 — JUNE, 1958: FOUR YEARS OF THE SHIFTING SANDS OF SHOW BUSINESS. FORTY-EIGHT MONTHS OF THE KALEIDOSCOPIC, UNPREDICTABLE, EVER-INTRIGUING SWIRL OF EVENTS WHICH COME UP IN THE ENTERTAINMENT SCENE. OLD MAN FATES A FUNNY BLOKE. HE SERVES UP SURPRISES TO FOUL IN ALL WALKS OF LIFE. YET, AS A RULE, HE STILL LEAVES ROOM FOR THAT WHICH IS FORSEABLE, FOR SEQUENCES OF

1955, finishing as fifth best-seller of the year. Its world sales were estimated at around eight million.

IF YOU WANT another yardstick of the impact Haley made, we need only recall the film with the same title. That in the summer and autumn of 1956, created nation-wide uproar, such as no other film, before or since, has done.

Significantly, when it opened at the London Pavilion on July 21 of that year, reaction of the relatively West End audience wasn't especially hectic.

But when some weeks later, it was put before the less inhibited audiences of the provinces, and the London suburbs, its effect was a sort of psychological H.

IT DETONATED SCENES OF MENTAL HYSTERIA AND

Had the first visitor from Outer Space arrived at the time, he'd have been lucky to make a forty-page!

When Haley opened in London West End at the Dominion, there was a definite difficulty in hearing, because of the noise on tickets, getting into the joint Britain of over a million copies of "Rock Around the Clock". It was a top finishing note. Soon after, his "Don't Knock the Rock" was in the Top Twenty, but the appeal in the title was unavailing—at least so far as the Comets brand of rock was concerned. Their records have been continuously absent from the charts ever since.

NO HALEY WITH HIS SKY-HIGH ASCENT AND HIS CONSEQUENT CATASTROPHIC ECLIPSE, WELL TYPICAL OF THE SHIFTING NATURE OF SHOW BUSINESS MENTIONED AT THE STARS.

But give him full credit: the craze he launched gave a powerful boost to show business popularity among the young folk—either through the efforts of Haley himself, or the many performers who followed on the same kick.

But Haley's story connects with the quarter century of the night at the Dominion. None was so lucky as that, he nonetheless took a chance. Rushing into Haley's dressing room, he slapped him on the back, exclaiming, "Bill, you're fabulous! You're great! You're a sensation! You're a real square!"

of the period we're considering, I watched the gain, controversial vocalist in action at the Gaumont State, Kilburn, N.W. His song 14 songs. In one ("Birth of the Blues") I thought he was excellent. In the others, I reckoned he ranged from the indifferent to the plain awful. I left severely disillusioned, and with a splitting headache from the clamorous bawls of the accompanying Billy Terrest orchestra.

NOR WAS SINATRA'S BRESTI-TOLK A BOX OFFICE SENSATION, EXCEPT POSSIBLY IN THE NEGATIVE SENSE. REMOIR HAD IT THE PROMOTERS LOST A PACKET.

Yet, by the start of our four years, Sinatra was booming again. A singer would come back by an outstanding bit of singing. But (typical of the equivocal nature of show business) Sinatra worked the oracle by a part in the film achievement he gave

himself in which he didn't give

himself a note.

You may credit the Hotboke creator for his subsequent folkies (e.g., "Pender Trap," "You With the Golden Arm," "Joker Is Wild," "Pal Joey").

For their records, an even clearer disc for sale on March 4, 1957, Haley was handed a Golden Disc for the first time. It was for a million copies of "Rock Around the Clock". It was a top finishing note. Soon after, his "Don't Knock the Rock" was in the Top Twenty, but the appeal in the title was unavailing—at least so far as the Comets brand of rock was concerned. Their records have been continuously absent from the charts ever since.

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THE NUMBER TWO SHOW BIZ FORCE
WHO NEXT TO HALEY? Which record concerned second to him as a show business force? Here, again, I've no hesitation in my personal choice: **FRANK SINATRA.** A year or so before the start

...Haley, Sinatra, Steele, and the Rise of the Last

EVENTS WHICH FOLLOW ONE ANOTHER MORE OR LESS LOGICALLY.

But in show business, he rations the latter type of happening to a minimum. In reasonable probability, a boxer knows he'll become a champ if he knocks all his opponents cold; a publican to succeed, must get all joints in the right area with studied affability; a tailor must turn out suits with the right cut, quality material, and judiciously built-in muscles; a garage owner needs to get a relentless flow of cars for repair, and to issue an equally relentless profusion of nerve-shattering bills for tracing this, and stripping down that, and repairing the other, and supplying something else; a card sharper's future depends upon a discreet supply of mugs and on not being found out.

the "stard" sort, becomes rare at a different meaning of the term. So with the four years of events covered by this column. No one, in 1954, could have plotted this year with anything like the accuracy of the most general secretary. Take a line from the same column: "It's Time To Stay" viz. "The more I read the papers the less I comprehend the world and all its capers."

Apply that to the world of show business in general and to those four years and 200 editions of the Record Mirror in particular, and it about sums things up.

Highlights And Comeos

THIS article—or review if you like—doesn't set out to deal with the main show events of 1954-58 exhaustively, or even chronologically. It is just a personal, random record of the major highlights, and a few minor cameos, of that period.

Let us start with this question: Which entertainer had the greatest influence in the four years? Though it's not my cup of tea, I'd hand the distinction unhesitatingly to a moon-faced, kiss-cutured American: **BILLY HALEY.**

Rock 'n' roll was the pre-dominating force in popular entertainment during that time, and Haley was its earliest, most rooming-in practitioner.

You may think the major credit (if that be the term) goes to Elvis Presley. Yet the celestial Elvis didn't start serious operations till after 1956, and his disc didn't start clicking in Britain till May of that year.

HALEY, HOWEVER, WAS IN AT THE BIRTH OF ROCK. His record of the first outstanding number, "Rock Around the Clock," was a high seller in Britain during the latter half of

THE ONE INDIA DANCE

THE NUMBER TWO SHOW BIZ FORCE

WHO NEXT TO HALEY?

FRANK SINATRA

A year or so before the start

Parlphone Records



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GUY MITCHELL... COMEDIAN



MASTER OF GAGS, DIALECT, 'TAKE-OFFS'

SILENCE, PLEASE, FOR A STARTLING ANNOUNCEMENT.

SINGER GUY MITCHELL IS AN INCREDIBLY FINE COMEDIAN—AND COULD, AT THE DROP OF A TEN-GALLON HAT, TOP BILLS IN THAT CAPACITY.

Sure, I know he started introducing comedy into his routines on his last trip. But not on the scale he produced in a lush room at London's Savoy Hotel the other day.

Don't take my word for it. Ask record mirror photographer Dezo Hoffman who was similarly creased with laughter at the Guy's performance.

He is a master of dialect. Talk to him in a Scottish accent, and he'll be mimicking you in a couple of minutes. He also has a remarkable repertoire of gags.

Anyway, to get back to my meeting with him. I prepared the usual list of questions. And didn't get the chance to ask one of them.

'HANGING AROUND'

GUY BUSTLED INTO the room like a minor tornado. He posed for pictures with a noose round his neck.

"My latest record," he announced, "is called 'Hanging Around'." Which is a fact and is shortly to be released.

He then did a rope-spinning trick. Short pause while he talked reverently about horses—and then Gag Number One. It was printable but rather too long to retail here.

From that moment on, nothing could stop him. Not that anyone wanted to. He pranced around, working more feverishly than Danny Kuyes, repre-

FULL OF LIFE!

This terrific shot of GUY MITCHELL taken at his London hotel last week was captured by record mirror cameraman DEZO HOFFMAN.

—RM Picture.

house. Still, he should worry with his singing career now riding as high as ever.

Guy is over here for a short variety tour. He kicked off with "Sunday Night At The London Palladium" (last Sunday), went on to Liverpool Empire (this week), Birmingham Hippodrome (May 26) and Glasgow Empire (June 2).

"I'm going off to the Continent after that," he said, "with concerts lined up for Frankfurt, Stockholm, Copenhagen and Rome."

His lovely Danish wife Else Sorensen is with him on the trip. Her main interest is finding something from Denmark to decorate their new home in the States.

Guy, big-selling disc star, all-round athlete, expert horseman, fast-car driver, excellent comedian, now has a new man, star after his bow.

He and film-star Audrey Murphy have bought their own airplane which they use frequently to the consternation of the Californian folk. They are both currently under instruction to qualify for their pilot licenses.

the PETER JONES page

Replying To Yours ...

READER Harry Potter, of 8 Centford Grove, Balham, London, S.W., wants further information about the forthcoming Alan King television show (mentioned this column, May 10).

The score on this, Harry is that Alan starts the series as part of the Ed Sullivan Show in June. After a few weeks, it starts as a completely separate production.

And, although it is Alan's ambition to have the show presented weekly in Britain, nothing solid has yet been arranged.

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PARNES & KENNEDY'S LATEST VOCAL CAPTURE

MEET the latest recruit to the Larry Parnes-John Kennedy stable of young singers. He's 17, tall and raggadilly good-looking Vince Eager, currently

with Cain Hicks, Marty Wilde and a steady stream of other young stars, produced at which Messrs. Hicks and Wilde were the main attraction and was produced by his friends into entering the amateur talent contest.

Larry Parnes was watching, liked him and suggested Vince should cut a test record the next day.

Says Larry: "I intended taking the disc round to the record companies... but I was beaten to it by Dick Rowe, A and R man at Decca. He had the disc ready by chance and insisted on signing Vince. He didn't even want to see him first!"

At his first session, Vince cut six sides—the first 'Yeah Yeah' has just been released.

Vince made his debut in variety at the Empire, Middleborough, last Monday (May 19) and Larry Parnes is sorting through several TV offers for the boy.

Vi's voice? Well, it's sure distinct, ev. He has a fascinating huskiness about his tones—plus a most unusual quaver.

He came originally from the North Country—which is also unusual as most of the teenage stars have been products of the South.

And, for the record, he is already five feet tall with brown hair and blue eyes. With, of course, the added advantage of not getting the full treatment from the Parnes-Kennedy outfit.

Which means we'll be hearing a lot of the eager young Vince.

lining up with Tommy Steele,

READY AND EAGER!

This is the lad... **VINCE EAGER**—he's being groomed for stardom. Parnes and Kennedy are certain he'll make it.



PHYLLISSURE AIN'T NO MALE

In a variety debut at the Met... **Edward Road, London, last week,** was a striking moment when Phyllis Craig, a lass, I might add, with a fine dramatic style of selling a song.

It was last year she arrived in England after 10 years in America. She has since become a fabulous in "Britain's Rainbow". The producer picked up. He asked Phyllis: "What did you do in 'Rainbow'?" Phyllis decided not to overplay it. It was in the States," she said.

The producer held her back for a special interview. "You're getting the job," he told her. "But first I must tell you that you're a ruddy poor little!" Phyllis blushed.

years back. The shapely blonde was being sold to a producer by her agent.

"I had arrived from owing 'em in Britain," said the agent. "Successes everywhere. Absolutely fabulous in 'Britain's Rainbow'." The producer picked up. He asked Phyllis: "What did you do in 'Rainbow'?" Phyllis decided not to overplay it. It was in the States," she said.

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"Because," said the producer, "it was an all-male chorus in 'Britain's Rainbow'. And, young lady, you sure aren't no male!"

Quite second nature at "These Wonderful Shows," featuring the emcee of famous shows past and present, begins on Sunday, June 1, on BBC TV with Peter Graves assuming the role of the "First Nighter."

"These Wonderful Shows" ranges over the last 50 years, from vintage Edwardian melodrama to the doctors currently running in the West End.

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GEORGE WOODS' SHOW BIZ REFLECTIONS

THE MAXWELL MISTAKE

YOUTH SAID IT!

THE REAL BATTLE started when the *News* and *Evening Standard* following attacks on Ems Presley, millionaire Paul Getty, John Mansfield and others, made the mistake of accusing the columnist of unparliamentary behaviour in that *"he's never voted and never even registered."*
N.B. had Jack Parn return the statement on his next TV show.

IT'S not this thing straight!
Miss Brian Colejohn says in *Blackpool*. He says he is 17 years old and that he reads the *News Mirror* but only reads those Reflections which he reads the *News Mirror* to do, because he thinks they are a "square" but has had any time for being Crosby and wishes I would like to write about my old man who was one of my father's favourites and who was a very good man like Tommy Steele and would like to start a Society to Protect Rock and Roll.

Who writes to me about it? I'm not stopping you from I might even join your society. I don't think I thoroughly enjoyed your letter and am having a Blackpool Festival call on you with a prize of an LP and a 7" record, in particular recommended by Stan White of the *News Mirror*.

It is "Bing And The Dixieland Band" from the Club which I mentioned recently (two of them were paragon) with confirmed Rock 'n' Roll as a contributing factor to juvenile delinquency. Piffle! I'm the Charleston, Bird's Nest, and probably years ago, the Folsie, Shloppe, Bird's Nest of the Soviet's Youth Communist Organisation saves down the Party Line on Rock 'n' Roll said: "We will oppose this danger of neurosis."

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THE SOUND OF THE HALLS

ANGELMENSING OF RECORDS
SINGS ARTISTS: ETC., AT VARIETY HALLS WEEK COMMENCING MONDAY, MAY 26

Dale Valentine, George Martin, Candy Steiner... Regal, Yarmouth, etc.

Billy Cotton and his Band, Victor Savary, etc.

Francis Colford, Alan Warran, Metropolitan, Edgware Road, London.

Michael Holdway, Hal Monty, The Fraser Hayes, Four, Daning McKee... Hippodrome, Bristol.

Kenneth Earle, Malcolm Vaughan, Max Geldray... New Theatre, Cardiff.

Shirley Bayes, Johnny Stewart, Freddie Sains, Ross Harvey... Empire, Chichester, London.

Fred Wilson ("Bells Are Ringing")... London Coliseum.

...and his Dames, Edna Smith, Susan Boye, McKenna Sisters, Barry Anthony... Hippodrome, Birmingham.

Guy Mitchell; Hippodrome, Birmingham.

David Willshire; De Montford Lane, Dept. O'Hall and Billie; Hippodrome, Brighton.

The Mike and Bernie Winters... Hippodrome, Brighton.

The Kaye Sisters; Frank Hook... Embassy, Glasgow.

Parke London, N.

The Kent Girls; The Church; Peter Grosz Trio; Empire, Glasgow.

The Betty Fox Girls; Kirk Stevens; The Hill-Billy Polkaets; Morton Fraser's Harmonica Empire, Leeds.

Benny Hill; Teddy Johnson and Pearl Carter; Peter Crawford Trio; Empire, Liverpool.

Anna Sheridan; Billy ("like") Scott; The Four Aces; The Deans; Malcolm Mitchell Trio; Leslie Randall; Palace, Manchester.

Oliver and Johnson; Tony Brent; Ted Lyons Empire, Newcastle.

Benny Young; The Southlanders; Sally Barnes; Empire, Nottingham.

The Hilltoppers; Johnny Mack; Frank and the Four; The Deans; Sheffield.

John Haining; Hills Depot; Cliff and Fred; Millington; The Deans; Tony King's; Southsea.

Ronald Hines; The Tony Penny; Nicholas Empire, Sunderland.

The Prince Sisters (Gina and Arna); The Pleasure Garden Theatre, Folkestone.

expecting great things from *View* Officer who is announced for September opening. He will be following the big success of "The Robinson Family" they are Judy reports. The *Evening Standard* are being kept busy on the roof and with night-club. It took the BBC "secretariat" six weeks to reply to a letter from California. These are the things that are the more irritating when produce broomed over such things. Everything passed through the usual channels.

These lads always pack a punch into their singing and their comedy touches certainly enhance a spirited presentation. They'll be singing with Lynn Stapleton at Starborough for 12 weeks from June 20.

There was no need to introduce Valerie Hunt as "England's Doris Day".

Valerie, who also appears at the Astor, and who is now in the record museum "Golden Day".

Staff of Blackpool (picture and details elsewhere in this issue) is no mere carbon copy, but a pleasing singer, a blonde bombshell with a distinctive style of her own.

THANKS

ACKNOWLEDGED

WRITING from the Hippodrome, London, ALEC HALLS thanks you for a mention in the *News Mirror* (see *artists*) do some thing "thank you" and add: "The cutting is being hung in my book of important events."

KEEPING STEVE ARLEN

IN ACTION

STEVE ARLEN pops up and Jean Maschell (of a *Red Peter* show) now that's a married man, and he'll be in the BBC's "6.45 Special" on June 16.

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GOING THE VARIETY ROUNDS
With REG BARLOW

WYN CALVIN'S TV FILM COMMENTARY

WYN CALVIN was in London last week, putting the commentary on a feature film he's made for ITV, "Children of Tiger Bay." Says Wyn: "We get 42 different nationalities here - 30 musicians."

Sounds like the record museum office every time I look in for a quiet word (what a hoop) with the editor.

NEW FACES FOR 'EXTRA SPECIAL'

A NUMBER of young recording artists will be making their television debut in "Extra Special" on Saturday, June 7.

Competition Day explains: "There has been quite an outcrop of new big beat talent record releases in the past few months, in which young artists have shown a great deal of promise. There has been no room to fit them into this programme, so we decided to allow the whole of this special edition to some of the best of them."

Jim Dale regards this programme as a kind of "farewell to Rock". It is, he also, believes the end of a golden era for certain singers and the beginning of a new one for others.

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AS THE STARS ARRIVE, THEY ARE GREETED AND INTERVIEWED BY PETER HAIGH



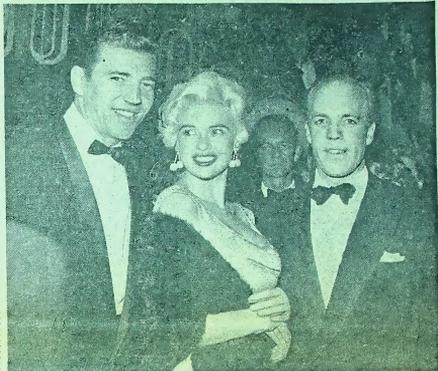
CYRIL STAPLETON arrives—but not with his Show Band Show! He's taken the evening off to see this "Cinemiracle" opus and is one of the celebrities quickly "nabbed" and interviewed by Peter Haigh.



An unusual sight! A Beverley Sizer without her sisters! Our photographers searched in vain for the other two but they were not to be found and so they "snapped" Babs by herself.

CINEMIRACLE PREMIERE

THE CELEBRITIES ARE 'CAUGHT' BY THE RECORD MIRROR CAMERA TEAM HEADED BY DEZO HOFFMANN & DOUGLAS JOHN



OF COURSE the entrance of JAYNE MANSFIELD and her husband, MICKY HARGETY, produced a gasp from the crowd as outside and in. On the right is LASSE KOLSTAD, Scandinavian actor and singer, who plays one of the sailors in "Windjammer"



TOMMY TRINDER needed no introduction from Peter Haigh. The crowd yelled his name out long before Peter had a chance to "announce" him. And Tommy, full of wisecracks, put up just as good a show outside the theatre as the show inside!

AT THE
'WINDJAMMER'
FIRST NIGHT



ODEON
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London, W.



THURSDAY
MAY 15



Another celebrity group which came in for a lot of attention: (l. to r.) publicist KAYE DWYER, DOROTHY SQUIRES, husband ROGER ("Yankee") MOORE, Mrs. TONY OSBORNE and TONY OSBORNE.



Popular couple who were readily recognised and received a big cheer from the crowd were Mr. and Mrs. DENNIS LOTIS. They are seen here signing the V.I.P. book in the lobby.



PETER SELLERS looked very "first-nightist", seemed to wonder what all the fuss was about. But he was among the most loudly cheered of the celebrities.

THE FLOWER OF THE HIT PARADE!
★ TULIPS FROM AMSTERDAM ★

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es The Cha Cha Cha the New Dance Craze All Right!

SALUDOS, amigos!
"Foreign Fare" is a prophetic nod this week to celebrating the 20th edition of THE RECORD MIRROR. I've just been talking to one of the world's greatest and most experienced bandleaders about what's likely to catch on next as a pop music fashion.
The bandleader?
Ted Heath.
The next likely fashion?
The cha cha cha.

I was glancing through a DECCA record supplement a few days ago when my eyes alighted on the latest Ted Heath single release. One title was "Cha Cha Baby". This interested me considerably, so I made a point of listening to the side in question. I expected to hear a typical Heath performance of first-rate big band swing, with perhaps a couple of interludes in Afro-Cuban rhythm to justify the title.
What I actually heard really made me sit up and take notice. Two minutes and ten seconds' worth of authentic cha cha cha beat.

FOREIGN FARE

phrasing and colour, played with a powerful zest worthy of Pepito Prado at his best. I fixed an appointment quickly with Ted to get the details of this exciting development. I saw him in his Albemarle Street (London) office one afternoon shortly before he left to enjoy one of his rare evenings off at his home in Wimbledon.

"What's the background to 'Cha Cha Baby'?" I asked him.
"Recently we've noticed in the south a great interest in this rhythmic rhythm, especially in Brighton and places like that," Ted replied. "All along the south coast they seem to be very cha cha conscious, and they keep asking us for songs. 'Cha Cha Baby' is the result. Whether this enthusiasm exists up north as well, I don't know yet because we haven't been up there lately."

The Auditions'

"You added to your usual line-up for this session, didn't you?"
"Yes, John Scott joined us on flute and Sid Rich came in on timpani drums. One of the voices heard saying the title is Bob Bennett. The other is my trumpeter Duncan Campbell."

"What effect were you aiming for in the arrangements?"
"We were after a full big band sound built on the authentic cha cha beat. It's a simple theme, in the same way that 'Hot Toddy' was, and the vocal group, by speaking the title should fix the number in people's minds."
"Are you prepared to forecast a wave of popularity for the cha cha cha?"
"Yes, I think it's going to be very fashionable. We've had a lot of letters about 'Cha Cha

TED HEATH'S 'CHA CHA' BABY DISC FIRST OF THE NEW HITS

Baby' already - new though it is. All the kids like the rhythm, too, for we've played it on 'Five Special' with excellent results."
Now let's deal with the Heath record under interrogation.
"Cha Cha Baby" / "Tomark"
(Decca F 11025)

TED has certainly achieved what he aimed at in obtaining a full big band sound on the authentic cha cha cha

rhythm in "Cha Cha Baby". How pleasant and refreshing it is to hear a Latin drum part with care and respect for the genuine form. The vocal group was inevitable, I suppose, for the pop market. It doesn't affect the real merit of this side. The gimmick, incidentally, consisted of Bob Brown saying "Cha Cha" in a dark brown bass voice and Duncan Campbell squeaking "Baby" in his best falsetto.
Noted Latin percussion expert Sid Rich supports drummer Ronnie Varell's commendable work by playing timbales in the manner which is indispensable to the good cha cha cha. The rhythm rolls superbly from the

first bar to the last; the saxes are rich and full in tone; the trombones are crisp, and the trumpets bite incisively through the sound of the other sections. I'd like Cuban fashion. In fact there isn't a dull, mediocre moment in the whole side.

A particularly impressive touch is the way that the trumpet riff builds up tension before exploding to cue in John Scott's flute break. This rivals Prado at his most supreme, and I never thought I'd hear it on a British disc.

"Tomark" is the African kwela item already familiar to our ears. Ted has smoothed out the zig zags of the original version by King, and has produced a swinging rendition of the repetitive theme, incorporating for good measure the South African folk tune "Sarie Marais".

My Prediction

But "Cha Cha Baby" is the disc most likely to catch fire. Don't miss it!

Anyway, that's the prediction. The cha cha cha for top honours very soon. Consider these facts: The review pages of American music trade journals have carried a formidable number of cha cha cha discs in recent weeks. Several have received very high ratings, too. And what American record and prizes today, we usually record and praise in honour.

Look back over the past few weeks of RECORD MIRROR page review.

See how many (times Dave Pell and Don Payne have referred to the cha cha cha rhythm or a Latin beat, which nine times out of ten, they have referred to as "Latin"). The vocal group was inevitable, I suppose, for the pop market. It doesn't affect the real merit of this side. The gimmick, incidentally, consisted of Bob Brown saying "Cha Cha" in a dark brown bass voice and Duncan Campbell squeaking "Baby" in his best falsetto.

Remember that Nineiro King's salsa album of cha cha cha is still selling like a new hot release well over a year after it first reached the shops.

Remember that you can give us the cha cha cha beat as well as dancing the Cuban routine.

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PACKED FLOORS

My inquiries are it always firmly pressed to the ground, and I've heard far more about the cha cha cha just recently. I have about the kwela. I've heard that a representative of a big publishing company visited well-known Regent Street nightclub to hear and see the cha cha cha disc first hand. I've heard sensational news from



the direction of a certain music about forthcoming activities cha cha cha into insignificant. In fact that the West End dance floors are packed every day with the cha cha cha. Eddie Ros and Co strike up the cha cha cha.

Now Ted Heath has revealed that his enthusiasm has spread out of London. His own disc is first in the fray and could well lead the way to a rhythmic craze which would make its predecessor fade into insignificance. Let us see what happens!

Adios, until next week.

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BLACKPOOL HAS ITS OWN ALL-RECORD SHOW



DEAN PERELLI

(who impersonates MARIO LANZA)

BORN at Normandy, Yorkshire, where he lived until he was 16. Sang as a boy soprano in the church choir, made his first professional appearance by the invitation of the organist of the Grammar School, Middleburgh.

When his family moved south, Dean got a job at the Air Ministry training at an electrical and radio mechanic. He later served three years with the Royal Air Force.

He began studying music seriously at the age of 18 under Gertrude Mace. Subsequently he

Record Mirror

DEV SHAWN

(who impersonates JOHNNIE RAY)

BORN in Southern Ireland. Dev came to England to work with his brothers as the Three Les Brothers, but later appeared for four months in the 1955 Summer Show at the South Pier, Blackpool.

Later the brothers went to Canada, Spain and Malaya, but upon their return Dev and one of his brothers (Billy) worked as a double act still as The Les Brothers. They have played all the principal theatres, including Moss Empire, also appeared on television for Jack Hyllon.

FRAN DOWIE & CANDY KANE

(who impersonate GEORGE BURNS and GRACIE ALLEN)

COUNTRY and Western fans in Great Britain will be interested in the fact that Cecil Buckingham and Leonard Ury are not neglecting this field in their production of "The Record Mirror of Golden Discs" at the Royal Pavilion, Blackpool.

The Canadian television and C&W stars Fran Dowie and Candy Kane are featured in the show as the American TV comedy duo Burns and Allen. Dowie, aside from competing the show, Fran and Candy will present their own well-known styles of C&W humour and song.

Their first national appearance in C&W shows was with Hank Snow in Western Canada. Since then they have appeared as guests with Grand Ole Opry, Granga Jones, Roy Acoff, Snede Cooney, and more recently with Marvin Rainwater, and Johnny Duncan in the British Isles.

SYDNEY WALMSLEY

(who impersonates HARRY JAMES)

BORN in Preston (same town as Eddie Calvert), but young Sydney remembers nothing about the place as the family moved to Blackpool when he was only three years of age. He has been resident there ever since.

Began playing the trumpet at eight, quickly made progress, entered several national competitions and won all of them easily, including one with a first prize of £40, when only seven of age.

VALERIE HUNT

(who impersonates DORIS DAY)

WAS born in Sutton, Nottingham, 18 years ago, but has spent most of her years in London.

Like Doris Day, Valerie has blonde hair and blue eyes and a 36-23-35 figure. Her hobbies include swimming and ice-skating.



sing the tenor lead in Cinescope Operatic Company's production of "The Pirates of Scotland" where he was a talent contest at the Metca Dance Hall, Birmingham. Came to London four years ago, joined Sadler's Wells.

Early in 1957 Leonard Ury heard Dean singing, immediately took an interest in him. He and Leonard Ury considers Dean Perelli the nearest he will find in this country to Mario Lanza. Under Mr. Ury's management he went out with "The Doubles" show, playing Moss Empire and other No. 1 theatres, scoring a huge success on a tour that ran for 16 months.

He is married to a French girl. They have two young children.

His agent, (Mrs. Beatrice Brennan) introduced Dev to Cecil Buckingham who, in addition to fading in Dev a first-class "voice actor" still as The Les Brothers, of Johnny Ray, saw great comic possibilities in him. Dev later scored a big hit "Personality Patlers". Buckingham says Dev is a "natural" comedian.

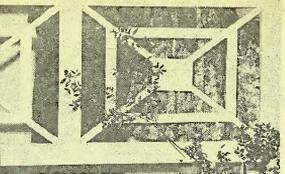
JUNE HAYNES

(who impersonates PATTI PAGE)

JUNE was born in London. Her ambition from the age of five was to sing; she was insistent that people must listen to her.

At 14 June was singing with dance bands in the London area; at 16 she won the competition and a six months' contract as a

Records include many for the ARAGON and POLYDOR labels. They have featured such Western "jazz" as "Throw Records", "Wayward Wind", "Hill as Muck", "Find Me a Bunch", "Movin' On", "Hail Oil and Love Me", They were the first to introduce to England the Rusty Draper but "Yonder Comes a Sucker" known in England as "Railroad, Steamboat". They travelled with their own groups. The Rhythm Palms, in Sweden, Norway and Western Europe. Broadcast several times on B.B.C. and A.F.N. and television on both Channels in England. "ROSEMARY" for over 40 weeks with to play for Moss Empire haven't been their first C&W unit to play for Moss Empire



At 11, Sydney was heard by Lawrence Wright who described him as "sensational" and wanted to engage him immediately for his current Blackpool season show, but as the law does not permit children to perform commercially under 17 years of age, the "Dadly of Tin Pan Alley" had to wait a further 12 months before presenting him in the 1956 Summer season show on the North Pier, Blackpool, where he was an outstanding success.

Sydney has since appeared on several programmes on both TV channels, and despite his activities being restricted by the law and consequently being unable to accept a large number of bookings offered, he has still managed to fill more successful weeks in variety in Blackpool and has made highly successful appearances in other large towns and cities in Lancashire.

BOBBIE KING

(who impersonates FRANKIE VAUGHAN)

BOBBIE KING has been in Show Business for nearly four years. In 1952 was enlisted as a "vocalist" (no other duties at all) with 1420th King's Hussar's Military Band, was the only person in the British Army enlisted ONLY to sing. Bobbie had his own radio series in North Africa which stationed there.

On demob leave (with two months to serve) he auditioned for the West End show "Wedding in Paris" - wearing Army uniform - and got the job! Next break was resident vocalist with the Ronnie Scott Orchestra. Following this, Bobbie became resident vocalist with Joe Daniels Dixie Band.

In 1957 did a tour of France, Germany, Holland, French Morocco, Italy, Libya, Greece, Creta, Turkey, Cyprus, Spain. On his return, was heard by Cecil Buckingham who booked him immediately as the voice double of Frankie Vaughan for the "Die Doubles" Show.



Here's BOBBY KING as Frankie Vaughan (see story above).

The Auditions

largest collection of C&W records and for 43,000, many discs are now.

"Yes, John Scott joined us on flute and Sid Rich came in on timbales. One of the voices heard saying the title is Bob Brown. The other is my trumpeter Duncan Campbell."

"What effect were you aiming for in the arrangement?" "We were after a full big band sound built on the authentic cha cha beat. It's a simple theme, in the same way that 'Hot Toddy' was, and the vocal gimmick of speaking the title should fix the number in people's minds."

"Are you prepared to forecast a wave of popularity for the cha cha?" "Yes, I think it's going to be very fashionable. I've had a lot of letters about 'Cha Cha

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CANDY ROSS
(who impersonates KAY STARR)

MADE her first professional appearance in Scotland in 1956. In the same year made her summer show debut at Ramsgate. Candy followed this with a Middle East Tour of seven weeks.

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THE MEN BEHIND THE 'GOLDEN DISCS' SHOW AT BLACKPOOL

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who presents 'GOLDEN DISCS'

LEONARD URRY has long and wide experience in the theatre, cabaret, variety and film world. He was the man behind the 'fabulous' entertainment provided at the Cafe de Paris in pre-war days.

He is an impresario who has discovered and built up many stars; e.g.



Anne Shelton was a protégé of Leonard's.

In the world of radio he contributed much towards the success of 'Monday Night at Eight' over a period of years.

Although his business interests have extended over a much wider field, he still maintains a warm interest in show business both in the live theatre and films.

CECIL G. BUCKINGHAM

The Producer of 'GOLDEN DISCS' originally a booker Cecil G. Buckingham was with Miss Clissie Williams and Yal Farrel at Moss Empires until 1938. He started his own business that year since then has produced over 70 of his own shows.

Was instrumental in starring Reg ('Confidentially') Dixon and Jennie Carson on the road to stardom.

Associated with Henry Hall in presenting Al Read in his first resident show. This was 'Right Monkey' at the Central Pier, Blackpool.

Has had numerous summer shows of his own, most popular being 'Seaside Showboat' which played seven years at Ransgate and featured his Crazy Gang of George Aronson, Don Saunders, Leslie Noyes, Ted Gilbert and Joyce Randall. From this show Yal Farrel selected George Cameron for a Royal Variety Performance.

With Leonard Urry he originated and produced the fabulous 'Duo Doubles' and 'Personalities Platters' which have led the production of 'Golden Discs' at the Royal Pavilion Theatre, Blackpool, for the 1958 summer season.



The faces that stopped work in the RECORD MIRROR office... (see start of picture story in end column).



HAL FISHER RETURNS, HOPES AGAIN FOR THE BIG BRITISH BREAK

A YEAR AGO a great American comedian arrived in this country unheralded, unknown, unpublicised. His name: HAL FISHER.

At Barnet, night club boss of London's West End Sirok Club, had seen Fisher work in Miami. Fisher was so impressed he offered the American a four week engagement at his club.

Hal, like all American artists, cherished an ambition to make good in England. His first thoughts were: "Here's the chance I've been looking for." His second: "If I can't make good at Barnet's club, perhaps an important tour of British seaside halls and engagements on television will follow."

Hal came, conquered at the Sirok. He was the biggest laughing hit ever known at that venue. His original act, his unique take-offs of a "drunk" and a loopy light-boucc-keeper kept his audience in stitches.

Richard Alton, the TV producer, saw him, put him in one of his shows. Millions of viewers lauded their heads off at Hal's antics. A week at Birmingham Hippodrome (on the same bill as Frankie Vaughan) followed.

And now we let...

THE BIG BREAK DIDN'T COME OFF

Further television appearances, further musical-hall, further cabaret engagements—they didn't materialise! The reason: American, always ready to recognise talent, certainly rooted for Hal Fisher, but, well, the truth was that the American comedian, though a big asset to the tremendous reception he had received everywhere he appeared, did not get the offers he so richly earned.

So Hal quietly returned to America, recharged his successful work at night clubs throughout the country, registered a particularly big hit at Miami. In fact, he has his stopgap working for the moment he returned home.

At Barnet visited the U.S.A. again several months ago. He re-visited acquaintances with Hal, once again persuaded him to pay England and his Sirok Club—another visit.

Hal hesitated. But, he eventually decided, "I'll try again—maybe this time the big show-business shot will take more notice of me."

Again unheralded and again unpublicised, Hal Fisher came to London, opened at the Sirok Club last week and once more scored a phenomenal success with his irresistible brand of humour.

HE'LL BE ON TV AGAIN: JUNE 7

Richard Alton has again booked Hal for his TV show which sees Hal Fisher on BBC on Saturdays, June 7.

Listen again to Hal: "Your big chiefs haven't approached me, don't seem to know I'm here. I want to make good in England. I reduced—well, not the first time, perhaps I'm too un-lucky; but here I am again and I'm entitled to reckon that the second time should be better than the first!"

He's entitled to reckon that way. Hal Fisher is a great comedian, equal to any we have imported from America who have performed at the London Palladium. Hal seems to be suffering from a lack of publicity—very unusual for an American.

Maybe after his TV show on June 7, the bollshov will come naturally and someone will be along and give Hal the real big break the boys want in this country. I.G.

we politely request his departure with few hand... Hal has held us up too long; the staff has stopped work completely—it's in fits of laughter!



HAL arrives at the RECORD MIRROR office in a gentlemanly manner



takes the seat we offer him, talks gentlemanly like, but after a demonstration of his facial drunk act (see pictures in column 3)...



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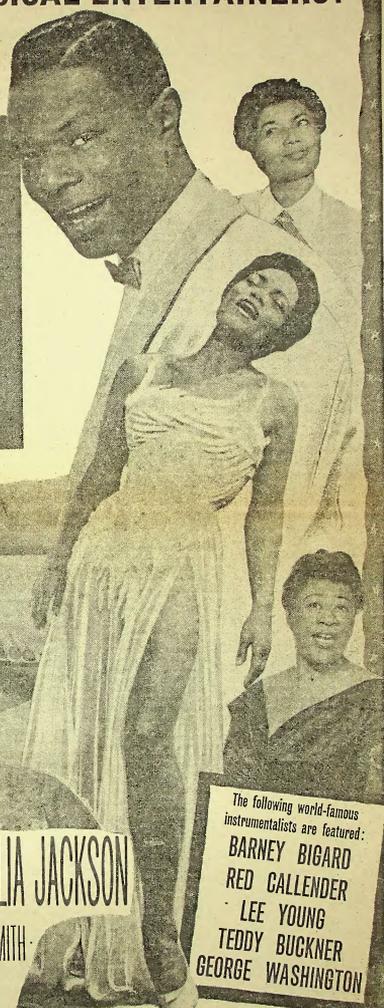
STAR AMERICAN & BRITISH ARTISTS

A STUNNING LINE-UP OF MUSICAL ENTERTAINERS!

BRINGS YOU THE
GLITTER-AND-GLORY STORY OF
W. C. HANDY WHOSE MUSIC SET OFF
TODAY'S EXPLOSIVE RHYTHM AND BLUES!

PARAMOUNT PRESENTS

ST. LOUIS BLUES



STARRING

NAT "KING" COLE

EARTHA KITT · PEARL BAILEY

CAB CALLOWAY · ELLA FITZGERALD · MAHALIA JACKSON

WITH RUBY DEE · JUANO HERNANDEZ · ALLEN REISNER · ROBERT SMITH

WRITTEN BY
ROBERT SMITH AND TED SHERDEMAN

BASED UPON THE LIFE AND MUSIC OF W. C. HANDY

The following world-famous
instrumentalists are featured:
BARNEY BIGARD
RED CALLENDER
LEE YOUNG
TEDDY BUCKNER
GEORGE WASHINGTON

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WHEN ABBE NILES wrote his preface to W. C. Handy's book "The Blues," back in 1926 the world was fed on a diet of pseudo-jazz and Blues music already well popularised by band-leaders like Paul Whiteman, the so-called "King of Jazz."



In the light of present-day appreciation Niles' essay can still be regarded as a brilliant piece of factual writing, incorporating several pardonable errors (pardonable, that is, after 32 years) and possessing an almost Olympian clarity of mind.

Handy, as one would expect in a preamble of this kind, is given every credit for his early work as a writer of Blues fragments, as a folk-ologist and as a jazz influence. He listened to the music around him, to the legendary Blues and laments, the Spirituals and street cries and the marches, popular songs and local ditties which circulated amongst the Southern Negro population and which were very largely ignored by contemporary white scholars.

Because Handy was himself a Negro, and because his training as a musician and his talents as a composer were fairly considerable, many of these intriguing musical pieces were noted down and captured in a grateful poetry. Handy actually wrote many such works, nearly all of them "borrowed" from existing folk tunes of one sort or another. It was in this almost incidental manner that W. C. Handy gave us such great jazz tunes as "St. Louis Blues", "Yellow Dog Blues", "Beale Street Blues", "Careless Love", "Memphis Blues", "Old Miss", "Hesitant Blues", "Atlanta Blues", "Chanties - Ies - Bas", "Long Gone" and "Aunt Hagar's Blues".

HIS INITIAL SUCCESS

HANDY ACHIEVED his first success, a purely local one at the time, with a campaigning song called

"Mister Crump." Boss Ed Crump became one of the most powerful figures in Southern politics and the political dirty a famous Blues called "Memphis Blues". The original version was written by Handy in 1906 and became a part of the musical repertoire of the Handy Orchestra. It was published in 1912 and the more familiar lyrics added by George A. Norton, a staff writer for the white publishers who eventually, so it is said,



robbed the coloured composer of his copyright, even though the song proved to be an outstanding commercial success. Two years later, in 1914, W. C. Handy wrote the greatest hit of his life, "St. Louis Blues". Sobered by the experiences with Memphis Blues" the young song writer formed his own publishing company and held on to the sole rights of "St. Louis". This move gave him a very comfortable life-insurance which continued to serve him until his death earlier this year.

More important than the composer are the sources from which he drew his inspiration—the rich field of Blues, ballads, work-songs, Spirituals, dances and marches. Yet Handy did not prevent many claimants to the Handy throne, and the most flamboyant was certainly Jelly Roll Morton, self-styled Originator of Jazz, Stomp, Victor Artist, World's Greatest Hot Tune Writer.

"It is evidently known, beyond contradiction," Morton wrote at the time, "that New Orleans is the cradle of jazz, and I myself happened to be the creator of the craze in the year 1902. In the year 1905... I met Handy in Memphis.

JAMES ASMAN VIVIDLY RECALLS THE EARLY DAYS OF SOME OF THE JAZZ GREATS RESPONSIBLE FOR—

"He was introduced to me as Prof. Handy. Whoever heard of anyone wearing the name of a professor advising Ragtime, Jazz, Stomps, Blues, etc? ..."

"Of course, Handy could not play any of these types and I can assure you has not learnt them yet ..."

"Mr. Handy cannot prove anything in music that he has created. He has possibly taken advantage of some unprotected material that floats around ... This very minute, you have confounded the world with all kinds of Kings, Czars, Dukes, Princes ..."

HIS MODEST NOTA BENE

THEN Jelly Roll Morton wrote modestly adds, "Please do not misunderstand me, I do not claim any of the creation of the Blues, although I have written many of them before Mr. Handy had any Blues published ... music is such a tremendous proposition that it probably needs governmental supervision ..."

Jelly, of course, had suffered more severely than Handy from copy-

dale, Mississippi in 1903 when he overheard a migrant blues guitarist sitting in the shade of a small Southern railroad station. He jotted down the folk lyrics "Gwine stay here, Yellow Dog, Yellow Dog" and the imperishable melody that went with them. In 1914 he turned up these old notes and wrote his own version of "Yellow Dog Blues", incorporating other fragments of Blues stanzas into the whole work.

"The whole history of the Negro song is brutal," remarks Professor Newman I. White in his book "American Folk Songs." It is a history of repression and deliberate attack on musical chaos.

requently some man or woman possessing a powerful voice would be employed to lead the singing so that the work would proceed at a steady, comfortable pace. These song leaders were paid extra for the sake of labourers of the Southern States have been known to strike when, for some reason or another, their singing was stopped.

In the 1840's Negro music for the first but not the last time, began to spread away from the plantations to find popularity on the "minstrel" stage. This music was largely vocal, too often portrayed by white entertainers disguised by burnt cork, and its connection with folk song was ignored for many years.

Indeed, with the exception of the pioneer work done by Handy, Morton and a few others, the only "coon" music recognised as belonging to the American was religious. But even this, in the early days, was minstrelized with stylised concert performances by more solo artists than choirs. Even the latter became extremely self-conscious in their approach, preferring to be in the midst of a welter of public indifference to dedicate too obvious racial traits.

John A. Lomax, one of the pioneers of American folkology, began his important work at the turn of the century, devoting his life to recording the secular music of America. In San Antonio, in 1908, he recorded one of these "Sinful Songs" sung by an old Negro cook who had followed the Chisholm Trail in his youth working on a chuck-wagon.

It was called "Home on the Range", and the original source was in the field on a crude Edison Bell recording machine. But one of the great Lomax's brilliant records has extended over 40 years to give posterity unique examples of genuine folk music of every kind.

Assisted by his son, Alan, he persuaded the music division of the Library of Congress to supply them with modern recording equipment, beginning the Archive of American Folk Song in 1933.

BLUES: EMOTION

AND REACTION

AMONGST THE SECULAR, or "Sinful Songs," they discovered in the prisons, farms, railroads, and camps of the Blues. The Blues, more definitely than any other Negro song were the songs of a single singer, expressing an individual emotion and an individual reaction. They were simple, elemental, unpossessing, immen-

and Originators of Swing. (Swing is just another name for jazz) and they know that the titles are deceiving ... I would like to put a list together on many of these make-believe standards of originality ... These untruthful statements Mr. Handy has made ... will cease him to be branded as the most daringly impudent in the history of music."

right crooks, song stealers and parasitical publishers. Many of his earlier tunes had been stolen from him. But Jelly, in the good company of W. C. Handy, had merely adapted existing tunes, just as he had accused Handy of doing. Thousands of folk ballads were "floating around," as Morton puts it.

Take "Yellow Dog Blues" as one example. Handy was working as leader and cornetist of the Knights of Pithias Band and Orchestra of Clark-

On the West Coast of Africa various travellers' diaries and published autobiographies offer proof of the African's fondness for music and rhythm. Clear evidence of the use made of it by early slave traders is lacking to some extent but it is recorded that the wretched human cargoes bound for America were forced to dance and sing during the brief hours they were allowed above deck.

The condition of the slaves entrusted to the captain was of direct financial concern to him and he would often try and nullify the awful rigours of the voyage in this way. Old print still exists which depicts the incongruous scene.

FRANCIS DAY & HUNTER'S ALBUM OF SONGS & PICTURES
from Paramount's VistaVision production

ST. LOUIS BLUES

Based upon the life and music of W. C. HANDY, Father of the Blues

**ST. LOUIS BLUES • MORNING STAR
GOT NO MORE HOME THAN A DOG
YELLOW DOG BLUES • BEALE ST. BLUES
CARELESS LOVE • CHANTEZ LES BAS**

Price 2/6 from your local dealer or plus 4d. postage from:

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138 Charing Cross Road, London, W.C.2.

TO 'MINSTREL' STAGE

LITTLE RELIABLE
DAILY exists musical activities of the Negro in America during the 18th century. The beginning of the 19th century discloses the establishment of this world but practical exploitation set down in the writings of slave-owners and Negro people. "Ole Nigger Territory" according to G. W. Featherstonhaugh in his "Excursion Through the Slave States" (1854) was a song they were re-

THE STARS

THE STORY

All About The Film



NAT KING COLE with ELLA FITZGERALD — picture taken during a break in between filming the *St. Louis Blues*.



NAT KING COLE with another great coloured artiste in *St. Louis Blues*—PEARL BAILEY.

EARTHA KITT'S 'ST. LOUIS BLUES' LP

EARTHA KITT, one of the stars of the "St. Louis Blues" has completed a long playing record that name, sings 12 numbers, eight of which are from the film. The disc, set in a great package, has already made its debut in America but, we learn, will not be released in this country until July.

"St. Louis Blues" is now showing at the Leicester Square Theatre, London, W.C. A celebrity premiere was held on Thursday (22) and our cameraman was there. Pictures will appear in next week's edition.

Wally Peterson Interviews Nat King Cole...
SEE EXCLUSIVE DISPATCH FROM NEW YORK ON PAGE 19.

THE FATHER OF THE BLUES

the autobiography of W. C. HANDY

"Rich in exciting and humorous anecdotes."

THE SCOTSMAN
"Home's most fascinating account." SPECTATOR

"Humour and Sincerity" PRISTON GUARDIAN

"A book that all who are interested in this style of song and singing should buy, buy or borrow." OXFORD MAIL

Doxy Book Club 25s. net

SIDGWICK AND JACKSON

AT IT NON-STOP NIGHT & DAY

TO HAVE THE WHOLE CAST OF "ST. LOUIS BLUES" IN HOLLYWOOD AT THE SAME TIME WAS IMPOSSIBLE.

Producer Robert Smith's only alternative was to work out a shooting schedule to take advantage of the performers' free time from night club and other engagements during a period when there was a reasonable chance of maintaining continuity of production. When Pearl Bailey began work in the film she was fulfilling an engagement at Las Vegas' Flamingo Hotel. Here is how it went every day for three weeks: Pearl finished her late show at Flamingo at 1.45 a.m., boarded a Paramount limousine, was driven 300 miles to the studio, arrived at 7.30, slept on route—and that's about all the sleep she got—relaxed a few minutes, put make-up and dressed but no lunch for her! at 2 p.m., boarded limousine for airport, 7.30 for the early show, worked till 1.45 a.m., packed herself into limousine's back seat, and then again the same dizzy routine, day after day for three weeks.

There were other production hurdles. Obaining clearances of W. C. Handy associates and movie copyrights for this dramatized story of his life was another task that proved all but insurmountable. Handy, who was 85 when he died seven months ago, could not recall all the details of his career, yet they had to be discovered to effect the necessary clearances on persons living and dead.

The Players And Their Parts

NAT "KING" COLE: as W. C. Handy. After creating a new art form—American Jazz—he struggles to make good as a musician-composer against the stern dictates of his clergyman father.

EARTHA KITT: as Gogo Germaine—a Creole singer who projects Will Handy's jazz tunes to world-wide popularity and is extremely fond of Handy.

PEARL BAILEY: as Aunt Hagar — Will Handy's aunt who argues his case against her brother, Will's father.

CAB CALLOWAY: as Blade—a scheming Beale Street saloon keeper — in love with Gogo—who, with \$50, swindles Will out of his first great song.

MAHALIA JACKSON: as Bessie May—a church choir singer who sings Will's hymns.

RUBY DEE: as Elizabeth—trying to help Will to succeed by loving him, yet sides with his disapproving father.

JUANO HERNANDEZ: as Charles Handy—who believes syncretized melodies are "music of the devil."

ELLA FITZGERALD: as Ella Fitzgerald—plays herself as night club singer, singing "Beale St. Blues."

AND also featuring the Negro instrumentalists Barney Bigard, Teddy Buckner, Red Callender, George Washington and Lee Young.

"ST. LOUIS BLUES" is returns to the Handy home and young Will and his fiancée are reunited.

Main action takes place in Memphis at the Handy home, on Beale Street and at the Aeolian concert hall in New York.

ABOUT THE STARS

NAT "KING" COLE— One of America's most popular vocalists on TV, records and night clubs. He is called upon for his first extensive acting and fits the role perfectly. Nat has appeared in MGM's "Small Town Girl", Warner's "The Blue Gardenia", U-I's "3-D Shorts", and Jack Webb's "Pete Kelly's Blues". On the stage he appeared in Eugene O'Neill's "The Emperor Jones".



A dramatic scene from *St. Louis Blues* playing the record-land by C. Harrietha Kitt, who is heard in a concert in a short time.

Town Girl", Warner's "The Blue Gardenia", U-I's "3-D Shorts", and Jack Webb's "Pete Kelly's Blues". On the stage he appeared in Eugene O'Neill's "The Emperor Jones".

EARTHA KITT—lady of the International set.

Beloved by Asian people, she has played Eartha's part in Gogo Germaine, the temptress, a difficult role which combines singing and acting.

An RCA recording star, Eartha has appeared in 20th Century's "New Faces", starred in important TV shows, among them "Colgate Comedy Hour" and "Your Show of Shows".

PEARL BAILEY—As Will Handy's Aunt Hagar, she leads the youthful and struggling composer past many formidable obstacles. She sings and acts in the picture. One of her songs is a

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THE SCENES

THE SETTINGS

Man of 'St. Louis Blues'



W. C. Handy, with RUBY DEE. On the left, Pearl Bailey. In the center, Mahalia Jackson. On the right, Ella Fitzgerald.



Mahalia Jackson, renowned gospel singer. Pearl is a record, night club and stage star. Picture credits: Variety, Girl, "That Certain Feeling," at Paramount; also, "Isn't It Romantic?" and "Carmen Jones."

duet with Mahalia Jackson, renowned gospel singer. Pearl is a record, night club and stage star. Picture credits: Variety, Girl, "That Certain Feeling," at Paramount; also, "Isn't It Romantic?" and "Carmen Jones."

CAR. CALLOWAY—Famous since the mid-1920s as the "Hi-De-Ho" M.C. of the New York Cotton Club, toured Europe and Asia for U.S. State Department in "Fury and Boss" in which he played the character of "Sponging Life," which was written with him in mind. In "St. Louis Blues," Cal portrays Blade, the cunning saloon keeper of Beale Street, who does Handy out of his first blues composition for \$50.

MAHALIA JACKSON—Has been described as "the greatest gospel singer in the world."

She sings Handy hymns in a big deep voice in the manner of the incomparable Bessie Smith. She has had fabulous offers from theatres and night clubs to sing jazz tunes at a weekly salary ranging up to \$10,000, but has refused them all.

RUBY DEE—As Elizabeth, she portrays Handy's loyal companion during his early career. Actually she became his first wife, but the film does not extend to the time of their marriage. Miss Dee was starred in a road company of "Anna Lucasta," has since been featured in films, notably "The Jackie Robinson Story," "The Edge of the City" and "Go, Man, Go."

in the profession. He plays a demanding role in "St. Louis Blues" as young Handy's clergyman father, the man who would rather follow his son's coffin to the grave than see him become a musician. Well remembered for his performances in MGM's "Intruder in the Door," "The Sign of the Cross" and "Something of Value."

ELLA FITZGERALD—Does not play a character part in "St. Louis Blues" but sings (as only Ella can) Handy's "Beale Street Blues." She is said to possess the best jazz voice of any singer in America, has packed the better night clubs and theatres ever since she introduced "A Ticket, a Ticket" some years ago. And she's packing 'em in everywhere she's touring in England right now.

JUANO HERNANDEZ—Is considered by many critics to be the finest Negro actor

HERE is a brief list of Handy compositions in "St. Louis Blues" and the vocalists who sing them:

"ST. LOUIS BLUES" is sung three times: 1—Cole sings and plays the piano; 2—Cole plays the piano while Pearl Bailey hums and sings; 3—Cole and Eartha Kitt at New York Symphony concert sing in solo and duet.

"YELLOW DOG BLES" is sung twice: 1—"By Nat 'King' Cole and Eartha Kitt; 2—Eartha Kitt, solo.

"CARELESS LOVE" is sung twice: 1—Eartha Kitt with Cole at the piano; 2—Cole sings and plays the piano.

"MR. BAYLE", an instrumental number, is played twice: 1—on political campaign song, it is sung during parade, accompanied by instrumentalists Barney Bigard, Teddy Baker, Red Callender, Lee Young and George Washington; 2—Bartie number.

"CHANTEZ LES BAS" sung by Eartha Kitt with band.

"BEALE STREET BLUES" is sung three times: 1—by Ella Fitzgerald; 2—Cole sings and

HANDY'S SONGS—AND WHO SINGS THEM

plays the piano; 3—Cole sings and plays with band.

"MORNING STAR"—This is an original Handy song written about 30 years ago but never played before the public. Sang twice by Cole with his own piano accompaniment.

"AUNT HAGAR'S BLUES" sung as duet by Cole and Eartha Kitt.

"SHE'S ITTIN' BLES" sung by Eartha Kitt.

"GOING TO SEE MY SARAH"—Dock workers sing this spiritual.

"GOT NO MORE HOME THAN A DOG"—Dock workers sing this spiritual.

"HST DE WINDOW, NOAH"—Mahalia Jackson and Pearl Bailey sing this hymn with church choir.

"THEY THAT SOW"—A hymn sung by Mahalia Jackson.

"STEAL AWAY"—A hymn sung by Mahalia Jackson.

ORIGINAL MUSIC

CONSIDERABLE original mood music, derived from Handy composition, was written for the picture by Nelson Riddle, famous music arranger, composer and conductor. Riddle arranges music for all Nat "King" Cole and Frank Sinatra recordings.

THE LAST DAYS OF W. C. HANDY

This memorable picture was taken during a private showing of "Satchmo the Great" to which the famous blues composer, who was almost blind, was invited. He is here seen with his wife and ED MORROW, producer of "Satchmo the Great." A couple of months later W. C. Handy died, but before he had also attended the premiere of the film which was rapturously received.



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FERRY
OMO
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MANTOVANI

I could have danced all night

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HOUSE ALBERT EMBANKMENT LONDON SE 11

"I NEVER SANG THE 'ST. LOUIS BLUES'

UNTIL I MADE THIS FILM"

WALLY PETERSON TALKS WITH NAT 'KING' COLE

NATHANIEL ADAMS COLES dropped the "s" from his name for professional reasons, became the "King" when someone placed a tinsel crown on his head one night while he was playing piano at the Los Angeles Country Club and, right now, is just about the happiest guy in show business.

"Nothing could have pleased me more than being cast by Paramount to play W. C. Handy in 'St. Louis Blues' and the smiling King. "He's been one of my idols for years, but you know, it's funny—I never sang the 'St. Louis Blues' until the film."

Nat went on to tell how both their fathers were ministers; both would be considered the same type—placid, non-flamboyant, and the fathers of both became reconciled to their sons' musical determination in exactly the same way.

'PEARL JUST STEALS THE SHOW'

"I think I've done just about as much as I could with this role," said Nat in answer to a query. "I had one other film that sorta led me into this, 'China Gate.' Now, you take that Ruby Dee who plays my girl in the picture—she's had lots of experience—very, very good. Eartha Kitt's just great. And Pearl Bailey—well, she just steals the show."

Nat doesn't know exactly how many discs he's turned out so far, but he was highly intrigued by the record mirror 4-star review of his U.K. releases, "Angel Smile" and "Back in My Arms" . . . he chuckled at the phrase: "polished artist." Would he ever, possibly, abandon the music in favour of a straight dramatic career?

"Honestly, no. I prefer singing to acting. It takes a bit of adjusting for me when there's no lyric to think about. I'd like to do comedy, I think. My wife says I have a flair, sort of contrast to the romantic ballade. I couldn't do live comedy, but before the cameras I'd be O.K."

I asked him: "What about your wife, Nat, will she ever return to her career?"

"Well, I don't see any necessity now. She stopped by herself. If she wanted to continue, she should have talked me into it during our courtship days. Could have talked me into anything these days."

The King gets lots of music, still, from budding composers but, with the notable exception of the yesterday hit, "Nature Boy," has never found anything worthwhile. He likes the music of "Rory and Ben," but just the story—discussed the possibility, at one stage of playing "Sporting Life" in the coming film version but couldn't see eye to eye with the producer on interpretation.

Cole's favourites? Ella Fitzgerald—the greatest. Cheever, Fiat—magnificent. And the man noted for his warmth of style loves an exciting technical performance, the crystalline purity of a Heifetz, Horowitz, Rubinstein, Debussy's lush sensuousness ranks with the main notes for his recording of "Lush Life."

Inevitably we got around to record 'n' roll. "I'm well—just say I tolerate rock 'n' roll. The kids like it unambiguously. My 13-year-old daughter Carol—Cookin'—she's an example."

" Pays no attention to lyrics. Just emotion. Elvis Presley? Oh, he does a fair job. Revereent."

We left it at that. The Cole's immediate future includes a vacation in Europe this summer. No



work. Just travel for fun. At Nat's suggestion the Paramount photographer took a picture of us. "Let's see that newspaper again," and he thumbed through to the disc reviews. "What do you know—that's O.K.—that's fine."

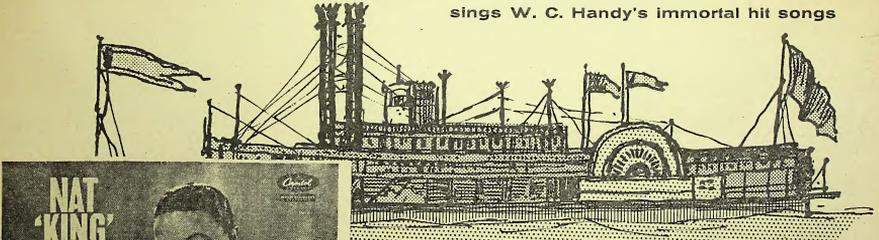
When I said goodbye to Nat, Cole some time later the red corner piece of the record mirror front page was conspicuously sticking out of the right pocket of his navy blue suit.

Another New 'Record Mirror' Reader Has Been Enrolled!

Our WALLY PETERSON interviews the one and only Nat "King" COLE . . . story adjoining . . . and captures the interest of the singing star with the record mirror, which, said Nat, "must be sent regularly to me from now on." Request has been granted and Nat is now another avid American reader of this ever-growing publication. Wally reports from New York that the "R.M." is becoming more and more widely read and has sent us quite a number of annual subscriptions from Broadway.

NAT 'KING' COLE

sings W. C. Handy's immortal hit songs



from Paramount's hit movie

ST LOUIS BLUES

WITH NELSON RIDDLE ORCHESTRA



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Great Discs By Cleo Laine, Tommy Davis, Julie London, et al.

Julie London's latest A Stud in Technique

SHORTLY after submitting last week's column, I was taken ill with an "enema" appendix and rushed off to hospital. If I explain that between my entry into West London Hospital and the operation only four hours elapsed, you will appreciate that the removal of the grumbling organ was quite violent and is likely to limit my activities for a while.

Through not being able to get around, my recording receiving abilities have been somewhat handicapped, but fortunately, actor and Luxembourg disc-jockey, Howard Williams, was able to collaborate with me to produce this week's column, and has offered to continue to help should I still be incapacitated by the time the next RECORD MIRROR goes to press.

Hope to be back to normal soon, for next week Howard leaves London for three weeks' location on the sequel to "Up The Creek," the film now showing at Warners Theatre, Leicester Square, London.

This week's disc releases are a pretty mixed bunch — from Cleo Laine singing jazz, to Tommy Davis rockin' Hawaiian style — from a sophisticated instrumental by Monty Craft to the latest novelty recording, this time by that funny group of misfits who masquerade as soldiers in television's popular "Army Game."

Quite a variety, in fact.

CLEO ON TOP FORM

CLEO LAINE

"Hand Me Down Love" "They Were Right" (Clea N 15142)

TO BRITISH JAZZ LOVERS the name Cleo Laine is not only familiar but much respected. Mrs. Johanna Lambert has tended her success to the "top" of the "pop" field.

Having hit the top as a vocalist, Cleo has now turned to straight acting, although she, like her sister, has no means intended deserting singing.

Cleo is leading lady in "Flash Gordon To A Tiger" at the Royal Court Theatre, London — and reviews of the provincial tour are full of praise for her acting ability. Good luck, Cleo, in your London run.

Back to her latest release. From the very start of the disc, the big beat and Cleo's husky tones are well evident. The superb arrangement, the excellent David Lindsay Orchestra and the brilliant Cleo make this listening a pleasure, wherever you are.

Disc is backed with "They Were Right," on a slower tempo, another excellent arrangement, in fact, altogether an excellent disc.

ONE TO WATCH

PHIL FERNANDO

"Make Ready For Love" "Blonde Bombshell" (Clea N 15142)

A YOUNG MAN with a glowing future in the recording business must surely be young Phil Fernando, born 24 years ago in San Francisco of Spanish mother and Portuguese father. He entered Britain's show business only a month ago, already has this record on release.

"Make Ready For Love" is slow R and K, with a leaning to the C and W style, in which, for the moment, his work, being similar to that of Slim Whitman. Amly backed with the electric guitar, the brass section and a keen chorus who recite his lyrics, Phil does very well indeed.

Flipping the disc, we discover who he is telling to make ready for love. With a jumpy R and K rhythm, and a more prominent chorus band good for a few more of the "Blonde Bombshell" type.



SAMMY IS SUPERB

SAMMY DAVIS

"Unspoken" "No Fool Like An Old Fool" (Columbia 0747)

IN THE first few bars the piano with the soft backing of the Merry Sevens Orchestra, establishes the lush melody of "Unspoken." Sammy falls all his weight into the full ending with complete orchestra, the excellent arrangement coupled with the singer's rich voice and strict interpretation makes this lovely called standard listening.

On the flip side, with a quick tempo, catchy melody and good lyrics, the excellent singer gives voice to the adage that there's "No Fool Like An Old Fool" especially a fool in love, proving once again that in our old friend Sammy is no fool as far as songs is concerned.

In fact, aided by good singing and wonderful arrangements like "From L to R" is a gem.

FROM L TO R

THE TRENNERS

"Oo-La-La" "Penias From Heaven" (Crest 0 72110)

TO coincide with their tour of this country, The Trewners' latest disc, release makes a most unusual and entertaining disc.

"Oo-La-La" begins with a deceptive Latin-American rhythm which, as the lyrics evolve, opens up the subject of love. The corner with a pretty girl looks nice — very warmly supported by the rest of the group.

Then from the small Latin combo, the arrangement suddenly explodes into a full jumping tempo and treatment. *Use size lyrics must have literally left the floor in his ears!* returning to the Latin-American theme for the disc.

The record is backed with a slow and sweet instrumental rendition of the great standard, "Penias From Heaven." The alto sax feature a subdued wailing from the rest of the group. Excellent stuff, well listening.

THE ARMY MISFITS

MICHAEL MEDWIN, BERNARD BRESSLAU, ALBIE BASS

"The Army Game" "What Do We Do In The Army" (Sav POP 450)

ONE OF the top programmes on Channel Nine TV right now is "The Army Game," which, as you know, features one of the most ill-assorted, and at the same time, funniest groups of comedians that have ever driven a record company has let them loose on this one.

The company has waxed the significance of the programme, and on the other side, what must be the army's equivalent of "We Joined The Navy To See The World." It's a novelty disc with plenty of laughs. The backing in both cases is by Frank Corbett.

Now, why don't we hear Peter Poppewell, singing "The Moments" (7" W. ell, only asked!)

SOFTLY, SOFTLY JULIE

JULIE LONDON

"Saddle The Wind" "It Ried To Be You" (Clea N 15142)

ANY NEW release by Julie London is particularly welcome. Here is an artist with great natural talent, plus the technical ability to project it in a way that all her own.

Julie's latest offering, the theme song from the film "Written On The Wind" is a very quick, fast and ballad, sung almost in a whisper. The back is very quiet, consisting mainly of a choir, far off, repeating the soft, beautiful sounds of the wind. Julie tells us that she'll saddle the wind to go to love, might almost be in the room singing beside you.

With that great standard, "Had To Be You," Julie does a very good disc indeed — a fine backing of vocal group and rhythm section support her, softly, as the guitarist her personality on sound.

BY DAVID GELL
THE WELL-KNOWN LUXEMBOURG DISC JOCKEY AND BBC COMPERE

ROOM FOR THIS ONE TOO FEATURING THE FLUTE

JIMMY LLOYD

"Witch Doctor" "My Love" (Philips PB 827)

JIMMY LLOYD'S latest release is not only recorded in stereo, "Witch Doctor," but this novelty song seems to have caught on, and there should be plenty of room for more than one recording, when it is as good as this one.

It opens with a "stream" and the driving rhythm of jungle drums. A faint jungle rhythm remains throughout, even though the rest of the treatment is rather "innocent in sound," mainly from the chorus which injects the "innocence in sound." The little boys playing Concha on "Injunat" Jimmy enjoy it very much, and I think you will, too.

The player might say sound odd to talk of a sentimental love song with a R and R rhythm, that is exactly what Jimmy gives out on the "B" side, "For Your Love." He is in great voice and his sincere approach, backed by an unobtrusive chorus and a slow R and R arrangement, make that a record with bright prospects.

TOP INSTRUMENTAL

MONTY CRAFT

"His Orchestra and Chorus" "It's Melody Time" "Long Legged Ladies of Labrador" (Clea N 15142)

ALTHOUGH at the moment instrumentalists don't seem to stand the same chance as vocals in the Top Twenty, there is here an excellent contender for best selling bonus.

Monty Craft and his orchestra tell us musically that "It's Melody Time," and a full swinging melody it is. The orchestra is so well balanced that, individually, they manage to produce a Shivering sound which just cannot fail to please.

On the other side they go all out to better what is already good with "waring." "Long Legged Ladies of Labrador" (An intriguing title for a start!). In style similar to "Petticoats of Portugal," it's a fast-moving Latin-American number. Spanish guitars, piano and the catchy melody, followed by juicy rhythm. This in respect it's a piano with harmonics from the chorus. In respect it's a great disc worthy of many plays.

JOHNNY PATE

"Mustache" "Pretty One" (Capitolphone R4437)

OPENING of "Mustache" is identical to that bit of the moment, "Tequila," and it's a very good disc. The treatment, it employs the use of the Latin-American rhythm, opened by a guitar, followed by the rest of the rhythm section and lounge.

In this case, however, the flute presents the melody, more closely resembling the Afro-Cuban beginnings from which it is derived. An intriguing side that can't fail, in time, to have you saying —

"Pretty One" is a good follow-up in a languid mood. Again an unusual, but in this, the beat is established by the drum.

TOMMY PLAYER'S REVIEWS ON PAGE 24

clicking sounds and the flute again introduces the melody. At the close instruments musically say "goodbye" — flute-piano-guitar and lounge.

It's simple but most effective. This is in much the same style as an American disc by Ross Martin about 10 years ago called "Jungle Fantasy."

A DOUBLE TREAT

TOMMY SANDS

"Howland Rock" "Teengee Tod" (Cavort, CI 14872)

TOMMY SANDS improves with each new release. Reason? This lad has genuine talent.

Reason? If you enjoy Hawaiian music and the R and R style then Tommy provides a double treat.

A must for the growing army of Tommy fans.

UNINHIBITED, PRIMITIVE

BLACK MOMBAZO

"Moztubutu" "Fazzy Night" (Columbia N 15145)

A NEW SOUND to British ears, but one that seems to have "caught on" is the music of the South African nation of Mozambique. A mixture of steel pipes, tam-tams and all intents and purposes fine case. A driving rhythm and waltz melody join to produce an uninhibited, almost primitive sound.

From "Moztubutu" and "Fazzy Night" by Black Mombazo are good examples of this, and it adds to the atmosphere. "Moztubutu" opens with a man and woman talking in a dialect. This disc must be the African sound of the R and R and in fact if you listen closely you'll recognize the words "Rock and Roll" in them.

GRAB CRYN Records

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Congratulations on making the Top-Twenty
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Swingin' Shepherd Blues
MHY POP 456

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AND
Congratulations to the Record Mirror's 20th Issue

THEY REPORT FOR WORK AS 'LARGE AS LIFE'



OPENING this week-end (first night, Friday 23) at the London Palladium is the new revue "Large as Life." For weeks now rehearsal have been taking place morning, noon and night. RECORD MIRROR cameraman Douglas John caught this happy day in show business... they need no introduction, they've been so often... but just for the record we'll repeat their names. (Left to right) ERIC STAYES, HATTIE JACOBS, HARRY SECORBE and TERRY THOMAS.

Next week the RECORD MIRROR will carry a detailed review of "Large as Life" plus, of course, many exclusive pictures of the show.

PYE GROUP ANNOUNCE FIRST RELEASE OF STEREO DISCS

PYE GROUP RECORDS announce the release on June 1 of their first stereophonic records.

A statement from this company says that the issue will be the first of the new stereophonic discs to be available to the public in this country; initial catalogue comprises nine classical and two popular records.

Prices for the 12in. Long Playing Records are 42s. 10jd. and 47s. 6jd. and the 10in. EP 15s. 3jd. (including purchase tax).

Classical records on the Pye 12in. LP label include Sir John Barbirolli conducting the Halle Orchestra (Beethoven Symphony No. 1 in C major, Op. 21); "Favourite Overtures" including "Die Meistersinger" (Wagner), "Pavane for Jean de Dintino" by Verdi and "The Hebrides" by Mendelssohn.

On the 10in. LP there is a Larry Adler Concert which includes "Rhapsody in Blue" by Gershwin, a "Carmen" fantasy; Ravel's Bolero and Granados, a Spanish dance.

On the Nixa label, the stereophonic sound 10in. LP is made by Tony Osborne, his piano and his orchestra and among the 14 numbers are: "Moonlight in Vermont"; "It Happened in Monterey"; "A Nightingale Sang in Berkeley Square"; "April in Paris" and "A Little Spanish Tune."

On the Nica 7in. EPs, the Bill Shepherd Orchestra and the Beryl Scott Chorus play and sing "You're Just in Love" and "Opus One"; Marion Ryan sings "Wouldn't It Be So" and Tony Osborne's orchestra plays "A Little Spanish Tune."

Your local dealer should be able to give you details of the Stereophonic Record, these acoustic discs. April 19 and April 26.

THE SOUTHLANDERS, popular vocal group, have a new Decca disc due for a June 1 "Forever" (I Wanna Live To Be Right).

Next week they are in variety at Nottingham Empire, with a new programme by Edinburg Empire to follow.

THESE FOOLISH KINGS, the Crazy Gang, show some of their new material.

It will be followed, on May 22, by a comedy on Topicality. Have a Body, starring Bill June, will be presented by Tom Arnold and Brian Rix.

THOSE WERE THE SINGING DAYS!

Former Hylton, Ambrose Vocalist Sam Browne Recalls The 1920's And 1930's

And Introduces—
NEPHEW BARRY BARNETT

REMEMBER SAM BROWNE? For a couple of decades he, with his melodious, ball-bearing-smooth singing, and spruce appearance, was a regular member of our pop vocal aristocracy.

Jack Hylton and Ambrose—those are the two big names with which Sam was mainly associated.

Hylton (now, of course, a high-powered impresario), was leader in the Queens Koff Orchestra when Sam sang with it as far back as 1921.

That was for just a short spell. Ten years went by. Then, one night when Sam was in cabaret at Les Ambassadeurs, in Mayfair, Hylton came up after he'd finished singing, said (in effect), "Where have you been hiding yourself all this time?" Sam (who hadn't) grinned.

Hylton (who, by the way, isn't a man to waste words) said, "How about joining my band?"

HIS FIRST DECCA SEND VOCALIST DISCS TO U.S.A.

THAT was something Hylton did by then was one of the usual antics of the day. Also, in 1928, he did never send a vocal disc to the U.S.A.

He recalls how he made his bow with the band at the old Holborn Empire without rehearsal. Among other things, he sang "O! Man River"—without a microphone.

"Before mike came in, Sam, did you ever use a microphone?" we asked him.

"I did. What's more, I pioneered a transparent one, so people could see the singer's face."

After five years with Hylton, Sam went to the Bert Ambrose orchestra. Its signature tune, "When Day Is Done," Sam recalls the first time he sang it. When Ambrose switched to music, they did it again. At intervals, Sam took time out from the Ambrose Band to do a variety duet with croonette Etta Cordale. Two songs they made famous: "No, No, A Thousand Times No" and "Home, James, And Don't Spare The Horses."

The scene in the RECORD MIRROR office as Dick Tatham studies one of the old-time numbers made famous by SAM BROWNE (see centre). The young gentleman on the right is BARRY BARNETT, who, says Sam, "has got it in him to make a bigger name than ever. I did." And every thing points to Sam's prediction bearing fruit—all in good time. Barry's first disc referred to in Tatham's article, is packed with promise.

We don't want to make it. I don't want Barry to be just a five-minute wonder."

What's Barry's voice like? You may hear him on an HMV disc out now—"Back O' Love" (All I Have To Do Is Dream). IF BARRY DOES AS WELL AS SAM DID, HELL DO BINE. And Sam sure thinks he will.

DICK TATHAM.



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"SIMPLY HEAVENLY"

A FULL REPORT, PLUS EXCLUSIVE PICTURES, OF ALL THE NEW ALL-COLOURED MUSICAL PLAY AT THE DIGITAL STRAND, LONDON. WILL APPEAR IN NEXT WEEK'S EDITION OF THE RECORD MIRROR.

H. DAWSON BOOKED BY FRANCES COHEN

PRODUCER, Manager, Actor and Composer, 21-year-old Harry Dawson announces his engagement to pretty 23-year-old fashion-model Frances Cohen, both of Stamford Hill, London, N. Wedding bells will probably ring some time in September.

Meanwhile Harry is building high hopes on a new musical show he has just staged and written, "Fair Sade" is the title he's given it.

Several well-known Jewish comedians have been booked for the show which will be spoken in English and Yiddish. Harry informs us, it is due in the West End in the middle of June.

LOTS OF WORK FOR DANNY BOY

CVSRY singer Danny Purches has been signed for a guest appearance on June 4 in "Paisley Party." In this TV programme, which is parodied "Live on the Air," he will sing his cotnamia latest recording, "The Sun Shined For You."

On May 24, and for the week commencing May 26, Danny will be in English and Welsh. Harry informs us, it is due in the West End in the middle of June.

"It's Just what I've been needing," says Danny (who has had a load of work I've had to do).

A NEW HEAST BY FEATS'



TYPICAL FEATS'

FATS DOMINO
"Sick And Tired"
"No, No"
(LONDON HLP 8628)

A VERY JAZZY, fast R and R number, with a driving repetitive rhythm, on which Fats demonstrates the fact that he is "Sick and Tired" of doing all the work, while his "opposite number" does nothing but laze in bed. Flip side is almost a follow-up for the now now uncomprehending, but decides "No No!" A slower tempo R and R tune this time, when the jangling piano and the earthy sax are more to the fore. A fast forerunner of R and R and gets him, though whether either of these sides is good enough to get him back into the charts is, in my opinion, debatable.

JONES BOY O.K.

JACK JONES
"A Very Precious Love"
"Who's The User"
(CAPTIVA CL 4871)

A high standards to live up to. In 20-year-old Jack Jones, for he is the son of famous singer Alton Jones and actress Irene Hervey. On his first disc he proves a lot of dad's magic has been passed on. He opens with "A Very Precious Love", from the film "Marjorie Morningstar", shortly to be premiered in the West End. A very tuneful love song, giving ample opportunity to his versatile voice, reminiscent to my ears to that of Sammy Davis, whose new disc is also reviewed today. On the other side, "What's The Use" a bright catchy little tune composed by Steve Allen, features what is today a little-used instrument, the ukelele. This, together with chorus and good orchestration, gives Jack the chance to show he is a newcomer of promise.

ZIPPY, CATCHY

GEROME COURTLAND
with **KEVIN CORCORAN**
"Old Yeller"
"How Much Is That Doggie In The Window?"
(Nixa 7N 15145)

IN THE TRADITION of last year's "Old Yeller Gold" comes a new Disney theme song "Old Yeller" the story of a dog, has the same zip and catchy approach, in this treatment by Jerome Courtland with Kevin Corcoran.

LISTEN TO A NEW STAR

PAUL BEATTIE

Singing

WANDERLUST

PARLOPHONE R429

DASH MUSIC CO. LTD., 27 NEWBURY STREET, W.1. M.5508 7475

TUNEFUL TONI

TONI ARDEN
"All At Once"
"Padre"
(BRUNSWICK 05745)

AFTER LISTENING to so many R and R vocals, it is refreshing to hear the sounds made by Miss Toni Arden.

Refreshing, because "All At Once" is a smooth, sentimental ballad sung without gimmicks by a person who knows how to use her voice. Toni has a good range, as this record shows and is pleasing to the ear. She is aided by a good arrangement, nice lyrics and chiasm and orchestra conducted by Jack Patis.

"Padre" may well offend many in using a religious motif in dealing with an emotional problem. With an of organ and good choir work, later joined by full orchestra, the overall note is soft and hymn-like, the lyrics not



GOOD WORK-OUT

HUEY "PIANO" SMITH
"Don't Be Just Know It"
"How Much Is That Doggie In The Window"
(COLUMBIA DB 4138)

"HIGH LOUD PRESSURE" is a very good work-out. It is a heavy R and R with sax and the drum section working overtime.

Lyrics are simple and repetitive, the chorus only interjecting "Oh, yes!"

On "Don't You Just Know It" the beat is pronounced, though this time there is a calypso treatment. Again the lyrics are simple, consisting mainly of staccato laughter from the leader repeated by other groups. Good for a laugh!

In The Groove

DICKE DELANEY was 34 on Thursday (21) He, and Valerie, his wife, celebrated with a 2-day visit to Paris.

On Friday, 23rd, the band will be at the Savoy Ballroom, Soho, followed by a three days engagement at St. George's, Hill, Gurnsey, commencing on Saturday.

THAT FAMOUS family of radio and television - "The Lawrence" has strong representation in the "Pop" record parade with the attraction of "Red Wax The Moon" and "Ring On A Ribbon," by Barbara Lydon. It is a commitment directed by Eric Robb, Barbara is on contract. D.H. 4157

THE THEME from Channel Nine's TV "The Ark About Melandriano," composed by Eric Spear, entitled "The Strongman" - has been put on record by the Hoffites, a group of musicians who have taken part in the school TV broadcasts. "Hoffies" It's the Greek for "Spearmen." Backing is "Fred As A Peacock" also an Eric Spear composition from "Times Out For Peaky," another popular commercial TV show (radio-come: R. 4476)

MIKE AND BERNIE VINTERS continue their merry romp this week at the Empire, Sunderland, return to town the following week at Finsbury Park Empire.

JOHNNY ("Swingin' Shepherd J. Blue") Pate comes up with yet another "swinger" in "Fifty One and a Minkette" (parc: par: R. 4477) - H.M.V. Group One do a fine job on their attractive "Channon D'Amore" disc (POP. 492) - From across the Atlantic comes Huey (Piano) Smith and Valerie with "Don't You Just Know It" and "High Loud Pressure" (COLUMBIA, D.B. 4138).

SPOTLIGHT ON



MARVIN RAINWATER
with a great follow-up to
'WHOLE LOTTA WOMAN'
I DIG YOU BABY

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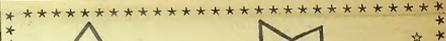
WE CONGRATULATE the Decca Record Company on their latest enterprise - which this time is something in the nature of a journalistic effort. They have brought out a monthly 12-page magazine-atlanteque dealing with pressing issues of contemporary Long Players and E.P.s. Printed on first-class white art paper, each of the 12 pages gives information concerning recordings, artists, composers, and covers every sphere of music, symphony concerts, opera, jazz, pop. Name of the journal is called simply RECORDS, and contains a copy, reproduction of the sleeves for the L.P., in full colour; make it a handsome souvenir and in the justification, there is a wonderful and striking colour portrait of Arturo Toscanini. We predict a popular success for this most handsome and welcome publication. There is nothing we on the record witness appreciate more than Good Print, Good Service to record buyers and Good Journalism.

(Copies may be obtained at your local record dealer.)

TELEVISION HIT-BITS

GUESTS on "The Patsy Cline Show" on Wednesday, June 4, 4.30 p.m. TV are George Shearing, Shirley Boush and Marge and Gower Champion.

THE "I Want To Meet" spot on Studio 5, Monday June 2, will be amply filled by the degraded Head of Chesham School himself, Professor Jimmy Edwards.



THE MONOTONES on LONDON HLP 8625

THE MUDDLARKS on COLUMBIA DB 413

DICKE VALENTINE on DECCA 1119

BARRY BARNETT on POP 487

RUBY MURRAY on COLUMBIA D.B. 4108

JIMMY JAKES on FONTANA H 131

FRANCIS, DAY & HUNTER, 138 Charing Cross Road, London W.C.2

KEEPING THOSE BELLS RINGING!

IT'S GOOD TO WELCOME brilliant American artist **JULIE WILSON** back to London again—and to the Coliseum, in particular, where in 1951 she scored such a hit in "Kiss Me at Druery Lane." "Bells Are Ringing" at the London Coliseum, has been touch and go, but this state of affairs should cast no reflection on the star, Janet Blair, whose place Julie Wilson has taken. *Writes Isidore Green:*



JULIE KNOWS HER LONDON COLISEUM

When I reviewed "Bells Are Ringing" at the opening night on November 14 last, I praised Miss Blair highly. She is a grand trouper, a talented artist, but, as readers will no doubt recall, I Miss Blair could have scored a more pronounced success had "Bells Are Ringing" been presented now in the Coliseum stalls. In America Judy Holiday in that part instead of only to a few can do no wrong. She continues her triumph simply because the theatre in which she is playing in New York is about half the size of the Coliseum and the intimacy of the surroundings helps her Julie Wilson, however knows the Coliseum only too well. She's become accustomed to its space and when she took over Miss Blair's telephone-answering girl (after only 11 days of rehearsal) her warm, "bbling" voice responded to every call with an impact that made itself felt to the very last row of the gallery. Julie, a determined, hard-working, even-willing-to-learn young lady, is making a new sound and creating lots of appeal (apart from the pop) in "Bells Are Ringing" and she may yet save RECORD MIRROR cameraman Douglas Jones (who took Blair's picture after Julie's first take-over night to congratulate and take this excellent picture of her with leading man **GEORGE GAYNES**—R.M. Picture.



THREE OF THE HAPPY HONOURED SINGING GUESTS of the Variety Club Disc Luncheon (see report on opposite page). Left to right—**ANNIE SULLIVAN**, **JOANNIE RAY** and **ALMA COGAN**. R.M. Picture.

Four Years Have Now Gone By Since A 15-Years-Old Girl Wrote To The Editor And Promised Him She'd Make Big Show News

PAULINE DOING?

JUST ABOUT four years ago, **PAULINE LEFFLER** arrived in the "R.M." office. It was from a pre-announced appointment, turning to the Editors and Joan Augustus of show business.

"You haven't heard of me yet," wrote the girl. "But you will. I'll be up there at the top. So here's your chance to get some early news on me."

The Editor was startled. But he admired the girl's confidence, plus her cheek. He decided to use the letter and a picture of the writer.

The girl is **PAULINE SHEPHERD**, now a glamorous fifteen-year-old with the sort of looks that stopped production in our offices the other day. *But how has she fared? How has the Pauline Plan for success been working out?*

And he wrote to her father, Len Shepherd, who looks after Pauline's affairs: "She did remarkably well. Pauline is a great little trouper." And Princess Alexandra has let it be known that Pauline is a favourite singer of hers.

I'd say Pauline is as glamorous as any of our singers. She has very considerable talent. And she is a very sweet girl, entirely un-

PETER JONES TELLS YOU

affected. Which isn't a bad basis on which to build a career.

She's made a rule that she'll have no boy-friends until she is 21. "I was" she confessed, "once in love. But it could never have worked out... he was married."

"However my career comes first—at least until I'm 21."

Well, there it is. That's Pauline Shepherd, a girl with her feet on stardom and a girl who is planning her career all along the way. I'm prepared to bet that she'll make it.

BERT WEEDON'S GUITAR ALBUM

AN excellent album, priced at 3s. 6d. for the two-overswinging army of guitar-players, has been published by Ascherberg, Hogwood and Cow, Ltd., of 16 Motcomber Street, London, W.6.

It's called "Bert Weedon's Rock, Skiffle and Blues Album" with second guitar parts, and bass and piano sides.

Containing the music of "Guitar Blues," "Frankie's Johnny," "Railroad Blues," "When The Saints Go Marching In," and "Rocking the Strings" the album is "graded" by Weedon "in order of difficulty" and the author claims that, in fact, none will prove really difficult to the average beginner as he has arranged them in a manner which should take no time at all to follow.

RECORD CHIEFS GET TOGETHER



THE VARIETY CLUB LUNCHEON at the Dorchester Hotel last week was a get-together not only of the record stars but launching their Big Chiefs who are responsible for will forever prevail in the record business. Here is a genuine major concertina meet on these occasions. Our cameraman got this shot of members of two of the brightest recon-sounding sets in the luncheon-room. Left to right: **MR. E. R. LEWIS**, **WOOD**, Chairman of Electric and Musical Industries Ltd., and **MR. C. H. THOMAS**, Managing Director of E.M.I. Ltd. R.M. Picture.

WHAT SHE'S DONE UP TO NOW

Just fine, I'd say. Here's the record: Her first TV in "Quite Contrary" came up before she was 15. Since then she's been in all the big shows—"Six Five," "Tonight," "Show Band Parade," "Oh! The Record" etc.—at least until I'm 21."

She was, in fact, the first solo artiste to appear on TV's "Saturday Day Spectacular."

Her first record was made for Nixa just before her 15th birthday—she made four more on that label, plus one for Columbia last November.

And, running parallel with her singing, has been a modelling career. Ever since I showed her picture to a woman's page editor, she's been very much in demand as a fashion model—and she has also appeared in many commercials.

And to fill in the odd moments, Pauline writes a weekly page in a girl's paper, offering advice to the youngsters on fashion and make-up.

AND WHAT SHE HOPES TO DO IN THE FUTURE

THE FUTURE? She stars a new television series with Roy Ward Dickson on June 20. Not as a singer, as a hostess. In other words, singing solo. Pauline's looks and personality are lauded her present part.

She's without a record label at present but is negotiating one right now.

Then she'd like to take a part in a new Fortuna Film production, starting on June 10. She has a "Mid-Day Music Hall" lined up for July, also a commercial advertising magazine feature.

Pauline told me: "The plan is going all right. I'm ready and willing to tackle anything which will help make me an all-round artiste. Singing is my main interest, but I want to become more than just another vocalist."

Pauline played a week's variety at the Metropolitan, Edgware Road, London, this year—but can't take weeks out of London because of her modelling commitments.

The difficult years are over now," she said. "They were the times when all teenagers don't quite fit into the show business pattern. You're either too young or too old. So I'm glad I had a chance of establishing myself," she adds, "before I became a top-lazy-style singer. Naturally, I'd like to sing at home, but that doesn't mean she plans to copy anyone else."

WITH THE HEATH BAND IN GERMANY

But she has this to look her confidence. Ted Heath is to take her to Germany for a couple of concerts with his band.

Records for Servers are in the Guests of Honour

Variety Club Presents One Of Its Most Successful—And Loveliest—Luncheons

They were the guests of the Variety Club of Great Britain, that great charitable organisation which has raised hundreds of thousands of pounds for deserving causes no matter what the colour or creed.

The Variety Club was, for the second successive year, expressing gratitude to the stars of the successes on many money-raising charity events sponsored by the Club and it was the Club's way of saying "Thank you."

And apart from the stars who made the records, the Variety Club also invited those who produced them and in the course of the introductions during the dinner King for the Day George Eirik received a most interesting piece of news.

EIGHT GUESTS... and the assembly, quite frankly, didn't expect any of them to make speeches—what they expected (and it was understandable why they expected it) was an outburst of song!

Naturally. For the Guests of Honour were leading personalities in the great world of records and each of the guests were famous for their contributions to the RECORD MIRROR'S Top Twenty.

TOP VARIETY DISC FOR THE FUNDS... WITH US TO-DAY we have the great talents of Jessica Henshall, E. F. Lockwood and C. H. Thomas, L.E.M., the great tenor, the beautiful Nikaia, Mr. Morris Levy, the Oriole and Mr. N. Marston, of Philips. All these gentlemen have unanimously agreed to continue their efforts and produce a 12 in. long playing record called "Hall Variety."

Every penny of the proceeds will go to the charities named by the Variety Club. George requested every one of those named to stand up and "take a bow" and when they did, a spontaneous round of applause broke out.

Another big cheer went to Mr. Tom Marks—vice-president of the Photographers Association—presided over the success of a £100,000, the magnificent result of a £100,000 week of dancing throughout Great Britain set aside for the takings for the Variety Club.

Mark explained that when the first £1,000 of money which he had raised every year towards the special fund of £200,000 (raised on building an annex to Colindale here with a bed in the plant with the name P.O.A.)

AND NOW THEY BREAK INTO SONG

I WILL NOW reveal the identities of the eight guests of honour (as if you hadn't seen the back of the records) in the order of their introduction—and appearance—at the luncheon.

Alida George Eirik had come a big thrill about Tommy. Strick had been asked to attend because of the fact that—there was no trammol enough to get any last management in.

—RUSS HAMILTON was the first to stand up and thank and then, of course, he burst into song with Sydney Jozens at the piano. And, of course, the words of the song were "We Will Make Love" (during which our record boys, Morris Levy, looked on and

Tributes To Carreras, Jones

CLOWING TRIBUTES were paid by Chief Barker Sir Tom O'Brien, M.P., to JIM CARRERAS as former Chief Barker) and Press Guy DAVID JONES on their magnificent work and outstanding achievements in making the recent Variety Club Conventions in London such a resounding success. "These men did wonders," said Sir Tom. "The Convention music history, will be remembered always as one of the Variety Club's greatest attainments."

GREAT GALA 'EMPIRE' FILM PREMIERE

M-G-M'S eagerly-awaited epizotized production Raintree County starring Montgomery Clift, Elizabeth Taylor, Eva Marie Saint and Nigel Patrick, with a cast of thousands, is to have a gala British premiere at the Empire Theatre, Leicester Square, London, on Monday, June 2. Here are the details: M-G-M sent me:

The premiere is planned at a glittering occasion. Eighty-nine personalities from politics and the international business world will be joined by many of the most famous names in entertainment. Members of the general public will also be able to share in the excitement, many seats for



IT HINTS AT BIG TV 'IDEA'

TOMMY TRINDER'S big Bentley with an index-play TTI almost collided with my humble Californian-Miss as he was coming out of one of the turnings off Kilburn High Road, London, N.W., last Saturday morning. Both of us automatically shouted "Hi! Look where you're going!" but as we recognised each other, we both pulled up without applying my temper on the brakes and made our way out of our respective cars to tick each other off nicely.

Tommy had just come from one of his "shop-orcans" — Kilburn High Road was a seething mass of people and he kept them entertained for forty two hours on end. It's impossible to repeat the minutiae. TTI: We stood there as the pavement and in a few moments scores of children were clamouring round the camera, many asking for autographs, lots just looking up and admiring him in awe. Howard Cassidy couldn't have been more delirious. Someones cinema windows and sweeping the street shouldered across to him. He shook back, wisecracking as only Tommy can, in between signing autographs, going to the kids, yelling to the housewives and nodding graciously to passers by. Tommy managed also to give me a hint about a "big new thing" he was working out for television.

"Nothing's so far from publication yet," he smiled knowingly, "but I think it's a brilliant idea. TTI will be one of the most startling and novel ideas I've ever thought of in my life. It'll be working out the idea at the time. I'll be playing in Southsea during the summer season. I'm hoping this idea comes into force about September. You're not a newspaperman? I'm giving the hint to..."

Tommy's face lit up as he said his exit to all and sundry and whizzed away in his Bentley TTI. TTI:

'DENIS' MOBBED EVEN IN ST. IVES

HOPING TO ENJOY a few days relaxa-tion before an annual of T.I. and recording engagements, DENIS O'FIS, looked up at the hotel in which

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the AMERICAN FLAVOUR you'll favour

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BROCHURE: HOW YOU MAY HELP CANCER FUND

To the Editor, The Record

Sir—We have been most pleased to see in the second issue of May 17 the greatest you generously give to the Sorely Programme was indicated for our Charity Performance of "My Fair Lady." It has occurred to me that some of your readers might like to have a copy of the programme as an annual supply is available, we will gladly send a copy in return for a minimal donation of five shillings or more. We would indeed be pleased to you if you could encourage your readers to help us in this way and ask them to write to me at the Appeal Office, 47 Leicester Lane, Finsbury, W.C.2. — GEORGE CHARRERNS, Organiser, Imperial Cancer Research Fund, Lincoln's Inn Fields, London, W.C.2.

I stayed for my fortnight's stay in the "Empire" and the Podu Oiva in lovely St. Ives, Cornwall.

Your lady thought Denis would have got away from it all in Cornwall, "Empire" and at this unholiday time of the year. He was recognized wherever he went and he was followed over by footyotch he took along lots of money. By the end of each day he'd been through a thorough mobbing. The Podu Oiva masters Miss Mason and Mrs. Collier of the Empire, keeping control of autograph-hunters that they were in the hood itself.

PAT BOONE THANKS THE RM

A LETTER from Pat Boone, as the great singer's manager performing on stage, has been received from the RECORD MIRROR.

"I'm so much for the kind articles and excellent treatment you have given me in the past years of my own excellent performing career. I know, do you want to know how much they have added to my life? Well, I can't tell you. I've been to England. I look forward to my visit to the States. I look forward to hearing from you."

JIM WOLFE'S 'NEW HOUSE' FROM 'PULLING THE CUSTOMERS' IN TO PULLING PINTS

It was the future garage of one of the most popular music acts in the world, patron at the Brighton Hippodrome — smart, dapper Jim Wolfe.

At the end of many months, after a life-time in show business—he was once manager of the famous demolished Soul Opera House in Kingsway, London—Jim became the master of a quaint 12th century pub named "The Green Man Arms" in the village of Arday, near to the town of Wiltshire.

Jim told me that he always has had considerable success in "pulling pints" — "when we've been shut-out at the Hip." We've gone to the bar counter and served my patrons.

Sure TTI misses the Hippodrome and the many patrons and artists who, because of the success of his record, had come to him as "The Green Man Arms."

ABSOLUTELY FREE WITH THE RECORD MIRROR! DONNIE DOREFF SASH AND EAR PLATING WITH 22 CARAT GOLD. SPECIAL OFFER! DONNIE DOREFF REALLY BUILT UP HIS REPUTATION BY HIS SPECIAL FIVE PART GUITAR METHOD. SEE P. 6. G. CASI PRICES. Hardly possible to compare. Includes 100% satisfaction guarantee. Absolutely no deposit—pay in 10 days. Free trial—post 7 days free trial—payment of 6/11. W. Nichols, tr.

HEADQUARTER and GENERAL SUPPLIES LTD.

★ GUIDE TO THE STARS



THE KAYE SISTERS
 Fan Club Secretary: Miss Paul Pennington, 11, Weston Road, Hemm, N.B.



BERYL REID
 From: DEREK GLYNN
 Temple Bar 324
 Director: BERNARD DUFFIN
 Director: ROBERT LUFF
 18 Mansard, London, W.1
 Tel: REG. 1079



DOROTHY SQUIRES
 Director: BERNARD DUFFIN
 Director: ROBERT LUFF
 18 Mansard, London, W.1
 Whitehall 993



ALMA COGAN
 c/o Sydney Gray, 215 Regent St., W.
 Tel: REG. 5821



TOMMY COOPER
 Sole Director: GUY FERRIS
 SLOane 6431



JIMMY WHEELER
 Director: Billy Marsh, (Bernard Dalton Agency)



COLIN GRAINGER
FAN CLUB
 Full details from: LITTLE AND WATKINS, 17, Fern Square, Sunderland.



BONNIE RONALD
COLUMBIA RECORDS
 Director: PAUL BARKIN, Partners Agency, Tel: Regent 5347



NANCY WHISKEY
 "The Queen of Soul"
 Sole Representative: SONNY ZAHM, Foster's Agency



AUDREY JEARNS
 Director: KEITH DEVON, Bernard Dalton Agency Ltd., Morley House, 17, Piccadilly, W.1, Whitehall 9901



DON PETERS
 Director: GUY FERRIS, GERRARD 9552



Barry Adams
 The Dynamic Guitarist & Vocalist
 P.A. — Park Farm House, Westbury, Wiltshire, Wiltshire 647



LARRY PAGE
COLUMBIA RECORDS
 Fan Club Sec: George Chambers, 14, Bridge Road, Hayes, Middle.



SKATING DEXTERS
 Available for: CABARET, GALAS, VARIETY,
 P.A., 347, Upper Street, London, N.1.
 Telephone 7346.



RUBY MURRAY
 Director: KEITH DEVON, Bernard Dalton Agency Ltd., Morley House, 17, Piccadilly, W.1, Whitehall 9901



DON FOX
 Discs Records Director: BILLY MARSH, Bernard Dalton Agency Ltd., Fan Club Secretary: GUY FERRIS, 18, Stow Hill, London, N.16.



BILLY WHITTAKER & LAW
 "In Close Tunes"
 P.A., 24 Whitlock Green, Blackburn, Lancs. S.4.3.
 (051. 3547)
 VACANT: SPINNEY SEASON
 No Sale Agent



THE SENSATIONAL SHERMANS
 Team: JOHNNIE RISCOE, Private Room, BRISTON 292



TERRY WAYNE
 Manager: Bill Sawyer
 Sole Dir.: See Sawyer Agency
 1, Col. Temple Bar 0422



JOAN REGAN
 Available for: North Devon, Bernard Dalton Agency Ltd., 17, Piccadilly, W.1, Whitehall 9901



FRANK CHARLES
 "The Stars"
 "His Stars"
 Gilbert Harding, 23 Cypress Grove, Hammersmith, W.6.
 Telephone 3890



THE IDEAL FOUR
 Vocal, Instrumental, Comedy
 Director: Cecil Beahan Agency, Temple Bar 8393/4



DICKIE SWEENEY
 Director: Partners Agency
 Personal Manager: Bernard Dalton



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 IDEAL FOR CABARETS AND ALL FUNCTIONS
 Glamour Girls—Beautifully Dressed
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PENNY NICHOLLS
 Director: WILL COLLINS, 43 Chiswick Road, LONDON, W.C.2
 (TEM 7255)



DESMOND LANE
 Discs—Recording Star
 Personal Manager: J. TAYLOR, Will Collins, 43, Chiswick Rd., W.C.2
 Temple Bar 7255



DES O'CONNOR
COLUMBIA RECORDS
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BISHOP SISTERS
 (Glam and Dix)
 Glamour & Harmony
 Director: RA. TABBIE ROAD, WESTFIELD, CHISLEHURST, BRISTON, Tel. Bristol 628549



THE HEDLEY WARD TRIO
 Dir.: Norman Murray
 Foster's Agency
 REG. 5187



DOROTHY MANNO
 Xylo-And-Vibro
 P.A., 322a London Rd., Crystal, Surrey
 CR04J
 1522-3641



KENNETH EARLE
MALCOLM VAUGHAN
 Dir.: DENNIS SELINGER
 LEWY & LESLIE GRAVES
 REGENT 5231



MIKE & BERNIE WINTERS
 Personal Manager: Evelyn Taylor, Will Collins agency
 C. Chancery, 150b, Regent Court, Curzon Road, N.W.1.
 Temple Bar 7155



HARRY BENET
 THE YENTERTAINER
 P.A.: Mr. C. Green Hill, London, W.2.
 PAO-Regent 622



KEN WILSON
 ON TOUR
 Director: Cyril Gibbins, Temple Bar 7155



THE SOUTHLANDERS
 DIRECTION: FOSTERS AGENCY
 Personal Manager: SONNY ZAHM — KAVANAGH DIRECTIONS LTD.
 SOUTHLANDERS FAN CLUB: Miss T. Beaudry, 12, Bright Street, Histon, Cambridgeshire.



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 Director: CECIL BRANHAM AGENCY, TEMPLE BAR 8393/4.



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 Ideal for Cabaret
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TRIO ROCHELLE
 3 SMART GIRLS IN MODERN DANCE
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 Tel. W.1.



Chas. McDevitt Skiffle Group
 WITH SHIRLEY DOUGLAS
 Director: BILL VALEY, 6, DENMARK STREET, LONDON, W.C.2
 Fan Club Secretary: MISS CHRISTINE ADDY, 103, 101E, THE 7932



THE PRINCE SISTERS
 27, Chiswick Rd., N.W.5
 GUY, 4111
 Fan Club: Mr. Derek Day (President) 27, Oxonia Street, Hammersmith, W.6



JOHNNY DALLAS
 Temple Bar 881 - 879



Sonny Stewart
 with Rhythm Accompaniment
 Philips Recording Artists
 All directed: Miss Brenda New, 20 Regent Road, London, S.W.2.
 Fan Club: Miss Joan Greenwood, 44, Stow Hill, Westbury, Wiltshire, Cumberland.



THE 5 DALLAS BOYS
 LATEST COLUMBIA RECORDINGS
 "26 MILES" (Santa Catalina)
 "SAIL ALONG SILVERY MOON"
 Director: RICHARDS & MARKS LTD., SUITE 34, 140 PARK LANE, W.1, MAY 8233



Sonny Stewart
 with Rhythm Accompaniment
 Philips Recording Artists
 All directed: Miss Brenda New, 20 Regent Road, London, S.W.2.
 Fan Club: Miss Joan Greenwood, 44, Stow Hill, Westbury, Wiltshire, Cumberland.

And Now I Meet... The Man Who Made...

THE GREAT HERBERT

AND LEARN HIS FILM SECRETS

ABOUT 20 YEARS AGO, when I first saw a film called "The Great Victor Herbert," I didn't realise that sooner or later I was destined to meet just about everyone connected with it.

The stars showed up in London. First there was Allan Jones who came to play the South Pacific...

Occasion for the cocktail session with "Andy" and his indispensable wife, Virginia Lively Stone...

WIFE EDITS ARRANGES THE FILM SCORING Some advice his methods couldn't be used by the industry as a whole...

What are some of the musical scoring? "I asked."

"Well, besides the weather, there's always the bloke who's determined to show his lavers right next door to the town on which you offer him 50, 100, 500 dollars...

"The most suspense episode in Britain was "Julie," starring Doris Day. One of the best remembered would be the Bill Williamson-Horse starting ring "Stormy Weather"...

"Well, believe it or not, we're trying to get MGM to buy us an ocean liner. We have in mind a British 22,000 tonner called the "Eleanora"...

"I'll bet those Strokes have four hell of a good times. Andy and Virginia Lively couldn't really be described as a pair of jokers...

SO YOU WANT TO BE A COMO FAN? LOTS of letters in from Perry Comos fans in Britain who want to join a Como fan club...

BALENE, The Perry Como Fan Club, 1270 Sixth Avenue, New York City, N.Y. 10020.

MARY MARTIN'S SONG OF PRAISE OPENING of the new Alfred Lunt - Lynn Fontanne Theatre with twelve first-nighters...

BRITAIN was represented on Arthur Godfrey's program "Tonight Show" which ran this week when a certain Perry Appleyard was introduced by a friend named Seven Oaks...

HAROLD PENDLETON BOOKING JAZZ STARS LONDONERS TOOK TO THE TOWN in jazz to book stars for the Midway Jazz Quartet and Dave Brubeck, Jack Teagarden and Earl Hines...

KISS ME KATE A 2-HOUR EXTRAVAGANZA FOR THE COMING SEASON... GOTTA get this one in...

FUNNY how the funny youngsters are pulling out odds to take the Top rate...

THE MUSIC SHOP 64 SHEEP STREET, NORTHAMPTON

BROADWAY Reflected By WALLY MARY MARTIN PETERSON

MIRROR

NEW YORK OFFICE: APT. 22, 221, EAST 86th ST., NEW YORK CITY, 28, NEW YORK, U.S.A.

GET READY FOR A SPATE OF OUTER SPACE... MORE than a few jokers that Boston grand jury CALLED "THE PURPLE HEAVEN"...

FEMALES ARE NOW 'TOPPING' FUNNY how the funny youngsters are pulling out odds to take the Top rate...

SUNDAY NIGHTS TOO FOR HEDLEY WARD 3 The Hedley Ward Trio, booked for the Regal, Great Yarmouth...

FIRST BATCH OF BRITAIN'S TOP TEN SELLING RECORDS

(LATEST LISTS, TOP TEN, FIRST FIVE L.P.s - PAGES 30 AND 31)

- 49 EASTOVER, BRIDGWATER 1. Who's Sorry Now... 2. Wonderful Time Up There... 3. We're My Ring... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

- PAULS, 11 CAMBRIDGE HEATH ROAD 1. Who's Sorry Now... 2. Wonderful Time Up There... 3. We're My Ring... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

- THE MUSIC SHOP, 64 SHEEP STREET, NORTHAMPTON 1. Who's Sorry Now... 2. Wonderful Time Up There... 3. We're My Ring... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

- BENJAMINS, KINGSTON-ON-THAMES 1. Tom Hark Back and His Zig Zag Line... 2. We're My Ring... 3. Wonderful Time Up There... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

"THE RECORD MIRROR" IS THE ONLY MUSICAL PAPER IN THE COUNTRY TO PUBLISH THE NAMES OF THE DEALERS WITH THE LATTER'S OWN COMPILED BEST-SELLING LISTS IN FULL...

- T. PARTON, 318A AUM ROCK ROAD, W11 BAKER STREET, LONDON W.1 1. Who's Sorry Now... 2. Wonderful Time Up There... 3. We're My Ring... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

- SONIC STUDIOS LTD., 327 GEORGE ST., WEYMOUTH 1. Who's Sorry Now... 2. Wonderful Time Up There... 3. We're My Ring... 4. I'm Back With You... 5. Tulip from Amsterdam... 6. I'm Back With You... 7. I'm Back With You... 8. I'm Back With You... 9. I'm Back With You... 10. I'm Back With You...

DEALERS ARE INVITED TO FORWARD THEIR TOP TEN RETURNS TO THE "RECORD MIRROR" ALL SUCH RETURNS MUST BE MADE ON THE OFFICIAL HEADED NOTE-PAPER OF THE DEALER AND SIGNED BY THE PROPRIETOR OR MANAGER...

THE RECORD SHOP, 5 EAST STREET, SOUTHAMPTON

RECORD MIRROR SPOTLIGHT ON

● KEWPIE DOLL Frankie Vaughan (Philips)

WHAM! WHAT AN IMPACT FRANKIE HAS MADE WITH THE ABOVE DISC. THE LAST TIME IT GOT FROM NOWHERE TO NO. 9. Perry Como is, of course, on the same song for RCA, and both discs were recorded within Top Twenty lists. Last week, the American west wind, which blew in it, No. 17 with Frankie replaced. But knowing the wily Vaughan gambler, and knowing she was available to follow to "We're Not Alone", "Kisses Sweeter Than Wine" and "Money In The Bank", Frank...

We still think it will be a neck-and-neck race but it can't hurt to bet Perry has a worthy successor to "Magic Moment", and Frankie an available follow-up to "We're Not Alone", "Kisses Sweeter Than Wine" and "Money In The Bank", Frank...

ONES TO WATCH

- TWILIGHT TIME The Platters (Mercury)
- CLAUDETTE ALL I DO DREAM Eerily Bros (London)

THOUGH THE PLATTERS HAVE HAD A STRING OF DISCS WHICH HAVE GONE DOWN INCREDIBLY, IT'S A LONG TIME SINCE THEY HAD A REAL TOP SELLER OF THE DIMENSION OF "I'M A PRAYER", "TWILIGHT" SHOULD BRING THEM BACK TO THE CHARTS.

The song is put over with undeniable pep and punch and early sales signs are favorable.

Eerily Brothers have, on the contrary, no leeway to make up, for their "Bye, Bye, Blue Bird", is, of course, a recent hit. About equaling some of the best of the current, and appearing convincing in early hits would suggest the fans will be going for it in a big way.

L. P. Commentary

IT'S THERE AGAIN! The "Fair Lady" longplay leads the chart for the third successive week. In fact, it has more or less there again, for the only change from last week's position is that it has moved from the "Krup and F" and "Duke Wore Jeans" which positions on 2 and 4, again, from all signs in The Five are soundtracks. It goes just outside the chart, we find at last a British LP other than Tommy Stacey's. Being first there, there's plenty of custom for volume two of "Chris Barber" (Nipper).

"Pitman Game" (Philips) is still selling comfortably, though the "Oklahoma" soundtrack (Capitol) has slipped a bit. That same Sinatra is still raking in the LP sales. "This Is Sinatra" ("Swing of Love" and "Swingin' Airmail" (all Capitol) were well up among those challenging for entry into the chart.

Last week we mentioned Ella Fitzgerald's "Like Someone In Love" (N.M.V.). Lady Land's "Make Love To Me" (Decca). This week they made slightly less progress than was expected, but they're still selling satisfactorily, and should continue to top recording.

As referring to the big sales of the "Fair Lady" (Philips) L.P., Mr. Johnny France was quoted as saying that he had explained the position. Mr. France said that in this white sales are certainly very high, but there is no problem in securing sales with the demand. All orders are being executed on time, there is no problem in deliveries to dealers who need have no fear in placing orders.

PURPLEPEOPLEATER

A. R. TRIPLE 14 PICCADILLY PARK ROAD, LONDON, SE15

1. Who's Sorry Now
2. Tom Hank Ellis and His Zig Zag Jive Flutes
3. Weary My Ring
4. Kisses Sweeter Than Wine
5. Lollipop
6. Weary My Ring
7. Grand Castle Drum
8. Wonderful Time Up There
9. Crazy Leg
10. On the Street Where You Live

AMERICA'S No. 4 HIT BALLAD

FOR YOU AND ME

TWO GREAT RECORDS

JIMMY LLOYD ED TOWNSEND

(PHILIPS) (CAPITOL)

PETER MAURICE MUSIC CO. LTD. 21 Denmark Street, W.C.2. TEM. 3856

- ### BEBERWILLO STORES, 67/69 TOWER BRIDGE ROAD, S.E.1
1. Weary My Ring
 2. Who's Sorry Now
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### SERGE'S DISC BAR, 12 BERARD STREET, RUSSELL SQUARE, W.C.1
1. Tom Hank Ellis and His Zig Zag Jive Flutes
 2. Weary My Ring
 3. Wonderful Time Up There
 4. Wonderful Time Up There
 5. Weary My Ring
 6. On the Street Where You Live
 7. Tootsie
 8. Grand Castle Drum
 9. Honey Marmalade
 10. Claddagh

- ### P. RHODES & SON, 19-21 HIGH PARK ST., ST. HELENS
1. Weary My Ring
 2. Who's Sorry Now
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### GALLOWGATE RECORD SHOP, 21 GALLOWGATE, GLASGOW
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### ROLO FOR RECORDS, 308 LEA BRIDGE ROAD, LONDON, E.10
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### 12 CALLEN PARADE, GREEN LANE, RECONITRE
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### 207 HOLLOWAY ROAD, N.7
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### 7 COWADDEN ST., GLASGOW, G.2
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### MELODY MAKER, 11 & 17 BEDFORD ROAD, LONDON, W.1
1. Weary My Ring
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### 2 NEW STREET, OSWESTRY, MANCHESTER
1. Wonderful Time Up There
 2. Grand Castle Drum
 3. Weary My Ring
 4. Wonderful Time Up There
 5. Weary My Ring
 6. Wonderful Time Up There
 7. Weary My Ring
 8. Wonderful Time Up There
 9. Wonderful Time Up There
 10. Wonderful Time Up There

- ### 94-96 SOUTH RECORDS, 11 & 17 BEDFORD ROAD, LONDON, W.1
1. Who's Sorry Now
 2. Weary My Ring
 3. Stayaway Love
 4. Wonderful Time Up There
 5. Grand Castle Drum
 6. Lollipop
 7. Wonderful Time Up There
 8. On the Street Where You Live
 9. Honey Marmalade
 10. Claddagh

- ### THE RECORD CENTRE, 12 NEW STREET, OSWESTRY, MANCHESTER
1. Wonderful Time Up There
 2. Grand Castle Drum
 3. Weary My Ring
 4. Wonderful Time Up There
 5. Weary My Ring
 6. Wonderful Time Up There
 7. Weary My Ring
 8. Wonderful Time Up There
 9. Wonderful Time Up There
 10. Wonderful Time Up There

- ### FELDMAN'S DEAN STREET, SOHO
1. Weary My Ring
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### THE REGENT RECORD SHOP, 104 REGENT ST., LEAMINGTON SPA
1. Wonderful Time Up There
 2. Grand Castle Drum
 3. Weary My Ring
 4. Wonderful Time Up There
 5. Weary My Ring
 6. Wonderful Time Up There
 7. Weary My Ring
 8. Wonderful Time Up There
 9. Wonderful Time Up There
 10. Wonderful Time Up There

- ### WESTON ROAD, SOUTHDOWN-ON-SEA
1. Weary My Ring
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### ENGINEERING SERVICE COMPANY, 18/20 MARKET STREET, BOLTON
1. Tom Hank Ellis and His Zig Zag Jive Flutes
 2. Weary My Ring
 3. Wonderful Time Up There
 4. Wonderful Time Up There
 5. Weary My Ring
 6. Wonderful Time Up There
 7. Weary My Ring
 8. Wonderful Time Up There
 9. Wonderful Time Up There
 10. Wonderful Time Up There

- ### RECORD RENDEZVOUS, 2 WITHENS LANE, WALLEYS, CHESTER
1. Who's Sorry Now
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### NEM'S LTD., 50 GREAT CHARLOTTE STREET, LIVERPOOL 1
1. Who's Sorry Now
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### ALS RECORDS, 65 CROSS STREET, N.1
1. Who's Sorry Now
 2. Tom Hank Ellis and His Zig Zag Jive Flutes
 3. Weary My Ring
 4. Kisses Sweeter Than Wine
 5. On the Street Where You Live
 6. Wonderful Time Up There
 7. Lollipop
 8. Weary My Ring
 9. Grand Castle Drum
 10. Wonderful Time Up There

- ### 8 NEW ROAD, BOSTON, N.9
1. Wonderful Time Up There
 2. Grand Castle Drum
 3. Weary My Ring
 4. Wonderful Time Up There
 5. Weary My Ring
 6. Wonderful Time Up There
 7. Weary My Ring
 8. Wonderful Time Up There
 9. Wonderful Time Up There
 10. Wonderful Time Up There

TOP RECORD SALES

FIRST AN APOLOGY—TO THAT FASHION-RISING YOUNG BRITISH VOICE OF THE MUDLARKS. LAST WEEK WE SAID THE AMERICAN CHORDETTE HAD THE LEAD OVER THE "WILD LARKS" BUT FIFTH, THE CHORDETTES STILL EIGHTH.

Top ten places are unchanged this week from the Presley, Brans, But a high fourth spot came the Zig Zag Jive Flutes of Miss "Fair Lady". This record disc is having a respectable run.

On the whole, there's very little change in the Top Ten, except for the spectacular entry of Frankie Vaughan see "Spotlight On". This week, the range of announcements is Britain winning an early American lead on its "Fair Lady" hit. On the Street Where You Live, the exact opposite has happened.

A week ago, the Wildfield version (Decca) was well ahead of that by Ella Dorn (Capitol). Stacey, David has risen a place to No. 1, but yet with a striking sales burst, comes into the chart at No. 10.

Other features of the Twenty are the battle between Terry Dene and Michael Phillips ("Stayaway Love"), and the continued ascent of Talking's "Swingin' Shepherd Blues" and Max Bygraves' "Tulips From Amsterdam" ("Hands").

Talking's "Swingin' Shepherd Blues" note the entry of Ella Fitzgerald's version at No. 17, no doubt, also, personal version is having an impact on record sales.

Watch for a surprise on "Witch Doctor" ("Stayaway Love"), and the continued ascent of the highly-touted rendering by David Seaman's "Tulips From Amsterdam" (Nipper). Already Don is showing in the British Best Sellers' list.

Sooner exit: Perry Como's successful "Magic Moments" which last week was No. 10, goes out of the chart.

THIS WEEK'S OUTS AND INS IN COMES

"Kewpie Doll" by Frankie Vaughan (Philips) first nowhere in No. 9.

OUT GOES

"Magic Moments" by Perry Como (RCA) from No. 10 to nowhere.

SIDNEY SCARBOROUGH UNDER THE CITY HILL

1. Who's Sorry Now
2. Weary My Ring
3. Grand Castle Drum
4. Wonderful Time Up There
5. Kisses Sweeter Than Wine
6. On the Street Where You Live
7. Lollipop
8. Weary My Ring
9. Grand Castle Drum
10. Wonderful Time Up There

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

1. It's Too Soon to Know
2. Lollipop
3. Who's Sorry Now
4. Grand Castle Drum
5. Wonderful Time Up There
6. Weary My Ring
7. Magic Moments
8. Wonderful Time Up There
9. Wonderful Time Up There
10. Wonderful Time Up There

ALFRED DITCH & CO. LTD. 64 WENTWORTH STREET, E.1

1. Who's Sorry Now
2. Tom Hank Ellis and His Zig Zag Jive Flutes
3. Weary My Ring
4. Kisses Sweeter Than Wine
5. On the Street Where You Live
6. Wonderful Time Up There
7. Lollipop
8. Weary My Ring
9. Grand Castle Drum
10. Wonderful Time Up There

LEADING LIGHTS 75 CHAPEL MARKET, N.1

1. Who's Sorry Now
2. Tom Hank Ellis and His Zig Zag Jive Flutes
3. Weary My Ring
4. Kisses Sweeter Than Wine
5. On the Street Where You Live
6. Wonderful Time Up There
7. Lollipop
8. Weary My Ring
9. Grand Castle Drum
10. Wonderful Time Up There