

ANNOUNCING A GREAT TIE-UP SEE P. 7

**David
Whitfield**
A MILLION STARS



The
**Record
Mirror**

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WEEKLY: SIXPENCE

Good things happen in 'threes'



**RUSS
CONWAY**

proves it with
'Side Saddle'
'Roulette'
and now

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TEA**

with THE WEE BOY OF BRUSSELS
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The "Caliph Of Catford" Tells All To The Record Mirror

(In Between Tearing Up Our Only L To R Phone Directory)

TOMMY STEELE'S ROCKN' STAGE COME BACK

TIE-UP WITH K & P CONTINUES O.K.

AS IS NOW GENERALLY KNOWN, young Mister Thomas Steele flew to Moscow for three days late last week. As is not so generally known, he visited the Record Mirror offices a few days beforehand to join one of the hourly tea sessions. The tea really got him revved up; in less time than it takes to say Tallahassee Lassie' he was lying flat out on the floor, challenging members of the staff to the forearm pressing game, and beating them what took him on.

Then the Caliph of Catford (formerly the Golden Boy of Bermondsey) looked yours truly in the eye. "Know anything about tearing telephone directories?" asked he.

I said years ago, in Soho, I used to know someone referred to in those parts as "Josie the Strong Girl." She used to rip phone books as if they'd been tag papers. Then she went on the stage doing it, and still is, and her name's Joan Rhodes, and I don't know about the grammar of this sentence, but it fits it pass.

He Rips It . . .

From L To R . . .

"Look, mate - it's dead easy," insisted Mr. Steele. Grabbing hold of the nearest directory (which happened to be L to R) he grunted and "ripped" himself like someone trying to get out of a straight jacket, then . . . the book was duly ripped. A pity it was the only L to R we had.

"Try it, mate," urged T.S. I did. After endless contortions, I succeeded. But it would have been quicker doing it page by page. Mr. Steele finally let rip at every directory in sight and would conceivably have started trying to wrench the door off their hinges had I not urgently diverted him to the subject of his show business future. There was a few seconds' question - "Had been wanting to ask him

QUESTION ONE: "IN VIEW OF YOUR FILM COMMITMENTS, HAVE WE SEEN THE LAST OF YOU AS A STAGE ACT IN THE FORESEEABLE FUTURE?"

QUOTE: "Not by any means. I'm doing my first TV this year on September 22 for ATV, with three more to follow. But, to fit around these, several weeks of one-nighters are being fixed for me. That suits me fine! I like films and TV, but you can't beat a live audience."

QUESTION TWO: "WILL YOU STILL STICK TO ROCK, OR DO YOU THINK IT'S OUTDATED?"

'I'll Throw In A

Ballad Or Two . . .'

QUOTE: "I'll stick to it, as the kids still want it, as they see so much of it on the T.V. screen. So do many grown-ups. Mind you,



Part of Tommy's visit to the RM office is reflected here by these great pictures (two of many taken by our DAVID LOUIS. Tea and biscuits are thoroughly enjoyed by the young star, they seem to have given him the necessary strength to tear that one and only L to R directory we possessed. Dick Tatham shows that nothing matters so long as you tear 'em up (vide Jon Pertwee) whilst editor Lindsay Green seems to approve of all the remarkable goings on. —RM Pictures.

I'll throw in a ballad or two, and crack a few gigs and all that sort. Actually, when I last did variety, I built my act up to over an hour - and that's going to be my aim from now on."

QUESTION THREE: "THIS IS A 6000 DOLLAR QUESTION - OR SOMEWHERE NEAR IT. I DON'T KNOW WHEN YOUR CONTRACT WITH JOHN KENNEDY AND LARRY PARNES COMES TO AN END. MY GUESS IS SOME TIME NEXT YEAR. THE ACTUAL DATE IS ABOUT AS DIFFICULT TO DISCOVER AS BUNNY'S AGE. BUT WHEN

★ VOCAL VIEWS
By
DICK TATHAM

IT DOES FINISH, WILL YOU RESIGN WITH THEM?

QUOTE: "I sure will. We've had a few differences; who doesn't? But they've done a good job as my managers, and if they want to carry on, that's fine by me."

QUESTION FOUR: "YOU HAVE ALREADY HAD DISCS, PLAYS, VARIETY, APPEARED IN PANTOMIME, SCORED ON TV AND SUCCEEDED IN FILMS. ANY OTHER SHOWS OR AMBITIONS?"

QUOTE: "I'm be tickled pink if I could appear in a West End musical; not just for the money, but to satisfy myself. Do you think it would work out?"

I said it probably would - provided a lot of thought went into producing just the right vehicle for him. I said maybe Ernest Bark, who's both written rock songs for Tommy and successful stage musicals, could turn out something suitable. Young Mr. Steele said he reckoned so, too.

As the supply of questions, and those books, and tea had run out, he then escaped.

FOOTNOTE: Early this week John Kennedy, one of Tommy's managers, told the RM he was "delighted" at the prospect of a renewal of their contract. He also revealed that in November (when, incidentally, the latest Steele movie "Tommy the Torador" will have its world premiere) Tommy will go into a film version of the West End stage hit "Touch It Light" with Dave King. (Continued on Page 2)

CHINA TEA



Duke Ellington Wrote Score For His Latest Film

CLASH OF MUSICALS ARE HIS SPECIALTY

I Meet The Man Who Made 'Porgy And Bess'

OTTO PREMINGER, just about the biggest one-man-band of talent in the film industry, dropped off at London (during the Print Dispute) as part of his exploitation tour on behalf of his latest film for Columbia release, "Anatomy Of A Murder".

Just a few hours before he'd been involved in what might have been a catastrophic crash when a plane in which he was travelling was forced to circle an airport for four hours before the pilot could land again.

But the memory of that didn't stop Mr. Preminger orating on the subject of films. I met and talked with him at a reception held at London's lush Dooney Hotel. He talked rapidly, earnestly and honestly. And with the surefire confidence fitting for a man whose successes include "Laura", "Carmen Jones", "The Man With The Golden Arm", "St. Louis" and the ultra-big, ultra-costly, ultra-half-hooded, ultra-musical "Porgy and Bess".

Of "Anatomy Of A Murder", based on the best-seller by Robert Traver, Mr. Preminger has pulled off a coup by persuading Duke Ellington to write the score — the first time Ellington has consented to write music for a film.

THE DUKE APPEARS TOO

It is, I gathered, a pretty sensational score and will be the subject of several upcoming jazz long-plays. In addition, Ellington appears as the leader of a jazz group and is given several lines, to boot.

Preminger talks big about the film industry, has enormous faith in it, believes it can easily compete with television. The New York reviews of "Anatomy Of A Murder" put it near the masterpiece class as a thriller.

It stars James Stewart, with new girl Lee Remick playing the femme fatale, Ben Gazzara, big hit star of "End As A Man" is also featured, plus Eve Arden and one George, or Scott, who, Mr. Preminger told me, "is responsible for one of the greatest performances I have ever seen."

This was the film Lana Turner walked out on. Says Preminger: "This was no new row between us—which is the view reports. It was a simple matter, Lana wanted her clothes properly designed, I wanted complete realism."

"So she left. But this was several weeks before the film started." We're friends.

Preminger was also hurt by reports that he had fudged in Europe on another film with David Niven. These, too, were exaggerated. In fact, Niven phoned Preminger in London and said he was arrived.

"Anatomy of a Murder" will be presented in London in September, on early October.

Remembering the fantastic success of "Carmen Jones", Preminger's follow-up musical "Porgy and Bess" is also stirring up tremendous interest. The long-play album of music by Ellington and his orchestra, with Ella Fitzgerald and a strong jazz ensemble already building up good sales in Britain—and should stay at the top of the list for some time. Many of the film won't many more hits this year, but shown here will hit the business a lot of folk in the business.

CHINA TEA

OUTSTANDING ACCOMPANIMENT

Lennie followed it up by including them on his TV shows on a variety bills that as part of the vocal backing, without half-backing judgement, on his own records. He



WELCOME TV DATE FOR LORIE MANN

A BIG WELCOME BACK to a dinky songstress, MANN (DANCE) for "Voluptuous" (only), she's doing fine in the night club of London's rise "Society" Restaurant. Maxine recently suffered a severe illness, but made a splendid recovery.

LORIE MANN will appear in "TV's "One Week" on Monday next (17). TV dates in Holland and Ireland in Brussels are under negotiation.

Lennie's latest disc is "Just Keep It Up" "You Made Me Care" on TOP Lark.



MIKI and GRIFF (With Acc. By LONNIE DOGEGAN)

This is the story of a recording duo — a story which might be sub-titled: "How the little elephant, doesn't forget." It features the skiffing Mr. Dogegan and husband-and-wife vocal team Miki and Griff.

Lennie first met Miki and Griff on a variety tour when they were contributing a comical musical act. They'd previously been with George Mitchell's choir, had sung in "Dancing Years on Ice."

One evening they sang over some Country and Western numbers and Lennie's dream-room and Mr. D. was heard to say, "These two are just about the best C and W couple I've heard in this country."

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MIKI AND GRIFF ... (see adjoining story)

farther pooled them that, when they made a record, he would help them all be combined.

So, after Lennie's session on "Fort Worth Jail" some special types of Miki and Griff were made. Lennie insisted on backing them with himself and his group. Few artists can have had that sort of accompaniment on their initial record.

Now the record is out (this week) on the eye ball, Miki and Griff sing "Hold Back Tomorrow" and "Daddy-Doo-Dee-Dee" with brightness, ability and authenticity. Label acknowledgment is given to the fact that Mr. D. and his group provide the backing.

Miki and Griff, by the way, are with Lennie in his summer season at the Royal Aquarium, Great Yarmouth, where his business is being checked up every night.

Griff says, with complete sincerity: "We owe a great debt to Lennie. He's one of our best performers, a great performer."

JOAN... THE TRUMPETER WITH A DIFFERENCE

THE TRUTH is that it's not easy for a trumpeter to make a name in variety or cabaret. After all, they can usually only play the trumpet — and one trumpeter looks and sounds very much like another.

Except maybe JOAN HINDE. She doesn't look at all like most other trumpeters. For a start she's slim, pretty, shapely. She is a first-class trumpet technician, but even if she wasn't there'd be every reason for going along to hear her at work.

Joan began playing trumpet when she was a mere babe of six. "After just a couple of weeks," she told me, "I learned a couple of numbers and played in a concert. I became a professional from then on: they paid me half-a-crown."

By the time she was 20, Joan was a regular on Children's Hour on radio. At 24 she was in variety with Dale and Dora Waters—and played some of the all-Britain vocal championships.

Apart from not having any dice

control, all goes well for Joan. She's just returned from North Africa and Cyprus, is busy on variety and TV discs.

Perhaps the most remarkable career point of the ambitious young lass is that she has played in the Opera House, Blackpool, over 10 times. Which, surely, must be a record number of engagements for one woman.

TRIBUTES TO IRVING ON BBC RADIO

LAST year famous artists from all over the world so graciously paid tribute to America's most prolific songwriter, Irving Berlin.

The two-day "Salute to Irving Berlin" was broadcast on the Voice of America's daily programme "Music USA", marked Berlin's 70th birthday and his 30th anniversary as a song writer.

Paul Martin will present an edited version of the recordings made at that time, introducing many personalities in the Light Programme between 8.9 pm, on Saturday, August 29.

Among those who will be heard paying tribute are Fred Astaire, Eddie Cantor, Bing Crosby and Ruby Kellerman. Featured in the show are Rosemary Clooney, the Fitzgeralds, Edie Mereman and Donald O'Connor. Footage also includes a medley of 40 of Berlin's songs played and sung in 41 minutes by Fred Ward and his Pennsylvaniaans.

The recorded voice of the composer will be heard singing "Oh How I Hate to Get Up in the Morning" from "This Is the Army" and he will also introduce the final line of the programme, "God Bless America."

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the peter jones page

Benny Green Reviews Another Of

Those Star 'Porgy & Bess' Records

ings, Acclaims The HMV Production

By

NOT FLAWLESS, BUT MOMENTS OF REAL JOY

PORGY AND BESS

(Ella Fitzgerald and Louis Armstrong)

- Overture ● Summertime ● I Want to Stay Here ● My Man's Gone Now ● I Got Plenty of Nuttin' ● Banzard Song ● Bess, You Is My Woman Now ● I Ain't Necessarily So ● What You Want Will Bess? ● A Woman is a Sometime Thing ● On Doctor Jones ● Here Comes de Honey Man ● Crim Minn ● Strawberry Woman ● There's a Boat That's Leavin' Soon for New York ● Bess, oh where's my Bess? ● Oh, Lord, I'm on my way

HMV CPL 1245-46

MR. SAMUEL GOLDWYN'S one-man war against fate and technical difficulties in recording Gershwin's opera "Porgy and Bess" had the incidental effect of causing the recording companies to start recording versions of the same with sudden feverish haste. In the past two months no fewer than three versions have been released in Britain, two of them in two-volume albums.

This version, by Ella and Louis, is far a world of explanation before one tries to assess its value as musical performance. Those who remember seeing "Porgy and Bess" staged in this country a few years ago or who are familiar with its characters, must not expect from this album anything like a recorded version of the opera. It is a selection from here (except from Gershwin's opera and the way the two singers render the songs. Rather, this is a selection from the opera, with melodic and lyrical content determining the choice of material.

In fact, what Ella and Louis have done is to dip into the score of "Porgy" and pull out the biggest vocal plums. Ella, for instance, sings not only the songs of Bess in the original score but those also of Sereena and even the absent "Honey Min". It is very clear from facts like these that when one listens to this album one is not really supposed to think very much about the dilemma of poor Bess, but is supposed to sit back and enjoy the performance purely as performances of songs.

Fortunate For All Concerned

This is fortunate for the listener, for the album and for Ella.

Were this intended to be anything like a dramatic

performance, then obviously Ella Fitzgerald would not be equipped to carry it out.

She is very far from being a dramatic singer in the sense that, say, Billie Holiday was. Ella's emotional range is more restricted than we sometimes realize, this being because the general run of popular songs, even the best ones, rarely demand that the singer move very far from the conventional cycles of required and unrequited love.

For instance, when Ella comes to sing that intensely moving "I Want to Stay Here," she sings it with purity and sweet tenderness, which is precisely what it wrong with it, or would be were this a restricted range of popular songs. When Ella sings "It's Gonna Be Like Dream, Porgy," she sings it with the same magnificence which she might sing "Moonlight in Vermont" or "Let's Face the Music and Dance." One also has at the back of one's mind the late Billie Holiday's scarce recording of the same song some years ago.

One has to cast from the mind Bess and her troubles, Porgy and his, Crown with his temptations, and accept them merely as names which happen to occur in the lyrics. Armstrong, sometimes playing trumpet, sometimes singing and sometimes playing trumpet, with his vocal chords, is better with Ella than he was on their recent "Ella and Louis" album. On "There's a Boat That's Leavin' Soon for New York," he sings well and plays six twelve bar blues choruses, which though they may be repetitive after the first twenty four bars, could never have been written in any score for Gershwin or anybody else.

As "Summertime" is the best known tune from "Porgy," and on this extended track both Ella and Louis do superbly well. Note particularly the perfect balance which each achieves in the line "And you'll spread your wings," and the last chorus which Ella sings with Louis cast very quietly behind her. This track, was effective a very long time. I have heard on record for a long long time. The full version of "I Want to Stay Here" of course, is another highspot, with Ella succeeding in conveying the elation of a happy spirit.

By Russell Garcia and his Orchestra, and Garcia has probably done the most sensible and musical thing by adhering closely for most of the way to Gershwin's original score. I understand that now printing difficulties have been resolved, these two records will be sold as a set complete with explanatory booklet and photographs of the opera. *An ambitious project with flimsy here and there, but with enough moments of real joy to justify the undertaking. I would settle for "Summertime," "Boat That's Leavin'" and "I Want to Stay Here" alone.*

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- Johnny Hartman with Orchestra conducted by Rudy Taylor VE 10144
- To each his own, Alone/But Beautiful, After You've Gone 45 and 78 r.p.m.
- Thurston Harris VA 10143
- Baxter Baker V9141
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- Scott Engel V9140
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SOMETHING OF SPECIAL INTEREST TO POP MUSIC FANS IS INCLUDED IN THE BBC TV

feature "Religious Pop" on Sunday (6.0). Backed by vocal offerings from Dennis Lotis and Edna Gurney, the programme examines the popularity of the religious "pop" accompaniment. It is by Russell Garcia and his Orchestra, and Garcia has probably done the most sensible and musical thing by adhering closely for most of the way to Gershwin's original score. I understand that now printing difficulties have been resolved, these two records will be sold as a set complete with explanatory booklet and photographs of the opera. *An ambitious project with flimsy here and there, but with enough moments of real joy to justify the undertaking. I would settle for "Summertime," "Boat That's Leavin'" and "I Want to Stay Here" alone.*

THE REVEREND VISITOR

One visitor to the programme will be the Rev. Geoffrey Broadwood, who wrote the "Reverend Visitor" Mass which was produced on BBC TV. The programme will be recorded on a L.P. by the FRANK WATSON GROUP and will be available with customers' demands. A booklet that the original "Bible of Rock" in the Sunday Schools. This will be written by John Adams (Top Tenner), he also.

BY NIGEL HUNTER

Marcel Stelman Gives Sound 'Commercial' Reasons

SALUDOS, amigos!

I recently paid a visit to DECCA's executive Marcel Stelman in his Albert Embankment office at Decca House recently. Although he is Decca's European representative, Marcel still manages to find time in his busy schedule to act as A & R supervisor for Edmundo, Rotz and Stanley Black.

Involuntarily our conversation centred on two new artists, for they are practically the only ones recording any kind of Latin music with any degree of regularity in this country. Inevitably also we resumed our friendly argument about the old controversy which has been going on since the late 1940s.

Why did the early Edmundo Rotz Latin discs not gain success? Were they an equal promotion and publicity with the ordinary pop issues of that time?

If genuine folk music of any kind is uncommercial, how do you kind of smaller record companies release so much of it without any loss of money? A R teams for L.A. standards have sales of over 100,000. A R teams for looking around the latest hit lists from South America to record material? (They're still recording Latin standards which date from the thirties.)

If real Latin music is uncommercial, how do you kind of smaller record companies release so much of it without any loss of money? A R teams for looking around the latest hit lists from South America to record material? (They're still recording Latin standards which date from the thirties.)

Why not use Latin American music for Latin American recordings?

"I've liked L.A. music for a very long time," Marcel told me. "I've collected records in the idiom for years, and I know something about the subject. But I must understand my position in the market. Edmundo and Stanley, I have to produce albums by them which will sell - albums which are commercial."

He demonstrated his point by playing the latest Rex LP which will be released here in the autumn. It's called "More Rex On Broadway," Edmundo's orchestra playing a series of rhythmic tunes with a full authentic rhythmic band, but contrasting with the old-fashioned waltz tunes with which he's extremely good and well known. "I'm not a 'knacker' of the kind," he said.

"Oh, yes. And it's the fact that sells. When I look at A & R duties for Edmundo four years ago, his records were the numbers - but they hadn't meant a thing. Nowadays he's on top of the world, especially in the States, and his albums sell by the score of thousands. He's got there by recording waltz-like pop sets to authentic L.A. rhythms."

Mixed with to a cupboard, produced some (fabulous) records recorded by R.C.A. He played some of them, and I was amazed at his expressions.

"On the Nig, Nig, I like it, but not Mr. Brown of Tootie like it. 'They're just not commercial. In that case, why did R.C.A. record them?"

"Contractors' reasons probably," Marcel shrugged.

"You're so pessimistic, Marcel. Anything's commercial if it's good material well recorded by artists and promoted properly."

Yes. But Edmundo and Stanley are on to a sure thing with their Latin albums, so I must re-examine our present policy. Easily recognizable, melodic, and rhythmic. Like Victor Silvester, for instance. His style may be corny, perhaps, but it certainly stresses the melody. You can always use the melody, and you can't use his success, and I admire him for it."

"How about Stanley's Cuban Melodisc album? That's his best record to date, and it carries a good 'proportion of real L.A. stuff. Sure, but they're standards. Things like 'Tico Tico' and 'Eyes' which are established tunes. Stanley's latest LP was on sale following the Paris 'Festival' of the formula of Cuban Melodisc, but it was a success for some tracks. The musical content is sound, and it's a pity that Rudolf Fikar and Signorini."

Four points occur to me at once.



TOO MUCH MONGREL MUSIC?

ANOTHER RECENT VISIT OF MINE WAS TO THE B.B.C.'S PARSIFAL CINEMA STUDIO IN LONDON RECENT STREET. OCCASION WAS A 'MANGREL BROADCAST' IN WHICH AN EXPERIMENTAL GROUP MADE ITS DEBUT.

His Chasman (Ricky and Harry Vaughan and Cole) were teamed with jazz guitarist and broadcaster, personality Ken Baker, and four members combining L.A. rhythms and jazz. Also involved were bassist Benny White and bongoist Denis Lopez.

The experiment was only partially successful. The group made much intensive rehearsal before it can fully attain its aims. As I listened, I wondered whether the idea was basically a good one.

Don't we have enough mongrel music already? Why not have jazz to jazz groups and L.A. music to L.A. groups? Just make sure that both types get adequate broadcast-time and receive critically successful. The group made its debut on the radio with its very convincing of the show.

His main theme of humour based on the sound of the programme was only on the air all kinds of funny. It was a pity in the B.B.C.'s makeshift critical committee.

Adios until next week.

Religious Pop in the 60's

Donna Summer has written her part in the show at Lime Grove Studio last week. Producer Philip Barker told the record company, "My main aim is to entertain, not to preach. I'm not a member of the religious-stuff group which have been in the Top Twenty and to look at some of the new numbers which will be written for the show. For example, Dennis will sing 'I've Got the Whole World in My Hands', the number which carried a Golden Disc for young Laurin London.

ONE IT AGAIN!

LONNIE DONE-IT-AGAIN wrote one London record, but she says her new record owner calls this pop best-seller every time in a release of W.F. O'Connell's new LP with customers' demands. A booklet that the original "Bible of Rock" in the Sunday Schools. This will be written by John Adams (Top Tenner), he also.

For The Benefit Of All Concerned

THESE ARE EXCITING TIMES IN THE HISTORY OF THE RECORD MIRROR.

Now that the miserable days of the printing dispute are over, now that we are given an opportunity to convalesce, now that we can go ahead and concentrate our efforts once more on the exhilarating task of being of assistance to our readers the world over, now that the rude interruption has been dealt with, we are more than delighted to renew acquaintance with our many old friends and, after what we're going to tell you, hope to make many, many more new ones.

For five happy years the RECORD MIRROR has rendered a loyal, useful and widely acclaimed service not only to its readers, but to record dealers, record manufacturers, recording artists, — in fact, everybody directly and indirectly connected with the gigantic record industry. It has made history with its Top Tens, "Second" Ten, First Five LPs, "Spotlight", "Ones To Watch", LP Compensatory and has produced an enormous readership throughout the United Kingdom. No other musical paper paid so much attention to these "vital statistics"—not until we introduced them, then imitation—the biggest compliment our contemporaries can pay us—followed.

NO MUSICAL WEEKLY IN THE COUNTRY carries such comprehensive coverage, devotes so much space to record news, views and reviews. No other paper can get anywhere near us for ease of immediate interest, e.g. Foreign Fare, Country and Western, Traditional and Modern Jazz. And, of course, it is an established fact that no other musical newspaper is in the race when it comes to the quantity and quality of pictorial publication. Our photographs, their boldness of size, and the wonderful reproduction has been, and will continue to be, a joy to our readers, the envy of our competitors.

THE RECORD MIRROR, in breadth, in scope, in all-round value has undoubtedly eclipsed all other weekly newspapers in the same sphere.

AND now THE RECORD MIRROR is going to do even more, be of even greater service,

AND, NOW, LADIES AND GENTLEMEN... WE PROUDLY INTRODUCE TO YOU, THE HAPPIEST COUPLE IN THE WORLD OF ENTERTAINMENT..



become even broader in scope, will expand to even greater dimensions. Even the RECORD MIRROR'S name will be BIGGER!

It will from next week on be known as RECORD & SHOW MIRROR.

Why this spectacular development?

Nothing succeeds like success and the thrilling success of the RECORD MIRROR by industrial disputes and nagging rising costs of production, is stimulated always by the heartwarming reception it has received in the past, is receiving now and will, we are sure, receive as success develops.

In my 38 years of publishing, few have had more opportunity than I of surveying the great big worlds of sport and entertainment. Even during the war years between 1939 and 1945 I made use of my journalistic experience in those worlds and put them into effect in the armed Forces in North Africa and Italy via the all-Services daily newspaper, Union Jack, and the weekly all-Services newspaper Welfare News, which I founded in Naples.



REFLECTING THE WORLD OF ENTERTAINMENT

In fact I have been the pioneer of many newspapers on sport and entertainment (newspapers which, incidentally, unfailingly created copyists).

I started the EAST LONDON MIRROR in 1922; in 1928 I presented the very first daily newspaper devoted entirely to greyhound-racing — this was called THE GREYHOUND MIRROR; in 1933 I launched THE WEEKLY SPORTING REVIEW and this was developing into one of the biggest of any successes when war interrupted even far more important things than the W.S.R. Immediately upon my demobilisation from the Army I successfully revived publication of the W.S.R.

In 1950 I published what all my life I had wanted to publish—a weekly exclusively devoted to the world of entertainment.

I produced a separate publication to the W.S.R., called it SHOW BUSINESS. What a hit it made! Alas! however, SHOW BUSINESS was not destined to last long. At that time newspaper was under restriction, printing disputes were rife then too, and the continued combination of paper famine and industrial upheaval brought about the untimely closure of this gay and promising publication.

I was compelled to amalgamate it with the W.S.R. Then, in 1954, after severing all connections with this amalgamated publication, I launched THE RECORD MIRROR with gramophone records. THE RECORD MIRROR, now in its sixth year, is, I am proud to say, a tremendously thriving success (and, incidentally, yet another example of how my pioneering ideas have been poached on by others).



HAVE RECENTLY given consideration to an idea ancient the revival of a publication similar to the one I started in 1950. I had gone a fairly long way towards bringing this to fruition and, in fact, was about to announce the launching of a SHOW MIRROR. Scores of high-ranking officials in the world of show business pledged their support for it, had, in fact, placed valuable contracts for advertising. Yes, I had gone a long way in setting SHOW MIRROR in motion, but the best laid schemes of mice and men gang off astley!

Came the printing crisis.

It reached its height last year as a year ago. I dared not proceed without the threat hung over the enterprise.

In the meantime, though, opportunities presented themselves to consider the likelihood of arranging a marriage between RECORD MIRROR and SHOW MIRROR. To me, the parties looked ideally suited. The record business and show business were a ready-made couple, destined to live in eternally unshowered harmony.

Why not then, I thought, why not get them to live happily ever after in the pages of a combined RECORD AND SHOW MIRROR?

And that's just what's going to happen from now on. I present to you the happiest, merriest and most handsome twoome ever under one roof—RECORD AND SHOW MIRROR!

Edward R. Remy

a raisin in the sun' at the Adelphi, London

nabashed Melodrama

THE most intriguing question promoted by "Raisin in the sun", which had its London first night at the Adelphi, Strand, last week, is how on earth it came to be voted "Play of the Year" by Broadway critics. My view; the dialogue is sometimes funny, but over-laden with mawkish prattle; the characterization mostly stereotyped; the plot unmeshed melodrama with little theatrical or sociological depth.

Entire action takes place in a Chicago tenement apartment, the dull and sleazy home of a coloured family. Their home life is riddled by the tedious cries of a small child relieved at times by the pursuit of domestic peace with a chemist's wife.

Lena Younger, the family matriarch, is expecting 10,000 dollars insurance money in respect of her late husband; it is their sole hope of escape from their trowls; bossy, lousy circumstances.

PERMUTATED . . .

But the blains of poverty, and the attempts to escape it, and the possible favouring of these attempts by some wayward action, comprise the main theme which has been permutated upon all too profitable. Almost inevitably it here produces situations of the most probable, namely, when Lena's daughter-in-law, who is expected to be the emotional centre when Lena's husband dies, breaks it in, and the guilds of well-drammer

the starting point for a play of racial prejudice and drama (as distinct from melodrama, we should not might happen when a coloured family accepts such a challenge.

No blame attaches to the cast. **Junia Moore** (Lena); **Barbara Hymans** (Clara); **Brando Robinson** and **Kim Hamilton**, as his wife Ruth, work hard and conscientiously, establish their roles with conviction, and in addition extract humour wherever possible.

But they cannot overcome the play's basic flaws. **Meredith Edwards** portrays the "white" spokesman with dull judgment. **Olga Jones**, as a midcap medical student, turns in a high-fidelity performance of competence.

Competent supporting cast includes **Rai Johnson**, **Scott Cunningham**, **Liesel Nephew** and **John Adam**.

It is only fair to record that the first night audience applauded this play. It struck subtle and box-office appeal are often quite different things. It is quite possible that many more audiences on many more nights will do the same.

DICK TATHAM

FOOTNOTES: "Raisin in the sun" in which *impresario Jack Bruders* has invested considerable sums of money in a huge box-office success, has been lambasted by critics in New York as one of the most unimpressive of the theatrical generation. It is now likely to sink to the level of the miser **Burrows** Theatre, in

On Stage

WELCOME BACK TO THE 'WIDOW'

June Bronhill Returns In Her Favourite Part

IF ENTHUSIASM FROM the lead singers has anything to do with it, enormous success should attend the return to the London Coliseum (as from September 1) of the Sadler's Wells production of "Merry Widow".

I sat in a West End box late one night last week discussing the subject with **June Bronhill**, already famed as "The Widow", and **Peter Grant**, about to debut as "Danilo".

Said Grant: "It's my favourite role! I just can't wait".

Said Grant: "Neither can I. Can we just check my first act dialogue?"

So they did—without inspiration from the fact that an orchestra playing "Vilva" hoppedged at that moment to start coming over the top.

Old Moore Taborn will now deliver an "orrible warning to Sadler's Wells. I am sure "Merry Widow" will sweep back 'em in. But if it is followed at the London Coliseum by comparatively obscure operetta, unfamiliar to the public at large, they could easily drop a pack.

In the other hand, having achieved such success by unhesitatingly taking the title of "Merry Widow", why not carry the present just a shade further and proxy the likes of "Show Boat", "Rose Marie", "Stature Prince", "Desert Song", "Maid of the Mountains", "New Moon" and "White Horse Inn"?

I wonder if they'd dare? If they did, they'd have the *Calligrapher* on their night after night. For more.

FOOTNOTES: Brisbane entertainers who worked the local June Bronhill play there in "Merry Widow" after her triumphant Coliseum run early last week, will no doubt be waiting for tickets to see her next Sunday (16th) in the charity concert at Brisbane Hippodrome (see "Green Man" page 13).



The Merry Widow again—JUNE BRONHILL.—RM Picture

Diune Todd In Hollywood

Mrs. Todd, who has been in the white sea will appear in "My Fair Lady" at the **Park Harmonium** Auditorium. **Dorothy Squires** and her husband **Roger Moore** in Hollywood. They returned profusely from the lunch with the food only once, a small breaking up of the evening. D.T.

FINE FETTLE AT THE PALACE, LONDON

LAUGHS GALORE, DANCING

But Melody's Missing

THE 100 PER CENT PERFECT REVUE has yet to be written or staged. If a modern revue can please some of the people some of the time then it's got a fair chance of keeping its artists reasonably well supplied with a Lambretta, whilst its backers might be then a down payment for a Ford Prefect, writes *Laurence Olivier*.

Now, they've gone in for something gimmicky and baptized it "a musical romp in a romp-in-a-romp". Well, it's fair, anyway, and good or bad, you should never dance a legitimate effort.

Said clootcap and tail romp is titled "Fine Fettle"; is currently at the Palace Theatre, Shaftesbury Avenue, and my guess is that this revue (they can have their 'romps' and 'clot' cap and tail) is going to please lots of people lots of the time.

It is not one of those lavishly-owned **Robert Nesbitt** spare-no-expense kind of affairs, for, let's face it, the main weight of responsibility for the revue's success, rather than the failure of the star, **Benny Hill**, rather than on fabulous stage settings involving hundreds of stage-hands engaged on scenic wizardry.

Uncanny Feats Of Quick Change

And **Benny Hill**, working unassisted and performing feats of quick-change that would challenge **Owen McGovern** at his sickest, despite one or two punishes, exits triumph in that he raises laughs with unflinching consistency. And this is a mighty fine achievement.

In an almost bewildering succession of comely characteristics **Benny** is seen in 10 roles—15 if you want to count the five he plays in one six-kick. He is gloriously funny as the front part of a centaur; as the leader of a Milk Marketing Board's brain band; as the pride of Lord Tuddrath; and as the lecturer to a single animal. And he doesn't do badly in the other sketches, either, but I'd like to see him can't "lighten" solo sequence "You at an Bunny-Hillish thing, do you do attempted and it's not his style."

The young comedian with his cherubic face, his twinkling, flapping eyes, his "say-more-than-words" gestures and his amiable ramblings and meanderings, is undoubtedly one of our finest comedians capable of contributing formidably to the success which I am sure this show will develop into.

As the heading to this review so plainly tells you, laughs galore there are, and adding to them is veteran **Eric Star** **Robert**. Here making his debut in revue and revealing his class, one's own experience in the various sketches and his own wit, which entirely on his own in a quick-cut "The Observer" and "Latter".

Irving Davies A Dancing Star

But there's also good dancing in the **CONVULSIONS**. Led by an athletic, fast-moving, rari-far-to young man by the name of **Irving Davies** (he is also responsible for the choreography), the dancing team constitutes one of the highlights of the show. Four or five young ladies, dancing as well as their male counterparts, are engaged in a steezing pace and maintain it to the very end. **Janet Hall**, **Nina Howard**, **Heather Lynn** and **Maureen Sims** blend beautifully and skilfully with **Makelona Macedonia**, **Tommy Shaw**, **David Swearingen** and **Terry Theobald** in a dazzlingly fast series of routines with **Dave** at the head.

A well-deserved showstopper is the whirling **Irving Davies** "Variety is the Spice of Life" sequence, beautifully presented by **Dave** and **Maureen** and **Spurring**. It's a hoed!

Shani Shines In Her Own Way

I wish I could be an enthusiastic about the music. Nonetheless, there are small gems in the First Hundred.

For a perfectly happy, golly-shani **Shani Wells** falls her singing duties. Her numbers well deserved applause not for the quality of the melody or the

Continued on page 12, col. 6.

EARLE HYMAN, KIM HAMILTON, OLGA JONES and JUANITA MOORE (standing) also happily back-stage after the first-night performance of "a raisin in the sun".

Len's own confidence in a distant non-acquaintance is being rattled out of most of the money, and the pair of them put on the agony with all the convulsive exertion of losing quaters after the unmerciful "settling-up-stakes" race at **Hooker's** W.R.

The plot hinges, moreover, on a blatant non-acquaintance. Lena uses part of the money to buy a house. She picks up one which would make them the only coloured tenants in a white community. Why? Because, she says, she found it far cheaper than those offered her in "coloured" districts. Subsequently, the "white" and spokesman try to bribe them from moving in.

But such the estate agent's conversation would have known about this local predicament, and the price would have refused to sell it. Len, or at least such the proud up!

BLEAMESS . . .

The play has, as its climactic issue, whether the Younger family shall take the bribe, or go ahead and move in. This end point could, in fact, have been

PETER GRANT and JUANITA MOORE (standing) with *Count Danilo*.—RM Picture

moving to cinema, growing roughly \$15,000 per week. **Starling** is Negro actor **Sidney Poitier**, who made such a wonderful impression in one of the most overlooked of **Tony Curtis** comedies in "The Defiant Ones". In the Adelphi production **Junia Moore** is the solo actress who almost stole the film ("Lullaby of Birdland"). **Lena Younger** Jones, a well-known American singer, has played "Lena" in London. **Mr. Mordecai** on Broadway and was in a solo singing act at the London Palladium in the early 1950s. L.M.

ENVY . . .

MARIO FABRIZI (right) and **ROBERTSON HARE** (left) in *Count Danilo*. **HILL** takes complete command of the show. **FOOTNOTES:** **MARIN** over an one-of-a-kind show at the **Palace Theatre** in London. **RM Picture** by **David Louis**

Continued on page 12, col. 6.

There's Never Been Another Like Nelson Says Jeanette

And (By Public Demand) They're Back In The Disc Limelight

RECENTLY I MET A LEGEND: JEANETTE MACDONALD. She had come to Britain (with film actor husband Gene Raymond) for a quickly-planned holiday. I talked to her at Claridges in London's West End.

Why "legend"? Because even the mention of Jeanette MacDonal takes me and millions like me back to those pre-war films and discs she made with Nelson Eddy. Their voices were as right for each other as ripe peaches and fresh cream, and the public of the Thirties couldn't hear enough of "Indian Love Call," "Sweet Mystery of Life" and similar soaring, romantic duets.

I went to meet Jeanette expecting a visual let-down. In her pinnacle days she was an outstandingly pretty red-head. But that was many moons ago. After all (I figured) she had signed her first film contract in 1929, and was down in the records as being 52 years of age this year.

"BRUSH-OFF FOR FATHER TIME . . ." Old Father Time a formidable brush-off. Jeanette today is slim, gracious and agreeably

But when I was taken into her hotel suite (where she was enjoying a moon-time breakfast) I realised the moment she got up to greet me that she'd given

in my column just before the printing dispute) has had such startling success in America's best-sellers. Query: was this LP old tracks or new recordings?

I'd been assured it was the latter. Yet (judging by the EP released in Britain) the voices were so virile, and the orchestral backings so corny, I'd thought otherwise.

Jeanette (between gulps of coffee and spoonfuls of fruit salad) assured me she and Nelson had indeed made a studio comeback. "When we were approached to do an LP we were both dubious. We thought the public didn't want the old sentimental

A SPECIAL BY DICK TATHAM

songs any more. We were fiddled pink when, after the release of the LP, we found they did."

"Was that the first time you'd sung with Nelson since before the war?"

"Not quite. We'd done two TV shows: one with Patti Page, one with Gordon MacRae. But you must understand that Nelson and I have kept frequently in touch. My husband Gene and I are close friends of Nelson and his wife Jeanette."

Jeanette then explained that besides the four duets released in Britain on EP ("Sweet Mystery of Life," "Will You Remember," "Wasting You," "Indian Love Call," "She and Nelson contribute four solos each to the LP."

She does "Shan Street Song," "The Breeze and I," "Glorious Mia" and "Beyond the Blue Horizon" — from the film "Monte Carlo" which she made years ago with the late Jack Buchanan. Nelson does "Rose Marie," "Tramp, Tramp, Tramp," "Kissin' and "While My Lady Sleeps."



JEANETTE MACDONALD poses with writer DICK TATHAM, EP MIRROR. Picture was taken by David Lewis at Claridges, London, with famous film-actor husband GENE RAYMOND stayed during their trip to this country.

I MENTION THESE going to be quite a job getting us together. WAS THERE, I ASKED, ANY CHANCE OF HER 'VE AND NELSON EDDY COME. THEIR ING OVER FOR A LONG- DON. PALLADIUM '77. NELSON SHOW?"

MORE LP'S . . . THE DIFFICULTIES

Following the success of this disc contract, RCA want Jeanette and Nelson to wax another LP. But it's going to be difficult. Jeanette explains, "They suggested cutting it just before I left for Europe; but Nelson was in Florida. Then, when I got back, I'm booked to play in 'Bitter Sweet' in several cities. It's



A memory-reviving picture of the great JEANETTE MACDONALD with the equally great MAURICE CHEVALIER. They made a wonderful romantic couple in "The Love Parade" made way, way back in 1930!

"RECORDS MAGAZINE" — There's a new colour portrait of Marino Marini and his Quartet on the cover of the August issue. 16 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.

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MUSIC CELEBRITIES BY THE SCORE GREET LEROY ANDERSON

ONE OF THE BIGGEST GATHERINGS of music business folk assembled last week as guests of the Mills Music group of publishing companies. Event was to welcome world-famous American composer and conductor Leroy Anderson; the reception was held in the crush bar of the Royal Opera House, Cavendish Garden, London. W. writes PETER JONES).

Producers A. and R. men, disc-jockeys, publishers, artists, composers—all departments of the business were represented in the crowd of nearly 500.

Leroy Anderson told me: "This was to be strictly a ladies trip with my wife. But, sure enough, I've been tagged in to do some work right away."

He agreed to be interviewed as part of a sound radio programme of his music to be aired later this month. Mr. Anderson also found that he had a packed programme of visiting and sight-seeing which left him little time before he had to return to the States on Monday this week. He visit actually lasted for five days.

ORGANIST, CHOIRMASTER

The composer, a near-legendary figure in the world of music, is a tall, slight, grey-haired man of immense charm, possessor of an encyclopaedic knowledge of all things connected with the light music scene.

He is 51, graduated from Harvard in 1927 with an A.B. Magna Cum Laude degree in music—a very high degree, this.

The following year, he told me, he studied languages because he wanted to become a teacher but could find little future for himself in the music sphere. Even so, he still directed the Harvard University Band, was a church organist and choirmaster—and he played double bass and conducted orchestras in Boston—and regarded all this as secondary to his main avocations, though in 1935 he turned full-time to music—and began writing the world's best of his kind of light orchestral compositions. He

LEROY ANDERSON (right) said he was delighted to meet MANTOVANI, expressed his pleasure in no uncertain manner. One of the many fine meetings and introductions at the spectacular reception laid on for the great composer at the Royal Opera House, Covent Garden, London, W., during his five days holiday in England. In the centre is CYRIL GEE, of Mills Music Ltd., which honoured Anderson via this reception. Picture by FRANK WILLOUGHBY. —RM Picture.



FRANKIE'S NEW SINGING PARDNER



YOU'LL ALL BE DOING THE "FLAPISTAN"

BEFORE long people will be flapping over the Flapistan, according to Danny Kaye.

That's a dance which Kaye and Barbara Bell Godes introduced in "The Five Pennies". It combines all the Black Bottom and the Charleston beat flappers crisscross of the set of jazz of the 1930's.

Choreographer Earl Bostow invented the wild, flapping dance for a college dance sequence in the film which presents the comic life story of jazz band leader Red Nichols. Inspired by one of Sylvia Fine's original songs for "The Five Pennies" called "Follow the Leader," the Flapistan is said to be well suited to Kaye's style.

Visitor watching Danny Kaye and Barbara Bell Godes do the Flapistan dance at Paramount rememered, "It'll sweep the country."

Producer Jack Rose watching 90 high-priced dancers slowly grapple with the dance, said, "I just want it to sweep the west."

made frequent appearances as guest conductor and was associated with the Boston Pops Orchestra as arranger and orchestra leader.

Arthur Fiedler, conductor of the Boston Pops, gave a first airing to many of the now famous Anderson hits, "Blue Tango" was the composition which really put Anderson in the real big-league class as a composer.

Some of his other all-time "greats" include "Belle of the Ball," "Fiddie-Faddie," "Hose and Lanyard," "Penny Whistle Song," "Flank-Plank-Plank" (featured with tremendous success by the Ted Heath orchestra in Britain), "Sleigh Ride," "The Concentric Circle," "Foghorn Dreams," "Serenade," and, of course, "The Copilover," which was often played by the BBC Show Band, featured Cyril Stapleton on a solo trumpet!

Among the big names there to meet Leroy Anderson were (in no set of order at all, Frances Day, Jack Hylton, Frank Chacksfield, Mantovani, Max Jaffe, Tony Osborne, Peter Yorko, Felix King, David Jacobs, R.M. disc reviewer David Gill, Danny Boyce and Max Geldray.

Tony Newley Cuts A New Disc

ANTHONY NEWLEY, "Discopolity" Top Tenner, has cut a disc on tapes containing one of the songs of the recent journey film, "Jazzbo". Record is due for next month.

THE INIMITABLE FRANK SINATRA has had a few singing partners in his time but none on screen so young as the lad we see pictured with him above. The youngster is EDDIE HODGES, already a star of the stage; he's a 'wow' in the long-running "Music Man" on Broadway.

In "A Hole in the Head" Frank's latest film, Eddie makes his screen debut—as Frankie's son, and in one of the many happy highlights of this rollicking, Frank Capra-produced picture, the pair sing a new number called "High Hopes".

"A Hole in the Head" opened in London at the Odéon, Leicester Square, just before August Bank Holiday, is scoring one of the biggest box-office hits in its history. It's just like old times watching those enormous queues surrounding the theatre! "A Hole in the Head" goes out on general release from the 31th of this month.

EARLE AND VAUGHAN FOR BBC TV

KEN DODD got the bill in an accept from Tom Arnold's—Tops Agency at the Britten Theatre, Great Yarmouth, when the BBC telecasts on Friday, August 28 Show also includes Kenneth Esler and Malcolm Vaughan, the Three Barry Sisters, Roy and Roy, the Iris Roy Trio and Sylvia Lee.

Billy Marsh: New Las Vegas Deals

BILLY MARSH, one of the leading lights in the Bernard Delfont Organisation, has just returned from his fifth visit to Las Vegas.

Object of the return journey to the fabulous American city was as before: to secure top-class attractions for this country.

Billy and the sacred triad—"I am not only ready to announce anything definite regarding bookings. Negotiations are still going on. But you can say that, as before, plenty of interesting results will emerge from my just mission to Las Vegas."

One of Billy's tasks, we understand, was to seek likely top-shere for London's "Fighting Talk of the Town" restaurant



floor shows, while hitpipers for provincial music-halls were also being negotiated for.



LATHAM especially for the RECORD London, where Jeanette and her during their recent fortnight's holiday —RM Picture.

a job "Frankly, I can't. I've puzzled over it many times without finding the answer. I've sung with other men. Their voices have been excellent. But it hasn't been the same. I can say only that Nelson's voice and mine are complementary, and leave it at that."

Alas, then it seems we won't be seeing this evergreen two some over here in person.

BUT, IN COMPENSATION, WE SHOULD HAVE THAT LP OF THEIRS OVER HERE IN A FEW MONTHS' TIME. AND LET'S HOPE RCA MANAGE TO GET THEM IN TO THE STUDIO AGAIN FOR THE FOLLOW-UP.

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LAND OF SMILES

GEORGE WOODS Show Biz REFLECTIONS

JUST WAIT UNTIL YOU SEE THE REMARKABLE PICTURES BY RECORD & SHOW MIRROR PHOTOGRAPHERS OF THE GRAND ORQUESTRE OF THE RATONS AND THEIR GUESTS!
These will illustrate "SEVENTY YEARS OF SERVICE", the special supplement of "Record and Show Mirror" which will appear in October.

Many of these candid camera shots will surprise some of the celebrities—such as Variety Club's C. J. Latta sandwiched with a bouquet of Ted Ray and V.G.S. Captain Dickie Henderson looking as though Ted was five up and two to play.

And **SHAWN GLENNIE** making super-story-teller **MAX BACON** act as some private joke.

And **St. DONALD WOOLF** with **CLARKSON ROSE** looking like a problem painter—**in a picture painting**—**JOHN S. WRIGHT** (that star speaker of the Royal College of Surgeons) getting round of laughter from King **ROY JENNINGS**, **GEORGE FAIRBENNETT**, V.C., and **BUD FAYAN**.

'THIS TOSPY TURVY WORLD'

AND NOW let me quote Walter "Fame" on those who found this thing called fame:
"Vienna is the agony of FLOYD PATTERSON, battered by some numbers of the press, ridiculed by former supporters and publicly blasted by a member of his family—**the wretched**—in a routine. Behind the shuttered windows of his home he has tried to under-

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JUST WITNAYED! SEE!

stand why his world has turned topsy-turvy. And it is difficult to explain why he has the heart of such a show. For years, he fought like a champion. And even when he was told he fought like a man.
"It is the headline trouble of **INGRID BERGMAN**—**LANA TURNER**'s grim observation that "it has always been a race getting on top of the other and being lucky enough to hold on."
Admitted that she weeps almost every day. "It is **MARLYN MONROE**'s tears and **JUDY GARLAND**'s."

ABOUT PEOPLE EVERYWHERE

Owen McGiverny Jr., a seasonal success in Oslo with the Bill before him there and being lucky to be in love with Newell. Stage & Acas. Guild of America due in London to Elizabeth Sheridan on loan for one of this month on his honeymoon.

Harry ("Foxton") Cohen reports from Johannesburg the success of American and a group of South African Dancers.
He tells me that Phil LeVard will be going to South Africa in 1920 to tour there with the London stage show "Why Not?"
The "Peep Show" is retiring from African Consolidated Theatres. He will possibly partner Hugh Kettle in a touring theatre enterprise.
JIMMY WHEELER HAS MADE A TERRIBLE MISTAKE!
MILBURN BOURNE AUDIENCES.
Singsawyer Ed. will continue to boost Britain in San Francisco. Ed's been getting some grand press notices from the California press columnists.
The Lakes, the Southwestern man who shares my enthusiasm for Bing Crosby, has thought for mentioning this column (from St. Ives last week) to Elizabeth Sheridan in London for his inability to see her "Good Companions" troupe at Clifton, but after he'd thought I found myself in London.

We had more letters than I can bore to get into my stride to answer from you youngsters which help what one often calls the "readable" to "behold" but may be desirable suggestions through that road.

IT'S SO NICE TO BE BACK!
SEE YOU NEXT WEEK!
IN THE NEW SET-UP.

That Enchanted Evening
With **Die Fledermaus**
By Frank Granville Barker

Stanger's Wells Opera Company and Hotel conducted by **Vernon Zuckey**

● **OVERTURE** ● IT'S THE TALK OF THE TOWN ● **LAH, WOE IS ME!** ● **DROWN THE TRUTH IN THE SEA** ● **THE THREE HUNTERS** ● **THE LAUGHING SONG** ● **WATCH DEED & BROTHER MINE** ● **SISTER MINE** ● **I HAVE A SUSPICION** ● **FORGIVE HIM AND FORGET**
HMV MONO CLP 127
STANCO CSD 1265

HERE is an excellent souvenir of that enchanted evening at the London Coliseum with Johann Strauss and the Stanger's Wells Opera. There are as many good tunes in "Die Fledermaus" as in any three modern musicals, and the elegant, lilting style of the Waltz King of Vienna has never been equalled by any light composer since his day. There are many superb recordings of excerpts from this most popular of all his operettas, but this is the first to be issued in English—and sung by a top-tier team of English singers.

Artists here belong to the first of the two casts which were kept busy at the Coliseum, so they don't include June Brookhill or Peter Grant. But you won't be disappointed by any of the lively, stylish singing. Marion Strohman sings the wondrous "Adieu"; Langford Johnson's breath-taking case and with a deliciously light touch, while Victoria Elliott brings a darker, more sensuous tone to Rosalinda's numbers. And Anna Polla, in "Charm and Sun Gail," is the bored Russian aristocrat to her fingertips.

And **YOUNG** sounds dazzling. The Englishman, Einstein—even when making advances to his own lawful wedded wife—and Rowland Jones hit off the tipy spangly tenor nicely in his infectious drinking song. Splendid chorus singing and warm orchestral playing complete the virtues of the performance. The production is rich and bright, and in the stereo version the characters are particularly "placed"; the spread of sound is very sumptuous.

NEXT WEEK
Another great Long Playing Record Review Section!

STEVIE CUTS FIRST DISC FOR DECCA
STEVE ARLEN, the personable young singer who next month completes a year's run as "romantic" lead in "The Cat" at Hispicotheatre, London, has joined the Decca ranks, cut his first disc, "I'm a Fool to Be Proud of Myself."
It will be released early in September. Steve formerly recorded for Philips.

TV DATES FOR PHYLLIS MARSHALL
★ Film Channel
★ Phyllis Marshall singer on Saturday's "Big Top"
★ "Trinder, Bob" and her own "Trinder" 15-minutes on the same channel on Monday (August 28).

WELCOME BACK!

Bernard Delfont
Keith Devon
Billy Marsh
The Bernard Delfont Organisation
Morris House, Jernyn Street, Piccadilly, London, W.
Telephone: Whitehall 9901

HERE'S AN ORIGINAL RECORDING!
MARTIN DENNY
"Quiet Village" (LP)
Serenade"
(London HLY 8560)
"Quiet Village" was extracted from the Denny Quartet's "Exotic" album. I singled it out for special mention when I reviewed the LP some months ago.

Les Baxter wrote the opus, originally recorded in it in the "Sacre Du Souvenir" album. It's an atmospheric showcase for Martin Denny's piano, with a wide range of mood-percussion effects. Actually the village is anything but quiet and all those jangle birds are mad.

Reverie is a capital little monodouble for some more fine conundruming from the Quantic's post-positivity, Avont Colon.
Died is original, unusual, colorful and stimulating. It occurred to me that the chars in America. It dares to do so here, too. I commend it to all, especially our disc-jockeys, as a welcome record of the usual writer of record-modernity.

NOTICE TO ALL POSTAL CONTRIBUTORS
ALL SUBSCRIBERS who receive their copies of the RECORD MIRROR by post are asked to send in advance for periods ranging from three months and over will, of course, be credited with the amounts covered by their respective subscriptions. Editions missing because of the printing dispute will be made up accordingly.

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LATEST DISCS PRODUCE SOME INTERESTING—AND TUNEFUL—CELEBRITY PARTNERSHIPS



THE END OF THE PRINT DISPUTE has brought about a virtual panic sale to all stations. **Reivers David Gell and Don Meyer** are squeezed under with discs that have piled up in the past eight weeks. The sudden call back to work on the second million has produced a series of editorial problems which will take a week or two to sort out. But Messrs Gell and Meyer have fulfilled their duties extraordinarily well under the extraordinary circumstances and whilst their usual introductions are missing we feel sure readers will appreciate their and our efforts in presenting reviews of over 40 of the latest records.

POWERHOUSE TWITTY

CONWAY TWITTY
 "Mona Lisa"
 "Heavenly"
 (MGM 1029)
 IN NO WAY comparable with Nat Cole's smooth playing, "Mona Lisa" is full of C & W powerhouse enthusiasm. The drummer is busy all the way on snare drum, guitar chord, the chorus sing and Mr. Twitty gives his best. Sellers lists often include material like this.
 "Heavenly" is a slow R & R ballad. Conway singing in typical style with the combo. Great out the trumpet. The chorus is divided into female and male, joining forces occasionally. Commercial material.

PET IN U.S.A.

PETULA CLARK
 "Where Do I Go From Here?"
 "Mama's Talking Soft"
 (Pye 7N15208)
 THESE ARE the sides Pet recorded on her recent American visit, with the Hollywood orchestra conducted by Don Falk. "Where Do I Go From Here?" is a medium-tempo Rock 'n' Roller. Pet singing the refrain with herself. The R & R backing group is as effective as Miss Clark and

HOME ON THE RANGE SONG

Recorded By
MARINO MARINI QUARTET
 ON DURILUM 45-DC 1644
MANUEL & HIS MOUNTAIN MUSIC
 ON COLUMBIA 45DB 4321
THE CAVENTISH MUSIC CO.,
 SOLE SELLING AGENTS
 BOSELEY & HAWKES LTD., 295 REGENT ST., W.1
 LAN 2062

THE RECORD MIRROR

GREAT COMBINATION

BILLY ECKSTINE & COUNT BASIE
 "I Want A Little Girl"
 "Lonesome Low Blues"
 (COLUMBIA DB 4334)
NOTE: One of the greatest jazz bands of them all, with one of the outstanding song stylists. "I Want A Little Girl" is a slow treatment of the familiar standard. The Basie band powerfully and effectively supporting the great Mr. B. The brass blow up a storm for a few bars while Billy takes a breather, then they work on to the satisfying end. Great.

R & R SATIRE

THE RAINBOWS
 "Along Came Jones"
 "Rollin' Style"
 (PARLOPHONE R 4539)
ONE OF THE MOST new vocal groups, The Rainbows are backed by Tony Osborne in this coupling. "Along Came Jones" is the R & R satire on the repetitious fare on TV in which the hero arrives to save the heroine at the last moment.

WINNIE'S WINNER?

WINIFRED ATWELL
 "The Summer Of The Seventeenth Doll"
 "Howlison Cha Cha"
 (DUCCA F1143)
MISS ATWELL'S "Howlison" piano has contained many hit tunes, and "The Summer of the Seventeenth Doll" is the latest. A sure thing for the house. It is a piano which she plays like a virtuoso. Winnie seems so young, which is a steel guitar playing the first half of the record is simply magnificent. The Chas-Cha rhythm and the strains of "Allyce O" come from the guitar. Miss Atwell's performance for the first half of the record is purely accomplished, but for the latter part she plays the tune, chacha style, while the steel guitar provides the fun we associate with Hawaiian music. Another well executed second side.

BOUNCING 'MUDS'

THE MUDLARKS
 "Waterloo"
 (COLUMBIA DB 4331)
THE MUDLARKS eagerly bring a bounce into their lyrics and "Waterloo" and relate it in terms of the affairs of Adam, Napoleon and Tom Dooley. The key changes from take to take helping the bright dittie out to an eye-bright conclusion. "Mud" opens with a military and heroic, then erupts into R & R as the tempo changes to describe this "Queen of the Hop". Another terrific song the kids will enjoy.

FROM THE MOVIES

MICHAEL SAMMES AND IVOR RAYMOND
 "Upstairs And Downstairs"
 "Mylene"
 (TOP RANK JAR 166)
BOTH SIDES are from new Rank films each of the same name. "Upstairs and Downstairs" is the side handled by The Michael Sammes Singers, and is featured on the sound track of that film. The film is fun and the record keeps that mood. A Chas record that needs a Chas record to top it, well sung and catchy.

LOUD, BUT LOUD

FREDDIE CANNON
 "Tallahassee Louise"
 "You Know"
 (TOP RANK JAR 135)
ONE OF THE YEAR'S most solid, pounding, driving, insistent Rock 'n' Roll records, "Tallahassee" features Freddie in a screaming performance with a backing that spills out of the overtones of the house. It is easily the loudest record I've heard, and recorded just as loud as the top side. Mr. Cannon hares it out, while the guitars roar out a R & R backing.

IRRESISTIBLE

STONEWALL JACKSON
 "Waterloo"
 "Smoke Along The Track"
 (PHILIPS PR 541)
THERE IS SOMETHING irresistible about the appealing "Waterloo". Banjos, tambourines, a vocal history, John Ferrer in this housing, catchy, extremely commercial number. Try in the American Top Ten; odds are it'll rise to the same height.

BOARING 'TIGER'

FABIAN
 "Tiger"
 (HMV. POP 643)
"TIGER" is the driving R & R number currently doing high in America. Peter De Angelis provides the pounding Rock 'n' Roll backing as the energetic Fabian belts lyrics and lyrics. It could easily score well.

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THE INADQUATES

"Pretty Face"
 (COLUMBIA CL 1505)
"PRETTY FACE" opens with hand-clapping and "Hitt-B" vocal work to fill The Inadquates begin the words. Hand-clapping continues as the rhythm combo joins in a bright tempo R & R ditty that has much to commend it.
 "Audie" is an extremely commercial novelty song with a catchy syncopated R & B beat. The Inadquates are, contractually, a very adequate vocal group, singing well both as a group and in solos.

DISTINCTIVE CRAIG

CRAIG DOUGLAS
 "My First Love Affair"
 (PETER LARK JAR 152)
ANOTHER OF THOSE discs obviously destined for the top. "My Sixteen" is a song that has much merit, and Peter's Craig is a lad with much talent; a natural combination. The backing is bright Craig sings clearly and effectively.
 "My First Love Affair" is a syncopated R & R love song. Again Craig's distinctive style is fresh and the backing bright. When the sides have played "Only My Sixteen" odds are they'll be flying the disc for a good second year.

CHINA TEA

Craig's review was written, when this disc was new, where to Number 10 in the R.M.'s.

WINIFRED ATWELL making

bold bid for fresh Top Ten honors with "Summer of the Seventeenth Doll" on DECCA.

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TOP RECORDS AMONG HIS LO?



CLIFF RICHARD is hip-boosting his way with "Living Doll" on Columbia in R.M.'s Number One for the second week in succession.

DORIS DAY, happy and carefree on a lively sounding Top Tinner — "Runaway—Skiddee—Skidoo" on the square label.

RUSS HAMILTON tries again to get into R.M.'s Top Twenty list with "My Unbreakable Heart" on the cone label.

SURE-FIRE HIT

CLIFF RICHARD
DAVE BABY CORZAN
"Living Doll"
"Apron Strings"
(Columbia DB 430)

IT WAS a foregone conclusion that "Living Doll" would make the Top Twenty. Featured in the film "Sutton Place," it's a good teenage song. Cliff and the Drifters turning in an accomplished job. Mr. Richard sings the lyrics to medium tempo backing, the guitar emerging for a solo break.

"Apron Strings" is a bright-tempo ditty in which Cliff occasionally sounds considerably like The Beatles. The Drifters provide driving support, again the guitar holding the middle instrumental passage.

AL AL RIGHT

AL SAXTON
"Only Sixteen"
"Al Al Right, Jack"
(Fontana H.205)

AL SAXTON may well be headed right back into the Top Twenty, thanks to his "Only Sixteen" — an extremely good recording. It's a good song and both Al and Ken Jones, who provide the backing, have done a fine job in its interpretation. Especially notable is an appealing middle-eight chorus and combo producing catchy sounds. If it isn't a hit, it'll come mighty close.

"Al Al Right, Jack" is a really bright number. Ken Jones' rocking backing helping Al cut loose about his solo and continued choral work in the instrumental break.

ROS PLUS BAGPIPES

EDMUNDO ROS
"Scotland The Brave"
"Comin' Thru The Rye"
(Decca F.11150)

HOOTS' MOM AND DAD are the stars of the number one Latin-American tune, leading their troupe through the familiar strains of "Scotland The Brave." The full-instrumental section is busily engaged with the intricate complexity of the Latin rhythm, the brasses and reeds crisply playing the arrangements. The fake Joe Purple would think it would be a hit. Who are we to argue?

The tempo is slow and almost languid—though still strictly Latin—as the pipes intone the theme of "Comin' Thru The Rye." Rock's pick up the melody as the pipes saves up his wind to play again after the trombones have smoothly blown their part. Not the commercial quality of the topside, but nevertheless excellent.

CHINA TEA

"Sing A Smiling Song" opens with a flourish and then the full band swing in as Miss Hoga gives an optimistic nod. The tempo and sax hold the instrumental spotlight until Claire returns to sounding the vocal chorus. The sort of material D's enjoy spinning.

SWINGIN' ORGAN

DAVE BABY CORZAN
"The Whistling Organ"
"I'm Happy"
(London LHM 8195)

THE DISTINCTIVE TOPSIDE OF "Whistling Organ," a bright Latin-Rock instrumental. The rhythm is attractive, the simple tune catchy.

"I'm Happy" adds a vocal group to the backing. Dave himself handling the lyrics. The syncopated rhythmic feel will keep the dancers—and some of their Moms and Dads—swinging to the top.

FUN WITH TRINDER

TOMMY TRINDER
"Le Plume De Ma Tante"
"On The Sunny Side Of The Street"
(EpicRama H.204)

FOLLOWING the outline established by Hugo and Luigi on the American recording, Tommy and the Trinder Trio alternate in delivering the lyrics to this catchy waltz. It's fun.

"On The Sunny Side Of The Street" is a good start on the flip, the Trinder Trio's melody established in the opening moments of the tune until Tommy sings "On The Sunny Side Of The Street." The girls join and sing the lyrics about mid-point. It's a side Trinder fans will love hearing.

TALENTED GAL

ROSEMARY SQUIRES
"Must Be Catching"
"Love Is A Simple Thing"
(H.M.V. POP 628)

TONY OSBORNE provides a catchy, sophisticated backing for the extremely talented Miss Squires on the songs about that matly known as love in "Must Be Catching" and "Love Is A Simple Thing." It swings, and the vocal chorus that joins in well helps add to the effectiveness of the interpretation.

"Love Is A Simple Thing" is given a simple and fully satisfying treatment, with an arrangement that would be at home on an NPO programme. Full marks to all involved on this disc.

JAZZED-UP

CLAIRE HOGAN
"I Wonder"
"Sing A Smiling Song"
(Top Rank JAR.62)

CHAIKOVSKY lovers may shudder as they hear this jazzed-up treatment of their beloved "Theme." It's a swinging Latin song in which Claire sings to a bright orchestral accompaniment, featuring the mellow instrumental passage. Could be a winner.

"Sing A Smiling Song" opens with a flourish and then the full band swing in as Miss Hoga gives an optimistic nod. The tempo and sax hold the instrumental spotlight until Claire returns to sounding the vocal chorus. The sort of material D's enjoy spinning.

IRISH BLEND

RUBY MURRAY & BRENDAN O'DOWDA
"A Pretty Little Girl"
"Conamara"
(Columbia DB 4326)

THE SINE ingredients of the first two songs, Norrie Peacock conducting the backing. The first solo is taken by Ruby, Brendan handling the second. Their voices blend well, and the results are most pleasing.

The same ingredients are effectively combined in "Conamara," a lilting waltz melody that gracefully drifts along while, again, Ruby sings the first solo.

ROSE SINGS ROSE

ROSE BRENNAN
"Johnny, Let Me Go"
"My Summer Diary"
(Top Rank JAR.152)

ROSE HERSELF wrote "Johnny, Let Me Go," a lament from a heart-broken girl to the man she loves, whom Gregory provides the intriguing backing, combining the gentler ideas of R & B with some skilful guitar picking. The instrumental break effectively taken by that instrument.

"My Summer Diary" is in brighter tempo, as Rose promises to record all the wonderful events of her summer love. The backing is all light-hearted and with Miss Brennan's confident singing it makes for another very good side.

RYTHMIC JULIE

JULIE LONDON
"Must Be Catching"
"Come On My House"
(London HLU 891)

CINCE PRETTY LEE'S "Fever," there've been many records in that style and this one by Miss London ranks with the best. "Must Be Catching" is a tempo, bounding rhythm ride in which Julie's vocal is effectively supported by a swinging rhythm section. A good song, too.

"Come On My House" taken at a more deliberate tempo and this one by Miss London has his song of some years ago in it. "Fever" is a different, irresistible, Julie London feeling.

FILM SONGS

DORIS DAY
"The Tunes Of Love"
"Run Away, Skiddee, Skidoo"
(Philips PB.948)

BOTH SONGS are from the film in which Doris stars, "The Tunes Of Love." The title side is bright and boppy, with a scintillating break. Do Val backing. Definitely one of those sides that grow on you, until you find out best—which it is.

The flip is a gracious little waltz song, the soft, romantic Doris Day coming to the fore this time. It's a very charming song in a setting that is ideally simple. Delightful.

MR. PIANO SINGS

JOE "MR. PIANO" HENDERSON
"Le Plume De Ma Tante"
"I'm A Dreamer"
(Pvt. 7N.15209)

THE BERYL STOTT chorus brings the melody of "Le Plume de Ma Tante" while Joe plunks away on an old clavichord-style piano. The girl sings most of the words, but she knows—probably the male partner—and an extremely pleasant "I'm a Dreamer" is included. Mr. Piano finds Joe seated at his piano (bar room type), Bill Shepherd and Beryl Stott filling in the other sounds, vocal and instrumental. The tempo is slow and deliberate, the result effective.

HIT-BOUND?

THE KINGSTON TRIO
"M.T.A."
"All My Sorrows"
(Castrol CL 15040)

THESE TALENTED LADS come up with another hit-making recording, with tongue-in-cheek. As with "Tom Dooley" the side begins with a narrative explaining how poor old Charlie is decided to ride forever in the tube below the streets of Boston (Massachusetts) because of a five-cent fare increase. He begins singing it as a folk song, the bright tempo sustained by his vocal, effectively accompanied.

"All My Sorrows" begins thoughtfully with gentle guitar strumming. The boys sing the lyrics softly, as the song about true love and heartfelt quietude that "Fever" is, though a totally different style, as well.

ROMANTIC RUSS

RUSS HAMILTON
"My Unbreakable Heart"
"I Found You"
(Obola CB.1506)

A SLOW AND ROMANTIC rhythm opens "My Unbreakable Heart," then, with a cing-clang-cing piano in the background, Russ and the vocal group begin the break. Do Val backing. Hamilton fans will enjoy in their hero's distinctive style.

"I Found You" is much the same sort of side—the same mood and tempo, the same interpretation. The song itself is probably more commercial and the Hamilton hands comes over successfully.

PAT'S PIANO

FAT DODD
"Sog Party"
"Ode To Dadda"
(PVE International 7N.25300)

IT'S SEVERAL weeks now since Bruce Forsyth, on the London Palladium, introduced the nation to the pianist who has accompanied all the top-rate visiting acts, but who, until then, had been a small, virtually unknown public bar. He played "Sog Party" and immediately became a number one here interested in.

Pat plays this jingling, catchy tune on the piano while the rhythm section and vocal chorus keep him company.

For the flip, Pat has penned "Ode To Dadda," another light-hearted instrumental. The chords are there again, though more in the background, drums and bass again keeping him bright company. A pleasant side.

BRITTON'S O.K.

BOBBY BRITTON
"You, Only You"
"Warm"
(Obola CB.1503)

CORDON FRANKS opens with "You, Only You" with a mostly vocal setting, though Bobby romantically interprets the lyrics. Trombone quietly appears, and the vocal chords, and step by step the interpretation effectively comes on a side I personally very much enjoy.

"Warm" is an extremely attractive song, which Bobby sings in a confidently no pun intended, but there's a warmth to his voice that comes over successfully. I like it.

THANK YOU - - Don Moss * Alan Freeman, Ted King & Barry Alldiss

FOR MAKING - -

SCOTLAND THE BRAVE

Recorded by EDMUNDO ROS on DECCA F.11150

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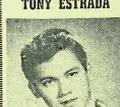
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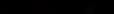


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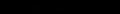
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IN THE SUMMER OF 1950 A BROWN-SKINNED BLUES SINGER FROM THE STATES VISITED BRITAIN FOR THE FIRST TIME. He was to be the forerunner of many great Negro Blues singers...

His name was Josh White. Josh proved himself to be an amiable fellow, more sophisticated than his fellows, proud as a peacock and well able to manage the adoring women who flocked around him everywhere he went.

He was a brilliant guitarist of original talents, using his instrument with dynamic effect as a lively accompaniment to his warm, emotional singing. To quote one writer: "The scope of his guitar work seems unlimited. Sometimes he sustains a note, building up tension; at others he intercepts sharp, staccato chords, or inserts fast runs and flourishes into a pause in his singing."

Langston Hughes, the great American Negro poet and writer, once said that "Josh White sings easy," and he had the poet's sure touch for pithy description. Josh's voice is smooth and almost oily, sliding over and around the notes with all the imagination of his Mississippi contemporaries, but with a much lighter timbre. This tone and polished execution caused the French poet to exclaim: "I can only comment that Josh—since 1940 has acquired a great reputation as a singer of folk-songs, on guitar he plays excellent blues, but his singing is too restrained to be a Negro singer."

Pinewood

Tom And...

FOR A STUDY of the earlier work of the fourth volume of "The Male Blues Singers" (Jazz collector JEL-5) provides excellent examples of numbers like "D.B.A. Blues" and "New Mean Misterater Blues" where Josh records under his original pseudonym of "Pinewood Tom."

Frank Owen writes quite wisely that "Mean Misterater" and "D.B.A. Blues" easily show other influences. The "Mean Misterater" is very similar to Bumble Bee Slim's version, but Josh lacks the power that the latter displays.

I don't think Josh White was ever at home with this type of blues although he has made two or three versions of "Misterater." The words lack the roughness of the true blues singer, and he is over careful with his diction. I am not suggesting that the only true blues singer matters unintelligible to me, but I do think that the way in which a song is put over is more important than the strictly correct pronunciation of each word and syllable.

It can be seen, then, that the faults of Josh White beginning. The smooth, seductive voice and elastic guitar style is at least no affectation. The faults that Josh possesses are faults—innocent in his personal make-up rather than being evidence of any desire to emulate something or somebody else.

The Singing Christian

He used the pseudonym of "Pinewood Tom" to avoid work on record. Another name—"The Singing Christian," in "The Christian" when Tom first began to



JOSH WHITE AND HIS YOUNG SON. ... a picture taken a year or so ago in White's home-town in the U.S.A. Josh recently paid another visit to London, gave a number of folk-song recitals.

JOSS WHITES

"Strange Fruit" and very nervous about discussing the American white race. Most journalists did not remark on this—a very happy evidence of kindly press behaviour. He is associated with Huddell Ledbetter during the war and the two folk singers made several important broadcasts together which were used by the American Government as wartime propaganda.

Of all the fine coloured stars to visit this country, Josh White is one of those least likely to be forgotten. His favourite pose, on stage or at private parties, was to stand with his legs straddling the back of a chair, guitar blind over his head, and to sing a spral of blue smoke from behind his left ear as he sang. His shirt was usually unbuttoned, and a lazy, knowing gaze swept the hall or the room as he performed.

Josh will always be the subject for controversy. There are those who regard him as a cultured artist. Others call him a second-rate blues singer because his sounds too sophisticated for their ears. Some like only his guitar playing, like Hugues Panassié.

But Josh White will never be forgotten, whichever way you look at his work. His personality was such that he commanded his audiences to silence—all except one British jazz critic, who shall remain nameless, and I remember, chattered incessantly throughout a private session. Josh was giving back in 1928, and lived to write as a result "penetrating" reactions on the music he never heard that night.

THE JOSS WHITE STORIES (Volume 1) Josh White (guitar and vocal), with Max Tavares (drums), Bull Wesley • Water Creek • Waacha's Gonna Do You the Mean Misterater • The Mean Misterater • Frankie Brown • House of the Rising Sun • Dupree Blues • Cottonseed • When You're Lonesome • Down and Out • Law Down and Die, Do, Die • Hard Times Blues • Never Say a Manly Word (Jazz) (JMV CLP 1159)

THE JOSS WHITE STORIES (Volume 2) Josh White (guitar and vocal), with Beverly White (vocal), with piano, bass and drums

Good Morning Blues • Grey Goose • You Won't Let Me Go • Don't Smoke In Bed • Trouble In Mind • Sometimes I Feel Like a Motherless Child • Two Little Girls • I Know Moonlight • Red River • I Had a Woman • Fine and Mellow • Stragale Fruit (JMV CLP 1175)

BEST of the two albums is the first, with such excellent blues as "Bull Wesley's" "Mean Misterater," "Nobody Knows You" "Dupree Blues" and "Hard Times Blues" to be noted.

Josh sings at his most sophisticated, warmly studied and emotional. He moulds his tone, waxes some times in falsetto, over variations here, using his voice, never leaving the melody for long enough to confuse the ordinary listener. Indeed, one can be sure that Josh is

saving virtue—the virtue of complete sincerity and simplicity of purpose. Here, in fact, for or for evils a jazz band with a mission. Ken Colyer, for all the years I have known him and been his friend, has not changed. Several times during the evolution of the revivalist scene Ken has had fame and fortune within his grasp, each time providing him with a little towards certain commercial requirements. Each time he deliberately turned his back on success and strove once again for his own personal Mecca.

I could wish there is a lot to say which has never been truly said. I will, however, content myself with the observation that he is a dedicated

WAITING FOR THE REAL STUFF FISK JUBILEE SINGERS

I couldn't hear "Nobody Knows You" or "The Rock and the Mountain" or "Steakin' Jerusalem" or "When I Was Steakin' Down

or You May Bury Me in the East" or "He Arose" or "The Angels Bowed Down" or "There's a Great Camp Meeting" or "Were You There" or "There Made My Yaw" or "I'm A-Roller" through an "Entirely Wrong" and, "I'm Out There On Your Word" record 127-39.

Nothing annoys me more than this sort of illogical, pedestrian, and uninspired, especially when it comes from the fabulous talents of such men as the Samuel Charters' "Make of New Orleans" etc. etc. I need a few weeks back as still awaiting release here.

The Jubilee Singers are plainly of the self-conscious variety of the self-conscious making no more headway with a selection of the best American Negro gospel songs than any self-respecting vocal society would have done.

This is very flat, very proper and very ordinary—and so possible interest to readers of this column. It is still waiting, rather impatiently, for a critic to really delve into the Folkways treasure chest...



TRAD JAMES ASMAN EVIDENT BRILLIANCE

JAMES P. JOHNSON (piano solo—concert recording) Just Before Dawn • Caprice • Oh Willow Tree • Candy Sweets • Crazy 'Bout My Baby

THIS is a rare example of the great piano playing of the Granddaddy of the Piano, James P. Johnson, from tapes taken at a concert in the mid-forties.

Despite the brevity of the pieces, the brilliance and mastery of touch is evident throughout. In fact, I more than suspect that the art of James P. Johnson made more number seen ever shorter than it is, for boredom is the least likely reaction. I recommend this unpretentious EP, with its fine melodic variations, its pronounced wit, and the genius which has always belonged to this pioneer of jazz piano.

Note particularly the version of "Crazy 'Bout My Baby" which cuts even Fats Waller's own record.

WITH A NEW LEASE OF LIFE FREDDY RANDALL AND HIS BAND

Professor Jazz • Mowkiet Rambles • Fun Comin' Virginia • Carolina In The Morning (FALCONER GEP 8712)

FREDDY's rather polished and fresh "Dischased" has given a new lease of life here, with four moderately successful tracks taken from the 1953 catalogue. Mr. Randall, now retired and busy running a boarding house which usually carries on a list of students for coloured people in Brighton, plays like a young man, his early work by Archaean being unimpaired. Lease on a new lease of life. Hastings on drums and Roy Fleming on tenor. Not great jazz, but quite nice. Mr. Betty Smith adding some good tenor saxophone notes and chorales in "The Morning" and "Masturbation Rumble."

Jazz Band With A Mission

COLVER PLAYS STANDARDS

Ken Colyer's Jazzmen • Over the Rainbow • All of Me • Pretty Boy • The House of the Holy • Under the Bamboo Tree • Chant of the Hoop • Bluebellies • Goodbye • Dumb (JMV CLP 1204)

FOR all the faults which are prevalent in the Ken Colyer's Jazzmen, it is one

RECORD MIRROR

**SPINNING
POPS**

PERSONALITY GAL

SHEILA BUXTON

"The Wonder Of You"
"The Valley Of Love"
(Top Rank 1A8-144)

JOHNNY DOUGLASS
orchestra and chorus
"The Wonder Of You", until the young lady
who possesses so much per-
sonality in her voice brings
the lyrics. It's a beautiful
song which Sheila sings ex-
cellently.
"The Valley Of Love" is
a gently lilting love song. Max
Baucus singing with Miss Buxton
in an effective double recording.
Based on the old song "Down In
The Valley," it's a pleasing num-
ber given a happy interpretation.

REPEAT WANTED

PEREZ PRADO
"The Tooty Tooty"
"My Roberto"
(RCA 1129)

**"THE PRADO ORCHES-
TRA** seems intent on
repeating their success
with "The Tooty Tooty"
is an obvious attempt
at producing a commercial
side, with a Latin rhythm over-
laid with R & R. The waltz
records occupy much of the side,
shiny piano arrangements coming
from the brasses, while a dark
bravo male speaks the title from
time to time.
Another Cha-Cha is the flip,
the organ opening things, then
continuing to play throughout,
though the rest of the band gets
a chance to blow now and then.
A pleasant, leisurely instru-
mental.

RONNIE'S BEST

RONNIE CARROLL
"Wonderful You"
"The Wonder Of You"
(Philips PB344)

ALMOST EVERYONE in
the business agrees this
is the best disc Ronnie's
made, and if there's any jus-
tice it will make his jus-
tice. It's a lovely song,
and Ronnie is at his best,
reaching some almost thrill-
ling high notes, yet remain-
ing always very smooth. The back-
ing is excellent, helping Mr.
Carroll attain that elusive
something that sets a disc apart. Full
marks, and then some.
"The Wonder Of You" would
be a fine top side if it weren't
overshadowed by the superb
Ronnie has done on "Wonderful
You." This flip is another
smooth, romantic interpretation
of a better-than-average pop
song.

STEELE TOPS?

TOMMY STEELE

"Tallahassee Lassie"
"Give, Give, Give"
(Decca F11152)

NO LESS LOUD than its
American counterpart.
To a poppy "Tallahassee
Lassie" is Rock 'n' Roll with
all the sound out. Founding
rhythm, including the break
that can be likened only to a
Red Indian war dance, and fre-
quent whoops from Mrs. Steele.
A "Hi? Why not?"
"Give, Give, Give" finds
Tommy sounding rather more
like Tommy Steele. The rhythm
is shuffle-rock while he and
the vocal group urge you on.
In the middle, there is a driving
solo while the rhythm section
and chorus fill in the rocking
beat. There's a good chance both
sides will be showing up in
the RM Charts.

CHINA

RENEE

**This Locked Up Daughter
Is Released on Decca .P.**



The delightful STEPHANIE
VOSS, one of the delightful lead
singers in the delightful Mermaid
Theatre success "Lock Up Your
Daughter"—extended again, this
time till December 1, a grand 12in.
LP on Decca, has been selected, is
now released. The Peter Murray
Music Company are the pub-
lishers of the music (see ad
opposite). —RM Picture

POPPED CLASSIC

DAVID WHITEHEAD
"Fairwell My Love"
"A Million Stars"
(Decca F11144)

FREDDIE MARTIN was
the first dance band
leader successfully to popu-
larize the classics. He began
with Teikowitch's Piano
Concerto, lyrics were added and
it became "I Forget We Love".
Now new lyrics are written and
it comes out as "Fairwell My
Love".
Roland Shaw's orchestra is
well recorded, opening the side
strippily. Then David Whitehead
sings the new lyrics. Scoring the
piano well to fill in the familiar
theme for powerful, if slightly
slowing, instrumental phrases,
and David finishes the classic
completely.
"A Million Stars" is a pretty
song, rather belted by Mr. White-
head, while the Roland Shaw
orchestra provides the accom-
paniment.

FAMOUS THEMES

NORRIE PARAMOR
"Once Upon A Dream"
"I Wonder"

(Columbia DB 4528)
TWO LOVELY melodies, it
featured in the new Walt
Disney film "The Sleeping
Beauty", are played by the
orchestra and sung by
Adamo. The familiar Teikowitch-
style themes are sung and played
serenely, and no one who might
object to popularising the class-
ics should object.

PONI-POLKA

THE PONI-TALKS
"Oomp Pamp"
"Moody"
(HM.V. POP 644)

THE YOUNG LADIES
who were so well re-
corded on "The Young Ladies"
appear on wax with this new
York recording accompanied
by G. B. Nardini. It's a bright
polka with the girls well sup-
ported by orchestra and music
chords.
"Moody" is a medium tempo
R & R ditty in which the Pon-
i-Talks have a typical teenage Rock
n' Roll love song. Perhaps not
one of their best recordings, it
will nevertheless find an enthusi-
astic welcome from many young-
sters.

CASCADING

LEROY HOLMES
"Some From 'Caunt Your
Blasings'"
"Theme Of 'Green Meadows'"
(MGM 1027)

STRINGS CASCADE to
begin the top side, a
flute softly hearing the
theme while the violins con-
tinue to swell and flow. The
melody isn't one of the most
singable, but the attractive
arrangement makes this one of
the season's most listenable
good recordings. The "Moon Is
Blue" quality, it.

TOP TEN : Sales Talk

IT'S STILL CLIFF RICHARD IN FIRST PLACE WITH
"SLIVING DOLL" — SURELY THE BEST RECORD
HE HAS EVER MADE. HE HAS BUTT UP A SUB-
STANTIAL LEAD OVER ROBBY DARIN'S "DREAM
LOVER" AND OVER THE BOISTEROUS LONNIE
DORR'S VERSION OF "BATTLE OF NEW
ORLEANS".
Up to come Francis, though. Her "Upstuck On Your
Collar" has moved from the four to actually pushing down
the Presley piece "Big Hunk O' Love". This is virtually
unprecedented for a girl artist when compared with the
all-powerful Mr. P.

Biggest mover of the week, for sure, is Craig Douglas of
Top Rank, with his "Only Sixteen". The youngster is hold-
ing on to the top spot, and is actually pushing down
and upping
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"Peter Gunn" by Yip, by Duane
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A couple of OLDIES GET NEW TREATMENT BY
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The Twitty version of "Mona Lisa" has made the list at
No. 20, and a concentrated programme of stringing was
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ON DECCA F 11152

**RECORD MIRROR
SPOTLIGHT ON**

ONLY SIXTEEN

Craig Douglas (Top Rank)

LONELY BOY Paul Anka (Columbia)

THERE ARE JUST A FEW MONTHS DIFFERENCE
IN THE AGES OF CANADA'S PAUL ANKA AND
THE CRAIG DOUGLAS, FROM THE ISLE OF WIGHT.
THE CRAIG DOUGLAS, FROM BEING A LOT OF
THE TEENAGERS ARE BOTH HOGGING A LOT OF
THE GLORY IN THE CURRENT TOP TWENTY.
Craig's hit "Only Sixteen" has crashed in from nowhere
to No. 10, and this is obviously an even bigger follow-up to
his previous hit, "Tempter In Love." Craig, former male
roadman, is proving one of the most consistent
roundsmen, is proving one of the most consistent
disc-jockeys.
The young Mr. Anka, now hearty in the "veteran" stage
of his production, has seen his "Lonely Boy" slip up from
18 to seven in the last week. Given any sort of luck at all
he will be even higher. His disc has been placed on
radio in recent weeks.

ONES TO WATCH

REMEMBER WHEN The Platters (Mercury)

MONA LISA Conway Twitty (M-G-M)

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radio in recent weeks.

The Platters, on the Mercury label, drop "Remember
When," in beautifully tuneful style. Ruby Murray's
excursion into the reaches of the Top Ten, despite the fan-
tastic growth in the number of vocal groups on record.
The Platters have built, and maintain, vocal popularity.

L. P. Commentary

**ONLY CHANGE IN THE FIRST FIVE THIS WEEK IS
JUGGLING OF POSITION BETWEEN THOSE
TWO GIANTS, FRANK SINATRA ON "COME DANCE
WITH ME" AND "THE DATE WITH ELVIS," BY MR.
PRESLEY. MR. S. IS NOW UP AND THE L.
DROPS TO FIVE.**

"Come" continues its exceptional run of success,
leading the field by a very large margin.
Just missing a rating is "West Side Story" featuring
the LYNN COLLIER — SURELY THE BEST RECORD
HE HAS EVER MADE. HE HAS BUTT UP A SUB-
STANTIAL LEAD OVER ROBBY DARIN'S "DREAM
LOVER" AND OVER THE BOISTEROUS LONNIE
DORR'S VERSION OF "BATTLE OF NEW
ORLEANS".
Up to come Francis, though. Her "Upstuck On Your
Collar" has moved from the four to actually pushing down
the Presley piece "Big Hunk O' Love". This is virtually
unprecedented for a girl artist when compared with the
all-powerful Mr. P.

Biggest mover of the week, for sure, is Craig Douglas of
Top Rank, with his "Only Sixteen". The youngster is hold-
ing on to the top spot, and is actually pushing down
and upping
his own. The same can be said for the homegrown Al Saxon,
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WEEK ENDING AUGUST 8, 1959

- 1 I LUV'D DOLL (Chiff Richard) Columbia
2 BATTLE OF NEW ORLEANS (Bobby Darin) London
3 BATTLE OF NEW ORLEANS (Lionnie Dunagan) Pye
4 LIPSTICK ON YOUR COLLAR (Connie Francis) M-G-M
5 BIG HUNK O' LOVE (Eddy Presley) R.C.A.
6 A TEENAGER IN LOVE (Marty Wilde) Philips
7 LONELY BOY (Paul Anka) Columbia
8 ROULETTE (Russ Conway) Pye
9 HEART OF A MAN (Frankie Vaughan) Philips
10 EIGHT SIXTEEN (Craig Douglas) Rank

THE 'SECOND TEN'

- 11 PETER GUNN/PEP (Diane Eddy) London
12 ITS LATE/THERE'LL NEVER BE ANVONE ELSE BUT YOU (Rick Nelson) London
13 PERSONALITY (Tommy Stinson) Decca
14 RAGTIME COWBOY JOE (Chimpunks) London
15 SOMEONE (Johnny Mathis) Fontana
16 I GIVE, GIVE, GIVE/TALLA-HASSIE LASSIE (Tommy Steele) Decca
17 TWIX TWELVE AND FIVE (E.T. Bennett) Pye
18 PERSONALITY (Lloyd Price) H.M.V.
19 MONA LISA (Conway Twitty) M-G-M

BEST-SELLERS BY BRITISH ARTISTES

- 1 I LUV'D DOLL (Chiff Richard) Columbia
2 BATTLE OF NEW ORLEANS (Bobby Darin) London
3 TEENAGER IN LOVE (Marty Wilde) Philips
4 ROULETTE (Russ Conway) Pye
5 HEART OF A MAN (Frankie Vaughan) Philips
6 EIGHT SIXTEEN (Craig Douglas) Rank
7 PERSONALITY (Tommy Stinson) Decca
8 I GIVE, GIVE, GIVE/TALLA-HASSIE LASSIE (Tommy Steele) Decca
9 GOODBYE JIMMY, GOODBYE (Ruby Murray) Columbia
10 A TEENAGER IN LOVE (Craig Douglas) Rank

Best Selling Long-Players FIRST FIVE

- 1 SOUTH PACIFIC Sound Track (R.C.A.)
2 GIGI Sound Track (M-G-M)
3 MY FAIR LADY Original Cast (Philips)
4 COME DANCE WITH ME Frank Sinatra (Capitol)
5 A DATE WITH EVA DAWG Eddy Presley (R.C.A.)

A SMASH HIT MUSICAL!

Lock Up Your Daughters

SONG HITS:- LOCK UP YOUR DAUGHTERS (THE MERMAID THEATRE) LOVELY LOVER IF I'D KNOWN YOU WHEN DOES THE RAVISHING BEGIN I'LL BE EACH KIND FATE SONG COPIES 25 EACH PIANO SELECTION 3/- RECORDED ON DECCA LP LK 4320 BY ORIGINAL CAST PUBLISHED BY PETER MAURICE LTD. 21 DENMARK ST., W.C.2. TEM 3856

- PAUL & CO., LTD., 130 UNION STREET, TORQUAY
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

- P. J. MOORE, 10 TURNERS HILL, CHEESNUT, HORNSEA
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
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7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

Record Dealers' BEST SELLERS

- WEMBLEY MUSIC SALOON, 448 HIGH ROAD, WEMBLEY, MIDDLESEX
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

- MURDOCH, 31 HIGH STREET, NEWPORT, ISLE OF WIGHT
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

- SAVILLE BROS. LTD., 35/37 KING STREET, SOUTH SHIELDS
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

- W. R. BELLMAN, 140 HIGH STREET, PONDEROS END, ENFIELD, MIDDLESEX
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
8. Roulette R. Conway Col.
9. Heart of a Man F. Vaughan Phi.
10. Lonely Boy P. Anka Col.

- WEMBLEY MUSIC SALOON, 448 HIGH ROAD, WEMBLEY, MIDDLESEX
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10. Lonely Boy P. Anka Col.

- W. A. CLARKE, 18 DAVES ROAD, FULHAM, S.W.6
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
7. Lipstick On Your Collar F. Vaughan Phi.
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- BRIGHWAY SERVICES LTD., 13 NORTH PARKWAY, CHESSINGTON, MIDDLESEX
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
5. Big Hunk O' Love E. Presley RCA
6. Lonely Boy P. Anka Col.
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- WEMBLEY MUSIC SALOON, 448 HIGH ROAD, WEMBLEY, MIDDLESEX
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- REG. W. REED MUSIC LTD., 163 RYE LANE, FULHAM, LONDON, S.W.6
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
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- WIMMANS, 116 ST. MARY STREET, SOUTHAMPTON
1. Lavin' Doll C. Richard Col.
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3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
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- THE JAGENT RECORD SHOP, 104 KINGSWAY STREET, LEAMINGDON, MIDDLESEX
1. Lavin' Doll C. Richard Col.
2. Dream Lover B. Darin Lon.
3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
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- ALIS RECORDS, 110 HIGH STREET, E.P.
1. Lavin' Doll C. Richard Col.
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3. Battle of New Orleans L. Dorsey Pye
4. Teenager in Love M. Wilde Phi.
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'OIL SIXTEEN' BUT - GROWING UP FEAS!!!!

Recorded by CRAIG DOUGLAS ON TOP RANK SAM COOKE ON HWY ALI SAXON ON FONTANA

ARDMORE & BEECHWOOD, 30 OLD COMPTON ST., W.1

