

Revolutionary Robert

... No, Not A Red 'Un, But A Brand-New Mike Sullivan-Produced Singer & Entertainer

AND OUT GOES 'THANK YOU AND GOOD EVENING'

"A GOOD voice; but..."

For several years both fans and show biz string-pullers have professed their views on ROBERT EARL. I've done it myself repeatedly. Brothers and sisters, that's all going to change, so help me. A new Bob Earl has come storming into action. From now on your opinions on him will start. "A good voice; and..." This is how and why...

I first saw Robert Earl on stage some three years ago. He was on one of those "Disc Bills" at the late Chiswick Empire, in company with Mike Holliday, Group One, Desmond Lane, Australia's Jimmy Parkinson and others.

I've watched him perform often since—both in public and at private parties. I've always rated him one of the best tenors in pop music; an excellent voice—immaculately produced, confidently controlled. BUT...

● He's been far too staid and humorless when talking to an audience. If anyone ever said "Thank you very much and good evening ladies and gentlemen" more times than Jimmie Coxon, it was Robert Earl.

● He's picked into every song the same weary full voice gestures on the go, shifting from place to place like a well-oiled, but "old" slow motion business that doesn't vary their attack.

Mike Sullivan Takes Over

So though I've listened with respect to his renderings of "Believe In Me," "The Price of May Never Pass This Way Again," "Wonderful Secret of Love" and other Earl specialties, it's always been with reservations.

ENTER MIKE SULLIVAN. He, as you may know, is the man who had so much to do with the success of Shirley Bassey; whose business association with her is wanted to see my friend.

now at an end; and who now is trying to launch coloured song-student Joanne Seaman.

A few weeks back he considered once more the problem of what to do about Robert Earl. I say "once more" since Mike and Bob did, in fact, start a business league early in 1957, when the latter departed for Shirley Bassey (B) in the Al Reed Show in the West End. That league fizzled out; probably, I suspect, through Mike being too busy with the Bassey career.

Anyway, a month or so ago Mike and Bob got together again. They kicked around for hours the subject of streamlining and reorganizing the Earl act. They rehearsed days at the London Mel, before Bob's variety stint there, in its evening. They rehearsed nights at their respective flats.

Then a couple of weeks later, the results were shown to the public, when Bob had a variety week at Fintory Park Empire in the North London. Having heard whispers of what was afoot, I business association with her is wanted to see my friend.

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

Change That Is Spectacular

I HAVE NEVER SEEN SO VITAL AND SPECTACULAR A CHANGE IN A SINGING ACT.

I sat in the stalls with Mike Sullivan and Bob Earl's dark-haired, attractive wife, Daphna. I found myself nodding approval to them time after time.

There are neat, but effective changes in presentation. Bob sings groups of Faber songs—Cieva's songs, Jolson songs, and when I tell you that at one point in the last lot Bob comes down into the audience and dances a jig in the aisles with one or two of the female customers, you'll see that things have certainly changed.

The audience that didn't cheer the new streamlined Bob Earl enthusiastically—and so I should darned well think.

So often I've bemoaned the fact that we lacked people ready, willing and able to produce a solo singer into able to say, "Now, look, chum... These are your best numbers. Sing 'em



Exclusive pictures by our Douglas John on this page vividly illustrate the successful Earl-Sullivan teamwork... One immediately below depicts Bob in his "Oldfashioned" attire. On at bottom of the page shows Mike giving Bob his idea of how the famous song "Bess You Is My Woman" could be rendered to best effect. On this page Dick Tatham describes how the change in the Robert Earl vocal act came about—and the wonderful results.—R.M. Pictures.

in this, that and the other order. The keys you're using are fine, except in this one where you should start in C and modulate into E flat. Now, as regards your gestures, and the way you walk a stage, and your lighting, and what you wear, and how you do your make-up, and your hand arrangements, and the way you announce your numbers..."

It's no use saying the singers can see to these things adequately themselves. In most cases they can't. It's most difficult to see outside yourself. Mike Sullivan has obviously given considerable thought to how a singer should be presented. His effort on Bob Earl's act has been revolutionary and commendable.

Bob is of Manchester Palace this week, Bristol Hippodrome next. He leaves on August 29 for a few weeks TV, cabaret and concerts in South Africa. There'll be more variety when he comes back. My advice: Watch out for him.

P.S. Mr. Earl, thank heavens, no longer says "Thank you very much, and good evening ladies and gentlemen." Nor even "It's wonderful to be here."

SHANI ASKS FOR SULLIVAN

HERE'S A FURTHER TRIBUTE to Mike Sullivan's skill; Shani Wallis, who opens in cabaret at the Society, in London's West End, on September 28, has asked him to produce her act.

Our Sincere Thanks

To DON MOSS

TED KING & ALAN FREEMAN

for making

BROKEN HEARTED MELODY

by

SARAH VAUGHAN

on MERCURY AMT 1057

RECORD OF THE WEEK ON RADIO LUXEMBOURG

The Peter Maurice Music Co., Ltd., 21 Denmark St., London, W.C.2

NORTH & SOUTH OF THE BORDER IT'S A HIT!

SCOTLAND THE BRAVE

Recorded by EDMUNDO ROS on DECCA F1150

The Record of the Week on Radio Luxembourg

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GREEN SONNY AND THE BIRD ROLLS PLAYS FOR BIRD

Remember You My
Melancholy Bird Old Folks
The Cant Take Her Away
From Me Just Friends
My Little Suede Shoes
Kid Knows
The Crown Accustomed To Her
Kiss

NOTHING could ever com-
pensate for the premature
death of Charlie Parker. But
two of the consolation are
Sonny Rollins and Sonny Sitt,
both of whom do their best to
carry on the traditions of
Parker's kind of jazz.

The homage Rollins
repeatedly pays in his playing
to Parker, like that of Sitt and
Phil Woods, is something pro-
founder than the mere imitation
that, say Alvin Eager paid to
Lester Young.

In Sonny Rollins' jazz there
is shown a deep understanding
of what Charlie Parker was,
and also a considerable
influence of Rollins' own
musical personality. The music
which occupies the first side of
this album is composed of old
Parker tunes recorded by the
trio at some time in the
assisting career, but this is no
carbon copy. On "I Remember
You" Rollins makes a way
aside from "Somewhere I'll
Find You" which is just what
Parker might have done in the
same position. In the double
tune solo of "The Cant Take
That Away From Me" Rollins
recalls the Parkersque solo,
but once again with something
of his own added.

Kenay Durham on trumpet,
a veteran of modern jazz plays
two tasteful solos on
"Melancholy Bird" and "Old
Folks" and on the latter in
particular shows that his game
has not diminished since the
early days.

Will Rollins and Durham on
this memorable record are
Walt Lee, piano, George
Morrow, bass and Max Roach
drums.

THE CHASE IS ON
with forgotten but louse and
has BFC producers in
Searcy, whose "You're Chea-
ving" is on O.G. When
have won her name on @ This
her topic records. @ Last Time
on console. @ You're Chea-
ving" @ The Things I Love
"Tramp" @ Kamin @ Tender
@ The Love @ The Love @
@ The Love @ The Love @

**BOTH Rouse and Quin-
cette are tenor saxo-
phonists of a rare talent
ability, and both typify the
kind of jazz musician
whose slender inventive
resources are not robust
enough to stand up to the
test of a long-playing
recording.**

If ever a purely
mechanical invention ap-
peared which so obviously
separated the men from
the boys it is the long-
player. The rigours of a
45 minutes-long perform-
ance prove too much for
all but a tiny minority of
the music's greatest jazz
artists, and Rouse and
Quinette, though better than
some of their contem-
poraries, bore the li-
stener on this album long
before the end.

Comparisons may be
odious, but they can be in-
structive for all that.
The other recent tenor-
trumpet album, Hawkins-
Bea Webster affair, though
harmonically more naive,
sustained the course far
better than this album,
which though relaxing re-
laxer, is simply not up to
enough to keep going.

A word about the respec-
tive styles of the two stars on the
album. Rouse is a more
satisfactory man for a saxo-
phonist than for a tenor,
and one of those saxo-
phonists who, like a
welder, is simply not
inhibited by his embouchure
and his breath control, so that
long strings of staccato notes
and sizz-quavers produced
vigorously and without
any effort. The notes
traverse the air, like the
afterthought of a bap-
pette.

Quinette is a more diffi-
cult case for the critic. Her
style is a more subtle
Quinette music, with
tenor of originality. He
simply fails to sound so much
like the middle-period Lester
Young as he can. The closer



Paul gets to this ideal the
letter he is going to sound
and the less like himself he is
going to be. At times on this
album he achieves an excel-
lent impersonation.
At others one feels for him
as he struggles to master the
instrument. The track
"Quinette's inventive power as
Quinette himself does."

**ZOOT TO
THE RESCUE!**
VERY WARM
FOR JAZZ
Ralph Burns
The Gipsy Swing Love @
My Heart Blood Still @ To-
night @ Summer Into Spring @
Wichcraft @ A Sunday by the
Sea @ Lazy Afternoon @
Fiesta @ Blue @ Flower
Terzitta @ I Hear Music @

ROSS LAY 8289
ALICE COOPER
bless for a man like
Ralph Burns, with his achieve-
ments behind him. After
hearing this I wonder
whether it is not just what
his achievements are—like him
he makes little attempt
at creative writing here, being
content to sketch in ineffec-
tive settings for a mixed bag
of tunes, some of which are
not the happiest choices in
the world for a jazz group.
"Tonight", for instance, with
its mandarin piano and ally
mandolin effects is only just
saved from disaster com-
pletely and later by a superb solo
from Zoot Sims. "Wichcraft"
is another theme that nobody
seemed much convinced by.
That however, is the story
of this album. The material
is odd to say the least. The
scoring is unambitious, to say
the least, and a whole effect
is achieved by the wit and
verve of the soloist, particu-
larly Zoot Sims and Alvin
Cohn on tenor. Ugly Green
trumpet, Sonny Costa vibes,
and to a lesser extent, Barry
Gallagher, contribute. The trum-
pet solos of Nick Travis are
the only ones which really
bop the copybook.

**RAY'S WORK
CUT OUT!**
YES INDEED
RAY CHARLES
What Would I Do Without
You? It's All Right @ I Want
to Know @ Yes Indeed @ Get
on the Right Track Baby @
Telly @ Sweet @ Swing @
River Rock @ Lonely @
Telly @ More @ Bye Bye
Sinner's Gotta Shine Again @
I Want a Dream @ I Want a
Little Girl @ Heartbreaker @
Leave my Woman Alone @
I Want a Dream @ I Want a
Little Girl @ Heartbreaker @
Leave my Woman Alone @

RAY CHARLES is a re-
markable jazz figure,
and it is to be able to
imbuze any kind of material
with his own personal char-
acter. The music, however,
above the time limitations, he
is the last of the great
caterwauling of an intrusive

chord and the uninspired
monotony of the rhythm sec-
tion. I suppose this album
may be described as
pseudo-gospel. A close listen-
ing to the purity of the songs
he is dispersing—particularly
those that are written by
Charles himself suggest that
his ego sometimes gets in the
way of his critical judgment.

The start to "Yes Indeed"
is a bit strong over the
most funereal "Charleste."
Some organ chords sound
like the preludes to the kind
of an organ which I
suppose Charles is in the
way of a much
Spooking as a septic,
I may prefer Charles in a less
polluted jazz atmosphere.

**LIONEL IS
WORTH IT**
THE HIGH AND
THE MIGHTY
Lionel Hampton

The High and the Mighty @
Duke Oscar @ The Most
World @ It's Only a Paper
Moon @ Black Monday @
Midnight @ Love Me Here to Stay
@ Blues for Mister Blue @
Cantaloupe @ BCCC @ 10-46

THOSE who saw the Hamp-
ton band on its tour here
a couple of years ago will re-
member the tenderness with
which Hampton rendered the
title tune from this album.
Here he does a repeat per-
formance on the opening
track, following it with other
features at varying times.

Although this is a new re-
lease, the music itself is not
new, having been recorded as
far back as 1954. With
Hampton are the usual Nor-
man Granz standards, Oscar
Brown's arrangements, Oscar
Brown's piano, Ray Charles,
Herb Ellis, guitar, and
Buddy Kirk drums.
Hampton is a natural jazz
soloist, and his accompani-
ments tend to swing, with no
traces of the stiff formality
of Hampton himself.

For those not too obsessed
with the past, the more
modern innovations of Miles
Davis and Charlie Parker,
this album should be
good investment.

**WHAT'S HE
TO DO NEXT?**
YOUNG MAN MOSE
Mose Allison
Somebody New is Taking My
Place @ Don't Get Around
That Way @ Bye Bye
Blues @ How Long Has This
Been Going On @ Told Ya
I Loved Ya @ Baby Let Me
Hold Your Hand @ Strall
@ I Want a Dream @ I Want
My Kinda Love @ Sleepy
Time

THE Mississippi pianist
Mose Allison is taking the
most important young jazz
soloist's cue, cut out to re-
appearance on the jazz scene
in the last of the great
His earlier recording-

which featured his original
compositions, all of which
added up to a kind of jazz
programme music of impres-
sions of a young, mellow,
warming and ingenious, and
showed a firm grasp of the
brain and a great deal of
sweat jazz feeling.
Here Allison is playing
mainly the standards of other
writers, and if his perfor-
mance does not quite match up
to his earlier releases, perhaps
it is because one wonders
whether he has forgotten
further composition in the
mad race to produce more
and more albums.

That would be a great pity
and a loss to jazz, for Allison
has a huge potential as a
writer of originals. However,
he shows himself a fine and
unpretentious jazz pianist
who tracks on which he is
supported by Addison Farmer
on bass and Nick Sabalauski
on drums.

The interesting thing about
Allison is that one never
knows exactly what he will do
next. Here as on his previous
albums, he does occasional
vocals, and on the "Swirl"
track (his own composition)
he plays the role of a young
and enjoyable tramp, by
Louis Armstrong, out of Harry
Edison.

Allison is a young jazz
musician of infinite promise
and with considerable achieve-
ment already behind him.

**BLUES PIANO
PLUS R. & R.**
RAY CHARLES
Rockhouse, Parts 1 and 1
LONDON 45-HL8768

SO many people have en-
quired about Ray Charles
since Derek Suter's Baxter
has had some extent of the
virtues that I thought I should
rank him as a blues pianist.
London have recently put out
a record that is at all satisfac-
tory for Charles, and I
entertain us with his rich
bluesy music.

Instead, the piece, continued
over the reverse, is an instru-
mental work of the highest
level in modern blues piano.
I say, for the LONDON album
"Ray Charles at Newport"
(LONDON LIT.K.15149)
is also available on the new
tactical device for the few col-
lectors who have invested in
the dual speakers and the
special channel. The number
of the single release is
LONDON S.A.H.6008.
Also in August lists, and
not yet to hand, is a worth-
while EP by Ray Charles
with a far more original

**Yes Indeed,
This Is
Ray Charles**

This picture of Ray
CHARLES comes from
our American correspon-
dent Wally Peterson.
Benny Green shows his
latest record, entitled
"Yes Indeed," on the
LONDON label on this
page.

**Exit...The
Couriers**

IN rather less than two
years the most popular
Jazz Couriers, the most
skilful and most popular
modern group in
Britain, will cease to exist.
The co-leaders of the
quintet, tenor saxophonist
Rounnie Scott and Tubby
Hayes, have decided to
disband for reasons which
appear to be less musical
than psychological, though
none the less sound for
that.

Scott and Hayes formed
the Couriers two and a half
years ago. Apart from a
change of bassist in the
early days, the group have
had no replacement prob-
lems, although in the past
few weeks the position of
bassist has once again been
a problem. The result of
this constance of personnel
has been that the Couriers
built up a cohesion which is
outstripped that of every
rival.

The arrangements, many of
which were written by Hayes,
were played with a precision
and brilliance which could literally
make the listener hearing them
for the first time. Scott and
Hayes, the two best men on
the instruments in this coun-
try, proved admirable foil one
for the other, and during the life
of the group Hayes also de-
veloped a virtuosity of an
extraordinary kind.

In the last half year a
horribly long time for the
two instruments to come
along by their own talent
and the differences in their
style which they have received,
have led more and more to
friction. Nevertheless, it is a sad
thing to witness the disinte-
gration of a group of their
own free will.

The musicians feel they are
in a change of musical surround-
ings, play with different part-
ners, and are not sure of the
value of what is perfectly reason-
able. None of them were
loved Scott, Hayes, Terry Shampan
piano, or Bill Evans, drums
has very definite ideas at the
moment as to what
Hayes has suggested he might
lead to a quarrel. Whatever his
pens at all there will be an
continue to be familiar figures in
the jazz world.

'HULLO, MY DARLINGS'

CHARLIE DRAPER'S first film— for Associated British—is now to be called 'Hullo! My Darlings' instead of its original title, 'Sands of the Desert'. It is expected to go into production early next January.

He resumes his BBC TV series on Monday 19, with six other transmissions to follow.

PAUL ANKA'S FILM FOR BRITAIN

'CHILDS TOWN', MGM film production starring Paul Anka and Maria Yoo Doron, is expected to have its British release early in 1960.

Its lyrics were written (and will step three songs for this film, including the title song, is expected to record at least one of them. He will also sing "Are Maria" in the film.



Proceedings, reviews are under £1.5 million, and £1.5 million.

In the above list you will see the name of Saul Miron who is known to disc fans both sides of the Atlantic for his specialty beat numbers.

Columbia Sign 20 Top Jazzmen For 'Gene Krupa Story'

TWENTY of the world's foremost jazz musicians have been signed by producer Philip Waxman to record the 15 numbers for 'The Gene Krupa Story', Waxman's forthcoming Columbia Picture release, which will star Paul Mitos as Krupa.

Included in this array of talent, which Krupa himself announces is one of the greatest jazz aggregations ever assembled on stage, are Benny Carter, Henry Bean, Eddie Miller, Dave Pell, Jerome Casper, saxes: Barney Kessel, guitar: Joe Tricoli, Ray Trivara, Pete Candoli, Conrad Gozzo, Clyde Hirsch, trumpet; Ed Kopy, Murray McEachern, George Roberts, Elmer Schneider, trombone; Jess Stacy, piano; Shelley Manne, John Williams, Jerry Williams, and Loris Strouff, drums.

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LONG LINE-UP OF DATES FOR RUSS

'TOP TWENTY' regular Russ Conway comes to his full-time-overseas season at Lansdowne on August 29 and then starts a hectic tour of dates, listed up to September 2. Radio Show, September 4. Charity show at his home town, Bristol; September 5, B.B.C. TV 'Walky Walky Taster'; September 7, B.B.C. TV Children's Show; September 9, T.V. 'The Break'; September 14 (week), Globe, Stockport; October 3, 'Walky Walky Taster'; October 5, B.B.C. Children's TV; October 7, 'London Lights', Light Programme; October 12 (week), Allambra, Bradford.

BUT THEY WON'T BE ON SALE HERE

PIANIST-SINGER PETER MAXWELL, who was such a tremendous success in concert in South Africa (he returns there for another season in September), made a 12-inch LP, while three titles was suddenly "unhatched" at the Betty Hill show, "Five Felties" at the Palace Theatre, London, W. He received a particularly "mention" in our review of the show last week when it was set for a long time run. We were unable to turn out to buy him for a concert as well as his absence after less than a week with the revue at the Palace.

Look Out... More Russian Dancers Are Coming!

SOMETHING TO LOOK FORWARD TO—you'll never be let down by Russian Dancers.

These dancers' showcase is now to bring over the Georgian State Ballet, composed of L'Arche and a widely enthusiastic report from their tour (D'Arche quoted last in critic had seen them perform during their seasons in Paris) that "Dancers exceed the Malaysians and Red Army Ensembles for sheer speed and excitement."

That's saying something by the conservative Times.

Mr. Hochman is presenting the Georgian USSR Dancers at the Royal Albert Hall, London, from November 9 to November 25.

FABRIZI MYSTERY

MARIO FABRIZI, elongated, mustache-shedded, and the stars, has suddenly "unhatched" at the Betty Hill show, "Five Felties" at the Palace Theatre, London, W. He received a particularly "mention" in our review of the show last week when it was set for a long time run. We were unable to turn out to buy him for a concert as well as his absence after less than a week with the revue at the Palace.

MEL TORME RETURNING TO ENGLAND?

STRONGLY rumored in *The Sun* Mel is a further return visit from MEL TORME towards the end of the year. For TV and concert appearances. But before then, Mel has to complete a starring role in 'Gracie Town' an MGM feature which also features curves Maria Van Doren.

JOHN KENNEDY WRITES FILM SCRIPT

JOHN KENNEDY, COMMANDER OF TOMMY STEELE, HAS JUST WRITTEN A FILM TREATMENT WHICH TO RECORD AND SHOW MIRROR HE DESCRIBES AS "MAKING EXPRESSO BONGO" LIKE A SUNDAY SCHOOL STORY.

He added: "It is provisionally titled 'Rock, Stock and Barrel'. It will uncover even more show business secrets than did my recent book. I have already had several companies approach me about making the film."

ANTHONY LOOKS SERIOUS...

but actually he's not—although the film from which the above picture of him was taken is a serious one. It's from the up-coming COLUMBIA picture called 'Killers of Kilimanjaro'. Anthony Newley co-stars with Robert Taylor and Anne Aubrey, plays the part of a Cockney engineer. (No, he doesn't sing "Personality" in this film). Anthony's other film 'JAZZ BOAT' (see p. 12) will see him in an exciting new role... the boy sure is one of Britain's biggest showbiz prospects.

DEREK'S 'SMUGGLERS' HOUSE

WHAT'S been happening to comedian Derek Roy who was seen so much on TV screens a couple of years ago, but who has not been seen on them for almost a year?

Well, Derek makes a come-back to TV in ABC's "Holiday Town Parade" on Saturday 22. He has among other things, been house-buying and he's also started in his own summer show at Brading.

"I've just bought a new house in Sandstead, Surrey. It's called 'Smugglers'. It may be a bit embarrassing when my wife and I apply for new passports for holidays abroad," Derek told us.

Derek and his family (the Roys have two little girls, Jane and Olivia and Caroline, Irma Louise) will be moving into "Smugglers" when they leave Brading next month.

"For years now I've been having difficulty with accounting," Derek says. "I've done it, St. Bernard caused most of the trouble. Managers and landlords just wouldn't have him around."

HORRORDISCS!

THE PREVALING craze for a horse stall in the USA is spreading. It may be a bit embarrassing when my wife and I apply for new passports for holidays abroad," Derek told us.

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BOBBY DARIN—first a disc star, now a film star (see story below).

TOP TEN SINGER FOR PARAMOUNT

BOBBY DARIN, whose "Dream Lover" has enjoyed a long run in the Top Ten on both sides of the Atlantic, has been signed on a long-term movie contract by Paramount Pictures. He is expected to start his first film early next year.

Successor to Dr. "Dream Lover" on the London label is the famous "Mack the Knife" theme from "Threepenny Opera." It has just been issued in America; British release will probably be in a few weeks' time.

Robby's version of the number has, however, already been heard on his "Trusts All"—a concert LP issued in Britain in May this year.

ADAM FAITH AND BETTY A MILLER HAVE BEEN BOOED FOR THE BBC 'SATURDAY CLUB' ON SEPTEMBER 19

PLUGGING AWAY FOR RICHARD LYON

RICHARD LYON, newest addition to the FORNAX label, is getting more television plugs in his disc "Call My Girl" and "Private Eye", than most established disc stars. He has even persuaded his mother, Belle Daniels, to duet with him on "Private Eye" on a forthcoming "Life With The Lyons" television show.

Fortunately, of course, Richard's voice has been the subject of good natured nicks-taking by the rest of the family.

MICKEY ROONEY...HE'S A FILM DIRECTOR NOW

MICKEY ROONEY reported from Hollywood as being interested in further directorial stints following his work as co-director with Alfred Zeisenth on Universal's 'The Private Lives of Adam and Eve'.

PICTURE & PUB CO.: IMPORTANT TIE-UP

A FILM music tie-up between Arconon Pictures and Robbins Music was announced late last week.

First production to benefit will be George Martin's 'The Nough and the Smooth', starring Nadja Tiller, Tony Britton, William Bendit and Natasa Pury. Its theme music is by Douglas Gamley, and dance music for several sequences by Ken Jones.

NEW GUITAR SOLOS BY IVOR MAIRANTS

FRANCIS Day and Huster have this week recorded the sheet music of six newly published guitar solos by Ivor Mairants. Titles are "Personal Call", "Little Bo", "Tearful", "Tomorrow's Day Dream", "The Moon Was Yellow", "Once In A While", and "Endowment".

Sheet music includes not only the pictorial guitar solo but also the piano accompaniment—and in some instances, a full orchestral rhythm section. Prices vary from 2s. to 5s. 6d.

TREBLETONES ALL SET FOR NEXT SUMMER

THE TREBLETONES have already announced their second album with MICHAEL HOLLIDAY for next summer. They will have their own spot, with back Mike, who has the choice of three major records. They are currently appearing with him on Sunday shows at the North Pier, Blackpool. Upcoming dates: 'The Whiffles' boys: B.B.C. 'Saturday Club', August 22 and September 12; ITV from Britain's 'The Whiffles', August 31.

STRANGE, STRANGE HOW IT WORKS OUT

STORY of a song in one paragraph... Sonny Williams, last year in the States, recorded 'Bye Bye Goodbye', and it didn't make a ding. But in Australia, a few months ago, one Gail Goozard recorded it—and it hit! Now there's a heckin' rick on the song, with one new record apart from the lucky Mr. Williams' inclusion for the first time on FERRY DODD (PARLOPHONE). Teresa Brown (CMAA).



LORNE GERMAN TV COLOURED songstress LORNE GERMAN goes to Germany for TV this week, may visit Germany in Luxembourg, on the way back, "Warm" is said to be creating considerable interest on the Continent.



Pictured here is JOHN KENNEDY, one of Tommy Steele's managers, browsing over a copy of his recently-published book about 'The Golden Boy'. The book gave the 'low-down' on many show biz secrets. Now Kennedy has written a film story—and says it will be even more revealing. (See story below). RM Picture.



Meet FRED BASS, formerly of Charlton, S.E. LONDONER AIVES GOODAS CANADIAN RADIO VIP

INTERESTING CHARACTER, with a lifetime of service to Canadian radio behind him, is FRED BASS, a balding, genial chap currently in London on six months' holiday from Station CKWX, Radio Vancouver. One of his important calls was, of course, to the RECORD MIRROR office to say "how do?"

Fred has tackled just about every side of the radio business and during his 31 years with CKWX has watched the station grow to one of the most powerful in North America. Fred told me: "I started work in show business in the orchestra pit silent movies. I was the orchestra—on piano."

"I began in radio as a technician, now I'm the oldest employee on the station."

Fred is now listed as "librarian," which means he handles the purchase of all records used on the station. But he also puts over his own weekly program, "British Music Hall," on which he uses only British articles.

A Crosby Memoir

This has been a high-ranking show for 15 years and during that time Fred has logged interviews with many British artists who have visited Canada, including Grove Fields, Tommy Trinder and George Formby.

A particular clown of Fred is Bing Crosby. He recalls: "On one visit to Vancouver, Bing went on a fishing spree and returned wearing his oldest clothes, looking scruffy, to say the least. When he got back to his hotel, the management just wouldn't let him in. 'Not that they knew who he was, of course!'"

Came to an amusing broadcast on CKWX. And a later television show in Hollywood when Bing introduced, as a gag, the actual manager of the hotel which referred him to me.

Fred Bass also deplores the "radio-entertainment" networked show, "Lancaster Square To Broadway," an alternate production, using a 25-piece orchestra.

Former "manus" of his include Gerry Wilton and Beryl Bruden, both now doing so well in Britain. Carroll Lewis started his career in show business with the "Managers."

Continued Fred: "Naturally we went more and more British articles to four Canada. The chances are much brighter now, because this year sees the opening of a big 3,000-seat auditorium in Vancouver which is a marvel of big dates, right across the country, which could mean at least four profitable weeks' work for British artists there."

'NURSE' MAUREN

The lovely and talented MAUREN BECK goes through *Emergency Ward 10*... but not as a patient, we're pleased to tell you. She is, in fact, one of the latest newcomers on the TV weekly series of this name. Maureen, who has had quite a varied career on both the stage and screen, has had some of the latest week-end visiting nurses. Next week's episode finds her missing (she's on holiday) but later on she will be a staff nurse.

Successor To 'Gigi' At Columbia

OTTO PREMINGER'S "Anthony and Cleopatra" commences its British premiere at the Columbia Theatre, Shaftesbury Avenue, London, W.1, on Thursday, October 1—replacing M.G.M.'s "Gigi," which arrives over to the Ritz on that date.

Signing of Duke Ellington as the first time in his long and brilliant career that he has written a film score. Marc Conneridge stipulated that Ellington use his regular orchestra to record the score, the first time an Afro Negro group had performed in this capacity. (See cartoon picture p. 12.)



FRED BASS during his visit to our office.

A SPECIAL BY WALLY PETERSON FROM NEW YORK

Drake's New Hit: As A Producer

But Longs To Return To London's West End

ALFRED DRAKE, REMEMBERED IN THE WAY FOR HIS MAGNIFICENT STARRING ROLE AS HADJ, THE BEGGAR, IN "KISMET" A FEW YEARS BACK, HAS ANOTHER HIT TO HIS CREDIT. ONLY THIS TIME IT'S AN OFF-BROADWAY SHOW AND HE ISN'T IN IT.

Billed as a diversion from Moliere's "Doctor in Spite of Himself," "Dr. Willy Nilly" has been directed by Drake with his old "Oklahoma 10" colleague Howard da Silva (the original Jud Fry) as the star. Da Silva turns in a brilliantly humorous job as the quack doctor, Sganarelle, and has a song called "Jacqueline" that's positively hilarious. It's Da Silva's night and, if you can visualize a cross between Groucho Marx and the old Ed

Wyman, this is it.

"Dr. Willy Nilly" is a perfect little off-Broadway piece, following the original Moliere farce text pretty closely with appropriate music added and bits from some other

WHEN IT BEGAN

"All this started about eleven years ago," Drake explained to me over an afternoon coffee. "It was approached at the time about doing a season of plays and musicals at the City Centre. The whole idea fell through eventually, but not before I'd become interested in "Dr. Willy Nilly" eventually. Edward Eager, who has turned out a lot of fine children's books, had done a script and, somehow or other, we managed to maintain our mutual interest in the idea over the years."

"What finally brought it to fruition?"

"Oh, about four months ago I was having dinner with Howard da Silva and the subject of "Dr. Willy Nilly" came up. He said he'd like to do it with me for a day off-Broadway. I said, "Why would I want to do it? I've so we organised Kniekecker theatre, got Pembroke Davenport, who was musical director for the "Kiss Me, Kate" I did with Eager writing the lyrics, gave Howard the lead and away we went."

Alfred, who is a post-master at both Broadway and in London, is also a humorist as he has amply demonstrated in both "Kiss Me, Kate" and "Kismet," continued: "I was attracted to Moliere and the play really on account of the Frenchman's farce for slapstick and broad antics. I have a great City Centre. The whole idea fell through eventually, but not before I'd become interested in "Dr. Willy Nilly" eventually. Edward Eager, who has turned out a lot of fine children's books, had done a script and, somehow or other, we managed to maintain our mutual interest in the idea over the years."

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SPARKLING DANCERS!



Our Favourites

In Canada

Fairly recent tourists to Canada were Manohar and his manager, George Ehrlich. George even now helps out by reading over the latest British records for Fred to hear and stock in his library.

"I've been meeting quite a few of our favourite British artists—Dinah Valentine and Eddie Colver. And I particularly want to meet Max Bygraves, who is very popular in Canada."

Now Fred with a deep, strongly-accented voice, looks the typical North American. But he was born in Charlton, south-east London, first went to Canada in 1945, returning only for service in the Canadian army during World War II.

So he now ranks as yet another British-born show personality who made the grade the other side of the Atlantic. And a very fine ambassador of ours he has proven to be...

'BIG' NUMBER BY BIG SINGER

ALLESLE, of Roosevelt Music, is raving about a new number he's called "The Slave I've Seen In". It's put across, on the R.C.A. label, by one Johnny Robinson, currently carrying much favour for his success. Johnny's actual shape is immense. He is a big, big, big, younger of 17, who weighs over 17 stone.

MIKI & GRIFR AIR MAKING A DISC HIT

PVE record officials are excited at the exceptional demand for the first release by Miki and Grifr, (female) are "Hot, hot, hot" (female) in R.M. last week. Their titles are "Hot, hot, hot" (female) and "Doodle-Do-Do-Do-Do-Do" (female) accompanied by the Lonnie Dunbar group, is helping the demand.

ONE of the outstanding hits of the current Benny Hill revue, "Fine Fettle," at the Palace Theatre, London, W., is the IRVING DAVIES Dance Troup. He and his male and female dancers lit in brilliantly with the production sequences and Irving with two male partners show the show with an express-stop routine titled "This is Varies." This back-stage shot was taken by Douglas John, shows IRVING DAVIES and some of the talented dance girls smiling with success... they know they're made it! —J.M. Picture.

FOR THE R.E.C.O.R.D.S. ALFRED IS STILL WEARING HIS "KISMET" BEARD BUT WOULD SHAVE IT OFF WILLINGLY TO APPEAR IN THE WEST END AGAIN IN SOMETHING WORTHWHILE.

'PERSONALITY'—PLUS



One of the highlights of last Sunday's all-star charity show at the Hippodrome, Brighton, was the singing act of film actor ANTHONY NEWLEY. Here he is seen on stage with the LANA SISTERS who "backed" him for his famous "Personality" Top Ten number. All about this great show—The Green Man, page 17.

—RM Picture.

THE DUKE AND THE 'HAPPY ANATOMY'



TIMES, as the fellow said, sure do change.

A 17th century composer, seeing a local beauty, was inspired to melodious praise. He titled his tribute: "When As In Silks My Julia Goes".

Recently Duke Ellington, a modern (very I) composer, set eyes on a young beauty, was also similarly inspired.

Ellington titled his number "Happy Anatomy", which gives you some ideas, anyway.

It was no accident that Ellington was studying the young beauty, a disturbingly proportioned young actress named Lee Remick.

In fact, he was getting paid to do, having been signed to write the musical score for Otto Preminger's "Anatomy of a Murder" (scheduled for Columbia Pictures' release October 1).

That 17th century artist continued his lyric, "When as in silks my Julia goes, then, then (melinks) how sweetly flows, that liquefaction of her clothes", etc.

Mr. Ellington, busy finishing his score for "Happy Anatomy" was not available for comment.

But you can almost hear him. "Crazy, man! but crazy!" Times, as the fellow said, certainly do change.

THIS ISN'T AN LP

DISC FIRMS ASSERT THAT GUINEA DISCS ARE AIMED AT BIGGER MARKET

Producers Is 'Ultimate Of Mod'

HEADLINES IN THE NATIONAL PRESS heralded a "battle of the LP's" early this week following announcements by EYE and DECCA that they were to issue 12-inch longplays for a guinea.

Later, however, in statements to the Record & Show Mirror, both firms stressed they were not aiming at a "price war". They were purely and simply planning to issue certain LP's at a reduced price with the object of increasing the number of record-buyers, and thus helping the industry as a whole.

Mr. T. R. B. THRELFALL, general manager of EYE RECORDS states, "Though naturally we shall always do our best to produce records for the teenage market, we are now going all out to increase the proportion of disc buyers among other age groups. Our "Golden Guinea" series will therefore be given as wide an appeal as possible. It will include classics, pops and even some Dixieland.

"Issues will be available on monaural at a guinea; or on stereo at 27s. 6d. But we shall still be doing other LP's at normal prices—which shows we don't want a 'price war'.

Says Mr. S. A. BEECHER STEVENS, DECCA sales manager: "We have already had tremendous success with our classical LP's in the Ace of Clubs series. It has opened up a new market among people who just weren't buying records before.

"Our policy for pop releases will be to feature 'name' artists. For example, our first three releases will be a combined LP of music from 'My Fair Lady' and 'King And I' by Cyril Stapleton; 'Oklahoma!' and 'Carousel' by the Eric Rogers orchestra; and 'Black and White Magic', featuring Winnie Aitken accompanied by Ted Heath.

"Our Ace of Clubs LP's have previously sold at 21s. 6d. We are now making it a round guinea—and you can hardly call that starting a price war, especially as we shall carry on making many LP's in the higher price ranges."

At the time of going to press, the EMI group (HMV, COLLABIA, PARLOPHONE, Nipper and CAPITOL) had no statement to make on the subject.

A spokesman for the PHILIPS labels states: "We have no immediate change of policy to announce, but are watching the situation closely."

WITH SHOOTING NOW CUT, EXECUTIVE PRODUCERS BELIEVE THEY, (WITH DIRTY ULTIMATE IN SCREEN PRETRENDS,

Believing a 'deadpan' approach to the musician rather than bring who wrote the irresistible "Tragic" of the modern musical idiom, wou

The Producers Explain

The astute producers, following the tremendous success of their "Tale on Parade," chose an original story that spotlighted the activities and way of life of the new generation, youngsters often criticised for their manner of dress and for their enjoyment of music not appreciated so it's been said, by the older generation.

"Bab," explained Irving and Lucy Cobby, "We believe these boys and girls are no different from their parents, and that's the reason when they were the same age, sure there are good and bad ones, and we have shown both in "Jazz Boat", and our new star James Booth, who plays the leader of a gang of hoodlums, who try to lead Tony Newley astray gets his just deserts in the end."

"If you want to remain in the

EDNA SAVAGE AGAIN TO PLAY CINDERELLA

Raindrops, Craig Douglas Also for Pentonime

JOE COLLINS, head of the well-known Hill Collins Agency, has completed several interesting deals with top "pop" artists for pantomime this year.

Making her second appearance as "Cinderella," EDNA SAVAGE returns two weeks at the Gaiety Theatre, early December.

'RECORDS MAGAZINE'

—There's a new colour portrait of Duane Eddie on the cover of the September 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. Specimens from your dealer or Newsagent.

TOP HITS



JANE MORGAN WITH OPEN ARMS
HLR 925 London

THE KALIN TWINS SWEET SUGAR LIPS
5083 Brunswick

CHARLIE GRACIE ANGEL OF LOVE
Q 72373 Coral

WARWICK PROMISE 'JAZZBOAT'

Wardrobe 'Of Screen Version'

Modern Jazz Trends

NOW COMPLETED ON THE NEW WARWICK FILM PRODUCTION AND AFTER VIEWING THE FIRST ROUGH DRAFTS PRODUCERS IRVING ALLEN AND 'CUBBY' BROCCOLI (ART DIRECTION KEN HUGHES) HAVE ACHIEVED THE BEST PRESENTATION OF THE MODERN MUSICAL JAZZ

approach to jazz can be a bore and that it can concentrate attention on bring out audience co-operation, Warwick signed Joe Henderson, 'Truade', to write special numbers which, whilst retaining the appeal of film, would still not detract from the story value of the film.

TS cinema business today, you must appeal to teenage audiences. With the kind of music we have in this picture plus its ordinary, everyday type of settings, we feel we have achieved something new in the musical movie field. The 'Jazzboat', which was filmed on location on board the Royal Sovereign pleasure cruiser, during trips to Margate from Tower Pier, and at the Chislehurst Club, with interior shooting completed at the M.G.M. studios, Evesham, is a Columbia Pictures release and stars Anthony Newley, Anne Aubrey, Leo McKern, Lionel Jeffries, Beric Walters, Jane Booth, David Lodge, Joyce Blair, Al Malock, Linn Coffey, Joan Phillips and Ted Heath and his Music.

precisely-tuned song, perhaps. Wearing a silver pink dress, she sang smooth, well-controlled guitar, the song borne on the notes she hit her top notes with clarity and, what is most the coped with credit, too, to musical director Ivan Dixon for helping her through so well.

'BIG' BARITONE FROM CANADA

Another vocal performer who registered well was Howard Gray, a good-looking young Canadian, who produced a good big, baritone sound. In fact, Howard was working under great difficulties, because he had a bad dose of flu and was almost rattling because of the number of pills he'd taken. But he used the full stage with a trial mike, and the mood most impressed and improved as a likely star of the future for either stage or TV musicals. Gladys Morgan brought along her laugh, her husband, her daughter, and her son-in-law, to top the bill. All five contributed largely to the fun, but although the toothless 'Glad' is a consistently funny woman, the material used is, in large, rather too familiar. George Williams does two spots, one by himself, the other with one Michael. Again, some of the material was amusing, but well-worn. The rest was good. Rest of the bill comprised: Peggy Cavell; 'The Bell' Louis Thomas, musical director of EMI; and the dancing Eves Sisters. The dancing spots were, as few of the British are aware, a few P.T.

RED SHOWS 'EM HOW TO BLOW!



During the filming of "The Five Pennies" the life story of America's greatest cornetist, the "subject" himself came to the Paramount Studios in Hollywood and gave DANNY KAYE (in the centre of the above picture) a few lessons in the art of trumpet blowing. Danny certainly picked it up very well and, in fact, in the film not all his 'blowing' is 'stuffed'. He blows a mighty fine note himself. Also a visitor to the studio was the one and only JACK BENNY (seen left), who, although much impressed, did not bother to emulate the blowing feats of the great Red. "The Five Pennies" is enjoying tremendous success in America. *Wally Peterson, our correspondent there, says its Danny's finest film to date. It's due in London this year, will be premiered in London in the presence of the Duke of Edinburgh in October when Danny himself will be over to introduce both the film and himself. Proceeds of this premier, which is being sponsored by the Variety Club of Great Britain, will go to the National Playing Fields Association.*

WANTS TO BE IN CHARGE... OF OWN TV CHOREOGRAPHY



EM I CHIEFS VISIT U.S.A.

L. G. WOOD, manager director of EMI Records, and C. H. Thomas, musical director of EMI, flew to America on a business trip last Saturday. They are expected to be there several days at most.

Ronnie Carroll's Big TV Break

KICKING OFF WITH A four-week engagement, and if he makes a 'go' of it followed by a renewal, RONNIE CARROLL, the personable young singer, will star in Granada's new television show "Song Parade" beginning Tuesday, October 30.



Not only will Ronnie sing but he will, too, compare the entire 30 minutes show. Ronnie has appeared in many TV productions in the past, but "Song Parade" will present him with many opportunities hitherto denied him. The singer has a wealth of personality and in this series he will be given a chance to generate it.

Amazing Record

Not An Unsold Seat In Six Months

NOT one seat has been left unsold any night for 'Gigi' at the Columbia Theatre, Shaftesbury Avenue, London, W.—and well over six months have passed since the picture was launched there. From its gala premiere in February, right up to the present day, 'Gigi' has been an overwhelming success, and seats are heavily booked well into the future.

In the first six months of its West End run, 'Gigi' has attracted many thousands of patrons, who have often opened for long periods at the box-office to secure their seats. Her Majesty the Queen has seen 'Gigi'; Princess Margaret has seen it twice. When the picture celebrated the start of its seventh month in the West End, the Queen Mother of Roumania attended the performance.

Since opening at the Columbia 'Gigi' has scored many triumphs. It has won ten Academy Awards for Best Picture, Best Director of the Year, and an Italian Film jury has recently voted it 'Best Foreign Film'.

CARRY ON PETER!

COMEDY FILM REVIVOR PETER ROGERS (his 'Carry on'—'Sergeant', 'Nurse', and soon 'Carry on Constable') has secured £10,000 for a new comedy soon to be made for the screen. He's to make 'Pleas Turn Over', a new style comedy. Stars include Julia Lockwood, daughter of famous actor, and her husband. He will be in the film 'Our Old Pal' Ted Ray. Ken Lettis is also cast. Two other fine British artists, Joan Sims and Leslie Phillips have spots.

AN ANTS

IS SLIPS

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ULTRA-CHARMING VISITOR to the RECORD and SHOW MIRROR office recently was Jeanne Grosmont, now considered one of the most talented choreographers and dancers in London show business. Jeanne has an ambition—to handle dance production on television. And, balancing her ideas on dancing with the stereotyped mediocrity we so often get thrown at viewers on the small screen, she has a chance to take over.

The smiling and attractive Jeanne has been dancing since she was five, began earning money at it during a pantomime at the Empire, Finsbury Park, London, N. She was also in "London Melody" at the Empire Hall in 1951, in "Bet Your Life" at the London Hippodrome and in "Will Any Gentleman?", the film version of the comedy.

An Indian impresario, much taken with the Grosmont dancing talent, gave her highly-paid work in a chain of Indian hotel cabarets. Since then, she's been choreographer for several Cecil Lomax cabarets, featured, too, as leading dancer.

Says Jeanne: "Although I've been on television several times, the main aim is to get some of my own ideas across, instead of working on somebody else's routines. But it is always difficult to break in on the presentation side."

New Talent In View

Fenella Fielding For West End Again

I SLIPPED INTO London's Saville Theatre this afternoon to watch a rehearsal of "The Darling Buds of May," which opens there on September 14. H. E. Bates has already been made into a film—called "The Morning Game"—and set in America instead of England! But the stage version should be authentic, for H. E. Bates has adapted the novel for the theatre himself.

Cool as the proverbial cucumber in the midst of rehearsal problems was **Elspeth March**, whom I had last spoken to one Edwards Road. Like myself she had been a guest of actor Roger Moore, who was treating us to a night out to see his wife Dorothy Squires, do a smart job of billposting in variety.

Last time she appeared in the West End (in "Morning at Seven") Elspeth had to take over a lady role at the last minute. She was given the script Sunday night, walked on to the stage Monday night. This time, she's happy, and she has four weeks to rehearse in a long time.

I asked her why she had left us for such a long time (she came back specially to do this play from America only a week or two ago). She told me she'd

DIANE TODD: BACK TO BRITAIN IN NOVEMBER

(But It's Only Two Weeks'
Holiday From 'M.F.L.')

DIANE TODD, the young British soprano who for the last two months has been touring America as "Biza Blue" in "My Fair Lady," will return to Britain for two weeks in November during a holiday from the show.

Her father, who recently spent two weeks in Hollywood for a family reunion there, gave this news in a visit to the R. & S. M. Theatre last week.

He also said several film companies had expressed great interest in Diane, but that no one would be accepted at the moment since she is signed to appear in "Fair Lady" for at least another year, and wishes to spend some considerable time in Britain after that.

● Diane, known in Britain through her appearances in "Kismet" at the West End, and in the "Six Eve Special" film, can be heard on the Decca LP of "My Fair Lady"—released last year on monaural, and recently on stereo.

been very busy in America, filming in "The Miracle" and playing Syrus in New York. She also did a "Hitchcock Half-Hour" just before she left.

Really Letting Her Hair Down

She welcomes the chance of letting her hair down in this new curvy comedy, which is a colour change from some of the plays she has performed in London over the past few years.

She played in the Cleopatra plays by Shakespeare and Shaw with the Oliviers, and another heavy session in "Mela."

Incidentally, she was working with Roger Moore in "The Miracle," often visited him in the home he has with Dorothy out there. But husband and wife will soon have to part again, for Dorothy comes back to London in October to cut some new records.

Introducing

Antonia

A NEW face at the Saville—and a very pretty one, too. Antonia Gilpin, who plays

ANTONIA GILPIN... sets her big break in the new Saville show (see adjoining story).

juvenile lead in the new show. Twenty-two, born in Glasgow, Antonia spent three years at a drama school in her home town, since played with that excellent regional company the Glasgow Citizens. This will be her first West End appearance.

Antonia has never wanted to be anything but an actress. Her relaxation is learning foreign languages, which can be a great asset in the theatre. Recently she went to France to learn on the spot. Her other language is Italian, but so far she hasn't been to the land of ice-cream and take the very first opportunity to make that alone.

Youngest members of the telly-crazy country family in "The Darling Buds of May" are fourteen-year-old May. When I looked in they were playing cards in the wings like seasoned old trouper. The rest of the cast, which includes **Kyranon Reeves**, **Peter Jones** (not ours) and **John Standish**, will have to watch out as kids, like dogs on the stage, all too easily steal the show.

In Stage



Fenella

Kenneth Co-Star

I GUESS it's only natural that Michael Codron, London's youngest theatre manager, should set out to encourage young talent. Two of his recent shows helped to push two first-time young artists nearer to the top of their profession—Kenneth Williams, brilliant comic actor, in the revue "Shire My Letter," and Fenella Fielding, first-time

musical maker of many intimate comedies at London's more intimate theatres, in Sandy Wilson's "Walmouth." Now Michael has had the happy idea of co-starring these talented youngsters in a new show. Promising title of the show, reviews is "Pieces of Eight," first people to see it will be patrons of the New Theatre, Oxford, where it opens on August 31, late September should see it installed in the West End.

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GRANADA

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JOHN HANSON

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The Student Prince

FULL WEST-END CAST
ORCHESTRA, CHORUS & CORPS DE BALLET

BOOK NOW - 3/6 5/- 7/- 8/6

First thing which should write to the "Deck, Brilliant" and "What show for young stars? Answer, Shall We Tell Caroline?" Stage of course, was a young writer. So off he went to that nursery for bright writers, Cambridges, where

he found Peter Cook, a lively 21-year-old student of modern drama at Pembroke College. Don't expect from this that Peter's lyrics will be written in French, Italian, German and Spanish!

Musical for the show has been written by **Lauree Johnson**, 22-year-old composer of much film music ("No Trees in the Street," Tiger Bay). "The Good Companions" and other notable film scores) and all the numbers in "Look Up Your Daughters," current hit at **Bernard Miles's** new Marmalade Theatre at Landman's Public Dock. With Peter Cook he is responsible for most of the material for "Pieces of Eight," though there are contributions from other composers and lyric writers too. Sandy Wilson, for instance, has written a special song for Fenella.

Kenneth Williams, I understand, is the oldest coin in "Pieces of Eight"—a veteran at 33!

'The Ages Of Man' On Record

MARGARET LEIGHTON has left an one-up act at the Broadway—this time with Sir John Gielgud in "Much Ado About Nothing." But I understand she will be back with us before Christmas to start rehearsals for a new play by John

Fenella Meets Her Film Producer

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he found Peter Cook, a lively 21-year-old student of modern drama at Pembroke College. Don't expect from this that Peter's lyrics will be written in French, Italian, German and Spanish!

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PAUL ROBESON REMEMBERS

THE GREAT NEGRO has left an one-up act at the Broadway—this time with Sir John Gielgud in "Much Ado About Nothing." But I understand she will be back with us before Christmas to start rehearsals for a new play by John

Accompanying the singer is his life-long friend and musical companion, **Lawrence Brown**, who has arranged the many old songs to be broadcast.



THE HAPPY TODD FAMILY pictured in Hollywood where they were the guests of ROGER MOORE (the tall boy in the centre). DIANE is seen standing next to ma and pa, with brother CLIFF on the left. As the story above tells you, Diane will be returning to England shortly—but only for a fortnight.

FENELLA FIELDING—normal when her latest stage venture on this page—reports to director ROBERT ALDER for the Norman Watton film they've almost completed at Pinewood for the Rank Organization. Fenella appears in the film only for a little while but we hear she's made a great comedy job of her part.

—R.M. PRINCE

I'LL REMEMBER APRIL

Patii Page
Mercury 12 in.
MMC 1015

• A Blossom Fell • Cherry Blossom Lane • Mighty Like a Rose • You're the One Rose • My Wild Irish Rose • Garden in the Rain.

• I Don't Care if the Sun Don't Shine • On the Sunny Side of the Street • The Breeze • TV Re-member April • April Showers • Young at Heart.

[THIS LP shows why blonde songstress Patii Page remains securely in favour on both sides of the Atlantic as a "quality" vocalist.

The above selection of tunes are obviously tastefully chosen, and are (I hasten to assure you) rendered with smoothness and warm appeal.

Patii can swing along happily (eg. "Young at Heart" and "Side of the Street") or she can sing the slow, sentimental numbers such as the title song. Either way, she gets top A.S.

MAURICE CHEVALIER SINGS BROADWAY

Mercury 12 in.
C 783

• Give My Regards To Broadway • I've Grown Accustomed To Her Face • "C'est Magnifique" • Just In Time • Some Exciting Evening • It's All Right With Me.

• Get Me To The Church On Time • Love From All Over The Place • Do It Again • New-Fangled Tune • Almost Like Being In Love.

YES, IT'S THE GAY, intimitate Maurice Chevalier—proving (if further proof be needed) that he can belie his 70 years by investing his songs with youthful charm and zest.

It is a sign of his astute artistry that he chooses such distinct types of number as the wistful "Accustomed to Her Face" and the exuberant "New-Fangled Tune" some well within the orbit of his impressive vocal talent. Sparkling orchestral backing by Glenn Miller. R.P.

• The Masquerade Is Over • Say It Isn't So • I've Got It Bad • Smoke Gets In Your Eyes • Somebody Else Is Taking My Place • You're Nobody Till Somebody Loves You.

• Am I Blue • I'm Glad There Is You • I Guess For You • Metaculous Baby • I'll Always Be In Love With You • For Eternity Only.

VOCALETTE Sonny King is new to me; but I welcome the introduction. It is a nice, neat, but first-rate in the near future.

• This is LP springs

BUT BEAUTIFUL

Norman Luboff
Choir
Philips BBL 7302
(12 in.)

• But Beautiful • Prayers From Heaven • Blue Moon • I Should Care • I Don't Know Why • I'll See You In My Dreams • Remember Me • For You • Don't Blame Me • You'll Never Be • Don't Worry About Me • Moonlight Glow

[THE ABOVE rich collection of standards is drawn mainly from the blues and early forties, which is reasonable enough, for this is certainly a vintage period for romantic ballads.

The Norman Luboff choir already celebrated in America, and now finding favour for international fame, performs these standards with the same immaculate clarity that we have previously heard in his LPs of regional songs.

Your voices Bill Lee and Betty Millard add interest and sparkle to contributions to an LP which is unobjectionable throughout. M.R.

TODAY

Manrice Chevalier
(M-G-M 12 in. C 778)

• Something's Gotta Give • You've Got to Love Love • Best Things in Life Are Free • Fascinating • Rainbow Round My Shoulder • Some Of These Days

• You Made Me Love You • Lucky Day • You Were Meant For Me • You'll Find Your Love In Paris • If I Could Be With You • Four Leaf Clover • You're My Everything

AT SEVENTY the amazing Maurice Chevalier puts a grin into every note.

This LP is a successor to his memorable "Kismet Day" (MGM C 770) and is a tremendous tribute to the ex-soubrette Pauline Lord, who can sing "Make it be as long as I can" and "You're My Everything" with still some in filling (winning) vocal success.

"Gipsy" and still exudes as an oldie with such captivating LP's as the one listed above. M.R.

FOR LOSERS ONLY

Sonny King
PVE Int. NPL 2801
(12 in.)

from the "love locked out" of the Vee-Jay label, and the most of the songs—many certainly of the same. He has a dashing, compulsive style, and a melody of Johnny Ray. This is an impressively executed by the wide sales it deserves. M.R.

WILL YE HO COME BACK AGAIN

Lydia Macdonald
(Columbia Teds Heats)
DECCA LK 4272
(12 in.)

• The Keel Row • Sky Boat Song • Look Loomed • My Ain Folk • We're No Awa' • The Rife Awa' • Bluebell of Scotland • Ramin' In the Glenland • Auld Lang Syne • Comin' Thru' the Rye • Will Ye No Come Back Again • Kevin Grove • Ye Banks and Braes

Here is Ted Heath, with his 40 per cent. Scottish blood, proving conclusively that Scots folk-songs and jazz can be made to combine. There is only one failure in "No Awa'" where the altered vowel lengths in the chorus tend to irritate.

Arrangement (noddy by Edinburgher Johnny Keast) is all to its particularity.

THE BROADWAY KICK

Frank Sinatra
Mercury TFL 5054
(12 in.)

• No Business Like Show Business • They Say He's Wonderful • Some Exciting Evening • You're My Girl • Lost in the Stars • Why Can't You Rubbed • I Whistle a Happy Tune • The Girl I Married • Can't You Just See Yourself • There But For You Go I • Bad, Bad • Boss, Oh Where's My Boss

YEARS AGO Frank Sinatra showed he was capable of giving to a song normally "billed" his own deft, delicate interpretation—when he made his most memorable recording of "O' Man River."

On this LP he shows he can still do it—particularly

THESE LONG PLAYERS • SPELL ASTONISHING PLEASURE

NAUGHTY MARIETTA, THE FIRELY

Paula Britton
Orch.
M-G-M 12 in. C 779

• Tramp! Tramp! Tramp • I'm Falling In Love With Someone • Naughty Marietta • New! Southern Home • Ah! Sweet Mystery • The Firely • Swampy • Love Is Like A Fire • When A Wild Cat Comes Knocking At Your Door • Gonna Miss • He Who Loves And Runs Away • The Drunken Serenade

PAUL BRITTON, aided by some excellent soloists and a re-sounding variety band, brings his lush, scintillating and sultry type to "Naughty Marietta's" "Firely."

Coming at a time when melodies of this type are increasingly rendered by the wide sales it deserves. M.R.

LOVE SONGS A LA ROSA

Julius La Rosa
COLUMBIA 12 in.
C 783 X 1164

• Just Say I Love Her • Ah! Sweet Mystery • The Firely • Swampy • Love Is Like A Fire • When A Wild Cat Comes Knocking At Your Door • Gonna Miss • He Who Loves And Runs Away • The Drunken Serenade

[THIS SINGER, of Italian ancestry, but who comes in fast from Brooklyn, adds to the reputation he has already won for his "firely" type of slow ballad.

And "Just Say I Love Her" and "Ah! Sweet Mystery" are about the best of an impressively rendered selection on this LP, and there is little support from the Nick Perlo orchestra. M.R.

TRO ODEMIRA

"Trio Odemira In"
COLUMBIA 33 CSX 18
(12 in.)

• Griefsome Piedras Del Campo • Covadonga • Ghetto Lindo • Regga Para Novelas • Las Aventuras Mía • El Pastor • Fol Dese • Val Calor • A Silva • Sem Palavras • O Morena • Sabe-Se • Tu • Rosa Sen Luz

ANOTHER excellent album from Portugal's top vocal trio.

Accompanying themselves on guitars and auto-harp and there by bongoes and maracas, they have produced a delightful selection of songs which transcends all barriers of language.

The first side is devoted to boleros and songs husky from Mexico; the second from "Fol Dese" features boleros and fade-type numbers from Portugal. There's not one sour note or vocal discord in the whole album.

Certain people aver that the Trio Odemira follow the style of the Trio Los Panchos so closely to be good in their own right. All can be said to be well, but I would be pleased to see the Trio Los Panchos on disc over here. For more than content with the Trio Odemira. N.H.

SOUNDTRACKS & THEMES FROM GREAT MOVIES

Morris Stoloff
Orch.
PVE Int. NPL 2802
(12 in.)

• Put the Blame on Me • Don'ty Beloved • From Here To Eternity • I Got a Kick Out of You • I've Got a Crush On You • Tu • Love Again

• River Kwai March • Long Ago and Far Away • Temporarily • Punny Valentine • Moonflower • Penic

AN EXCELLENT example of the way the film and disc worlds are working together these days.

Here are extracts from the most popular, notably "The Eddie Dolan Story," "Picnic," "Bridge On the River Kwai" and "From Here To Eternity". They do make up an LP full of drama, humour and melody.

Particularly interesting vocal contributions are from Long Ago ("Deary Beloved"), Get a Kelly ("Long Ago"); Betty Bonfield ("I Got a Kick"); and a Jack Lemmon-Betty Grable duet ("I've Got a Crush").

Excellent listening, this. A.F.

REUNION IN RHYTHM

Frankie Laine
Orch.
Philips BBL 7304
(12 in.)

• Too Marvellous For Words • I Forget The Time • September In The Rain • You're Just The Kind • I Would Do Anything • Lover Come Back To Me • Blue Moon • Love of Loves • Dream a Little Dream • Baby, Just For Me • "Tr. Confesal"

THIS IS the first recording done in America by Legrand, who first teamed with Frankie Laine on the "Foreign Affair" LP in Paris.

For his orchestra on this new LP Legrand has included some top West Coast musicians. The result is adventurous, intriguing and easily swinging.

Frank's bold brass, unbelievedly stirring, dovetail backing, and unobjectionable leads to his laudis.

With notes, some tasteful piano contributions from Andre Previn, M.R.



PATII PAGE has made a beautiful LP on the Mercury label; it's called "I'll Remember April." Picture above is another M.R. exclusive, was taken by our photographer when the American singing star paid a visit to London a little while back. —L.R.M. Picture.

Conway's 'China Tea's

Good Brew

'MAIRZY DOATS' REVIVED BY AMERICA'S MARK IV

HE'S GETTING TO BE A HABIT in the Top Twenty. Russ Conway's earlier success leads me to award my first TTT this week to W.C. for his waxing of the delightful melody written by him, "China Tea".

Top Twenty Tip number two goes to the American Negro vocal group, the Drifters, who have reintroduced the harmonies of the Negro Spirituals and combined them with R & R. Their "There Goes My Baby" is already in the U.S. lists, so probably will make the British ones, too.

A couple of other American vocal groups with new releases are the Mark IV with a happy revival of a novelty nonsense song from the war years, and The Teddy Bears with two typical R & R songs of young love.

We're still trying to catch up on some of the discs that came out during the printing strike. This week, Johnny Mathis' now established hit "Someone," Another member of the Lyons Family has turned to record making. Though perhaps not so successful as Barbara's first disc, Richard shows promise, especially on his up-tempo side. Three American releases complete our reviews this time: R & R and Ray Charles features two sides on the same number, Billy Vaughn turns to R & R, too, while the gimmick man, David Seville, serenades two ladies in song, "Maria" and "Judy".

DIN PLUS STRINGS

THE DRIFTERS
"There Goes My Baby"
"Oh My Love"
(LONDON HLE 8392)

THE AMERICAN GROUP

The Drifters (not to be confused with a similarly named British group) are currently riding high in the U.S. with "There Goes My Baby", so odds are it'll do the same here. Besides the general vocal efforts of The Drifters, which will try the nerves of those not enamoured of such din, there are strings. Inconspicuously, the strings play a pretty melody in counterpoint. I personally don't like this, but I reckon enough record buyers will make it a hit.

TTT

By DON PLEAYER

R & R LOVE SONG

THE TEDDY BEARS
"If You Only Knew"
"You Said Goodbye"
(LONDON HLU 8889)

"IF YOU ONLY KNEW" is a R & R love song, a slow tempo to which trippers are added each bar. The ball yams among the Teddy Bears sing solo while the other support by their youngers.

"You Said Goodbye" is similarly constructed in "You Said Goodbye". The young lady has a strong voice, and in the style that is so popular today the backing keeps the number going, albeit insistently.

SO ROMANTIC

JOHNNY MATHIS
"Someone"
"They Say That Falling In Love Is Wonderful"
(FONTANA FL109)

HERE'S ANOTHER of the fine discs that came out during the printing dispute, and which has limited itself firmly in the Top Twenty. "Someone" is a sweet and romantic song, given the distinctive "Someone" treatment. Lash strings and choral effect, plus a smooth chorus, combine to provide Johnny with the right setting.

The flip is also a romantic time, flute and strings opening things with a melodious delicacy. The song is another of the timeless favourites, and the legion of Mathis fans are reveling in this fine rendering of the old standard.

SOLO BEAT

RAY CHARLES
"What'd I Say"
"There I Am"
(LONDON HLE 8917)

AN UNUSUAL electronic sound picks out the accompaniment tune, then the rhythm section joins in for this Ray Charles special. After a few bars Ray starts to sing. It's the type of R & R that is finally finding in blues and jazz-like melody, much repetition and much rhythm. Side two begins with the group chattering. Roy interrupts them, rebuffs the R & R, blues-based number, the vocal group echoes him, and the small combo that accompanies him is excellent, but Richard's singing doesn't come off so well in this romantic style.

CRAZY NOVELTY

THE MARK IV
"Ring, Ring Those Bells"
(MERCURY AMT 1060)

ONE OF THE CRAZIEST, and some novelties, of recent festive parties was "Mairzy Doats" ("Mares do not eat grass like horses"). Here it's given a bright R & R treatment by the Mark IV, including a speeded-up contribution (in a Chipmunks' style) which is a light-hearted song, and this is such a buoyant treatment, it might just make the RM lists.

Those bells in the flip are presented in a bounding R & R arrangement, and as they ring the four set the words of this jizzed-up spiritual. The exuberant song implores the world to heed the ringing of the bells from above.

TOE-TAPPER

ROY YOUNG
"Just Keep It Up"
"Big Fat Mama"
(FONTANA H.200)

KEN JONES provides a bright intro and backing for Roy to sing "Just Keep It Up" (And See What Happens). Roy is joined by the chorus on the words of the title while the rest of the time they sing wordlessly. A happy toe-tapper many a joke box will be cracking to.

"She's big, she's fat. Who is she? She's my Big Fat Mama." Thus the "Along Come Game" type of novelty is the flip. But when Roy and the Jones' men and gal let loose, they really go. It's a driving rocker, taken at a torrid R & R tempo.

SYNGOPATED

DAVID SEVILLE
"Maria From Madrid"
"Judy"
(LONDON HLU 8833)

HERE'S THE MAN behind The Chipmunks on an instrumental kick again. Jangle-box piano provides the simple melody of "Maria From Madrid" to a syncopated Latin beat, then the strings take over. It's cute and catchy.

"Judy" is a swirling waltz melody. David says "My Wanda dance with me!" a couple of phrases later she replies, "Cute". More bars and he asks, "What's yer name?" Later, "Judy". And so it goes: the pretty melody playing on as David and Judy dance and exchange occasional comments. Seville is a man who understands gimmicks, and this might be another successful one.

SAX SOUND

BILLY VAUGHN
"All Night Long"
"Blues Stay Away From Me"
(LONDON HLU 8920)

THE DRUMMER kicks things off on "All Night Long" (also known as "Night Train") and some demonic fanfare joins in. The rest of the Vaughn musicians pick up their treatments and, sax-led, they rock on. Vocal effects continue, including yelling, laughing and hand-clapping to the end.

The unusual double-sax sound of Billy Vaughn at breakneck pace for the flip, long blues favourite, from the jazz style of the luscious they reveal the current R & R beat with the hint of boogie woogie.

TOP RANK RECORDS

Big sound this new band sound (from Walt Disney's U.S. label)
TUTTI'S TRUMPETS
On The Trail
coupled with
Trumpeter's Prayer
JAR. 162 (45 & 78)

The ripples from this one are spreading through the U.S. charts. Take a listen, it's great!
PETER VARDAS
He Threw A Stone
coupled with
a Checkerboard Love
JAR. 173 (45 & 78)

Introducing another American original—this boy's voice is fresh, melodic and loaded with teenage appeal!
JOHN GARY
Let Them Talk
coupled with
Tell My Love
JAR. 177 (45 & 78)

It's that BOSSO ROCK guy again with a new coupling.
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FERNANDO SIRENT
"La Zambra"
coupled with
Doin' The Cha Cha Cha
JAR. 180 (45 & 78)

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| <p>"UNBREAKABLE HEART" RUSS HAMILTON (Oriole)</p> | <p>"SEA OF LOVE" PHIL PHILLIPS (Mercury)</p> | <p>"WHO SHOT SAM?" GORE JONES (Mercury)</p> |
| <p>"JOHNNY LET ME GO" ROSE BRENNAN (Top-Rank)</p> | <p>"WHY SHOULD BE LONELY" TONY BRENT (Columbia)</p> | <p>"MY WISH CAME TRUE" ELVIS PRESLEY (RCA)</p> |
| <p>"YOU ONLY YOU" BOBBIE BRITTON (Oriole)</p> | <p>"HOLD BACK TOMORROW" MIKI AND GRIFF (Pye)</p> | <p>"WHISTLING ORGAN" DAVE "BABY" CORTEZ (London)</p> |

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FOLLOW-UP

CARL SMITH
"Ten Thousand Drums"
"The Tall, Tall Gentleman"
(Philips PB.843)

THE NATURAL follow-up to "Battle of Orleans". Drums, toll, banjo plunk, and a few other things that the late of "Ten Thousand Drums" in which again it's the Red Coats who are defeated by a certain General Washington. Rhythmic and well performed, but not likely to register as strongly as did "Battle".

"The Tall, Tall Gentleman" is a ballad, related to a song by M. Smith. He's a 6ft. 10in. gentleman, the hero of the song, and though the rhythm isn't martial the treatment resembles the top side. Again, an extremely well performed side.

MODERN IDEAS

LAURIE JOHNSON & THE POLKA DOTS
"You've Done Something To My Heart"
"Girls In Arms"
(Decca 17.15211)

BOTH SIDES were featured in the film "Operation Bullseye". Despite the orchestra opens things with some modern, fast-paced ideas, the Polka Dots follow in with some 18th-Century ideas. Well executed, the performance gives the old standard a shot in the arm, even if the ideas aren't all original.

"Girls In Arms" is a marching novelty, though the martial flavour is more than somewhat modified with some Big Band Swing ideas. The Polka Dots take a breather while the hands blow big, then they all swing on to the end.

ITALIAN STYLE

DEAN MARTIN
"On An Evening In Rome"
"You Can't Love 'Em All"
(Capitol CL 15039)

JUST DEAN and a small rhythm section begin the episode with a few lines in Italian. Then the rest of the orchestra join in and Mr. Martin tells the tale in English. It's another in a long list of extremely pleasing Italian love songs which Dean delivers in typical style. A nice waxing.

Flipside, the tempo is bright and carefree, the full band getting in on the act, as boy and girl dating by phone is heard—one boy several girls. "You Can't Love 'Em All (but you can try)" is the philosophy Mr. Martin apparently heartily follows.

STARS GALORE... they rolled up one after the other at Brighton Hippodrome last Sunday to help the cause of charity. And they gave our photographers, David Lewis and Douglas John top opportunities for exclusive pictures... unique pictures too, typical RECORD and SHOW MIRROR "specials". How about that picture up above with MAX BYGRAVES with the dynamic Israeli singer CARMELA CORREN — and the one below with the clovenhairy HARRY SCOMBIE demonstrating his dancing abilities to the PETERS SISTERS? A report idea of the show by The Green Man, who presents the bill, appears on page 17. More pictures on pages 12 and 17.



SHE'S MY...

TALLAHASSEE LASSIE

SHE'S GOT A HI-FI CHASSIS...

TOMMY STEELE

ON DECCA FI 11512

RECORD MIRROR SPOTLIGHT ON

- CHINA TEA Russ Conway (Columbia)
- ONLY SIXTEEN Sam Cooke (H.M.V.)

BACK COMES THE INCREDIBLE RUSS CONWAY. HOT-FOOTING IT AFTER HIS HAT-TRICK OF TOP TWENTY TOPPERS, HE STARTED WITH "SIDE SADDLE", FOLLOWED UP WITH "ROULETTE" AND NOW COMES ANOTHER OF HIS OWN COMPOSITION. SUCCESS OF HIS RECORDS AS RUSS'S CONWAY IS TOPPING THE SHEET MUSIC SALES THESE DAYS.

Russ's "China Tea," a quantity-rhythmed number, hits in 15. And his "Roulette" is still steady in the list at tenth place. Russ has a tremendous line-up of regular television dates to boost his latest.

America's Sam Cooke comes into the "Only Sixteen" if young Eric Douglas has corrected this particular market with his sensational jump to second place, but the stylish Sam has at least had a chance to make his first impression on the British public.

Sam Cooke has just had an excellent long-play album released only in Britain. This is "Encore." He is currently working cabaret spots in Las Vegas.

ONE TO WATCH

- TALLAHASSEE LASSIE
Freddie Cannon (Top Rank)

INTO THE "TALLAHASSEE LASSIE" FIELD COMES FREDDY CANNON. RICHIE YOUNG, RICHIE MANN FROM AMERICA. HE WAS ORIGINALLY CONSIDERED AN OLD-FASHIONED WESTERN. BUT STEEL VERSION WAS RUSHED OUT, BUT HE IS, THIS WEEK, ABOVE TOMMY—IN AT IS COMPARED WITH 28.

Freddie Cannon is still sticking his first big leg, even in America where he is doing quite a lot of television and film work. This could be it. But Steele with less time so far to exploit the disc, is powerful competition indeed.

TOP TEN : Sutes Talk

MAIN TALKING POINT IS CLEARLY THE RAPID RISE OF 18-YEAR-OLD CRAIG DOUGLAS, FROM THE ISLE OF WIGHT. THIS SOFT-POP, POLY YOUNGSTER HAS NOW PLUS HIS "ONLY SIXTEEN" INTO SECOND SPOT—AND IS NOT ALL THAT FAR BEHIND THE AMAZING CLIF RICHARD AND "MAYN BELL".

It may take several weeks yet, but Craig could easily make the top five, if not the top one. "Younger In Love" sold out extremely well.

Rising fast, too, is "Lonely Boy," by that other teenage star, LONNIE DOUGAN, with Lonnie Doan again, who though still a young man, looks almost as aged by comparison with all the other young ones.

All this activity and change of place in the Ten leaves Britain's outstanding America by six to four—no achievement. Altogether there are ten British discs in the full Twenty.

Look out for Russ Conway again. He looks like playing himself through to a lofty perch with "China Tea," which has made it to No. 15 in just one leap and in rather less than one week. And luck, too, comes Ruby Murray with her "Goodbye Jimmy, Goodbye." Last week it seemed to be "Goodbye Ruby, Goodbye," but the winsome Irish lass has fought back to No. 17.

Sam Cooke is a young coloured artiste known for his long-play albums in the States. His British reputation is getting a boost by the success of his version of "Only Sixteen" and he is in at "only fourteen"—but will almost certainly be higher.

MANY RECORD DEALERS ARE DELIGHTED AT THIS TREND TOWARDS THE "MUSCLE IN TENSION." TASTES AGAIN, NICE MELODIES WITH A KICK—AND THE CHANGE FROM OUT-AND-OUT ROCK CAN ONLY DO GOOD FOR THE INDUSTRY BY ENCOURAGING CHANGE.

In the British sector, Messrs. Rickard and Douglas are getting busy in front. Craig's second selection, "Teenager In Love," missed inclusion by the merest of margins. Incidentally, in the Top Twenty, Pat Boone's "First Time" only just missed a repeat. This is a disappointing loss for his fans for the disc was in 18 in the previous week. But it is pleasing to see that Johnny Mathis still rises, from 15 to 12 with his fine recording of "Someone To Watch Over Me."

THERE ARE NO IN'S AND OUT'S THIS WEEK.

L. P. Commentary

NO CHANGE THIS WEEK IN THE FIRST FIVE FROM THE CONTENT POINT OF VIEW, BUT THE ORDER HAS BEEN RE-ARRANGED. MR. PRESLEY'S "DATE SPOT," BEHIND "SOUTH PACIFIC," WHICH IS RAPIDLY JOINING THE LIST OF "BEST-SELLING SELLERS."

Frank Sinatra's "Come Dance With Me" is fifth this week but his latest Capitol release, "I Look To You," has missed the list by just a few marks.

Also well back in favour is the comedy "L.P." Sold out sales of which must be disappointing. Comedy Albums, British film success, notably "The Man Who Sings The Blues" and "All Right Now." "The Man Who Sings The Blues" is a very nice version of "Porgy and Bess" and "All Right Now" is a very nice version of "The Blues" film before getting into the lists—see "Change of Heart" already in the album—by Ella Fitzgerald.

INTERESTINGLY, "L.P." is the only album to have been re-issued in the last week. "L.P." is the only album to have been re-issued in the last week. "L.P." is the only album to have been re-issued in the last week.

Dealers' BEST SELLERS

THE RECORD CENTRE, 12 CRESCENT ROAD, WORTHING

RECORD OF THE WEEK... WINDOWS OF PARIS... Recorded by TONY OSBORNE on HMV and by the KNIGHTSBRE STRINGS on Top Rank

Britannia TOP TEN

WEEK ENDING AUGUST 15, 1959

- 1 LUVIN' DOLL... 2 ONLY SIXTEEN... 3 LONELY BOY... 4 BATTLE OF NEW ORLEANS... 5 DREAM LOVER... 6 LIPSTICK ON YOUR COLLAR... 7 BIG HUNK O' LOVE... 8 TEENAGER IN LOVE... 9 HEART OF A MAN... 10 ROULETTE

WANTS, 1055 LONDON ROAD, THORNTON HEATH

CARROLL, 496 GORTON LANE, GORTON, MANCHESTER 12

BELLMAN & SONS, 22 LONDON ROAD, BRIGHTON

H. A. GUY LTD, FORECASTLE STREET, CHESTER

DISCUS, 81 LOWFIELD STREET, DARTFORD, KENT

SCYLAND, 16 BENTLEY ROAD, DARTFORD, KENT

10 NORTHWAY SERVICES LTD., 10 NORTHWAY, CRESSINGTON, SURREY

12 MIDWOODS, 21 HIGH STREET, WIMBORNE, ISLE OF WIGHT

10, 12-16 NEW STREET, WIMBORNE, ISLE OF WIGHT

TEN TUNES

SWAN STREET, WARRICK... EDWIN A. SINIS LTD., 100 OLD HOUSE, WARRICK

EGAN BROS., 3 & 5 HIGH STREET, WICKHAMPTON, SUSSEX

AL'S RECORDS, 65 CROSS ST., WIMBORNE, ISLE OF WIGHT

NEW ROAD, EDMONTON, N.9... THE RECORD CENTRE SHOP, 100 BENTLEY STREET, LEAMINGTON SPA

MUSIC STORES, 41 TAYLOR ROAD, LEWIS TONSTEIN, W. SUSSEX

R. RHODEN & SON, 10-11 LEWIS STREET, ST. HELENS

H. EVANS, 16/19 STAFFORD STREET, WIMBORNE, ISLE OF WIGHT

THE TOWN HALL, WIMBORNE, ISLE OF WIGHT

ROLD FOR COOKS, 15A ROAD, TOTTERHAM, N.15

TELEHIRE, 18-26, MARKET ST., BOSTON

J. P. MORRIS, 21 HIGH ST., CHELSEA, LONDON

W. R. BELLMAN, 42 HIGH ST., PONDERS END, ENFIELD, MIDD.

CLARKS, 18 DAVES ROAD, FULHAM

A. J. G. PHOENIX STORES, 281 WALWORTH ROAD, S.W.1

RELIANCE PHOTOGRAPHIC CENTRE, 111 GERRARD STREET, W. LONDON

R. M. MACKINTOSH & CO. LTD., 11 LEWIS STREET, ARGYLE STREET, GLASGOW

G. GEORGE STREET, EDINBURGH

STAR RECORDS, 70 HOLLOWAY ROAD, N.7

STATION ROAD, 425 WEST GREEN LANE, TOTTERHAM, N.15

W. W. GAMAGE LTD., HOLBORN, W. 1, LONDON

MCGORMACK'S, 12 ROWLAND GREEN LANE, BENTON, ESSEX

SHIRLEY, SOLIHULL WARD, 27 STRATFORD ROAD, BIRMINGHAM

130 UNION STREET, TORQUAY

THE ROYAL CITY HALL, HULL

AL'S RECORDS, 17 HIGH STREET, LEWIS TONSTEIN, W. SUSSEX

RIG-W, REED LTD., 163 REVUE LANE, PECKHAM, LONDON

EGAN BROS. LTD., 35/37 KING ST., SOUTH SHIELDS, DURHAM

15 CHAPEL MARKET, N.1

15 CHAPEL MARKET, N.1

15 CHAPEL MARKET, N.1

- 1 I KNOW... 2 SOMEBODY... 3 JOHNNY JOBS... 4 RAGTIME COWBOY... 5 CHINA TEA... 6 PERSONALITY... 7 GOODBYE JIMMY... 8 TALLAH ASSIE... 9 MONA LISA... 10 GIVE, GIVE, GIVE/TALLAHASSIE LASSIE

THE 'SECOND TEN'

- 1 LUVIN' DOLL... 2 ONLY SIXTEEN... 3 LONELY BOY... 4 BATTLE OF NEW ORLEANS... 5 DREAM LOVER... 6 LIPSTICK ON YOUR COLLAR... 7 BIG HUNK O' LOVE... 8 TEENAGER IN LOVE... 9 HEART OF A MAN... 10 ROULETTE

BEST-SELLERS BY BRITISH ARTISTS

- 1 LUVIN' DOLL... 2 ONLY SIXTEEN... 3 BATTLE OF NEW ORLEANS... 4 TEENAGER IN LOVE... 5 HEART OF A MAN... 6 ROULETTE... 7 CHINA TEA... 8 PERSONALITY... 9 GOODBYE JIMMY... 10 GIVE, GIVE, GIVE/TALLAHASSIE LASSIE

Best Selling Long-Players

FIRST FIVE

- 1 SOUTH PACIFIC... 2 A DATE WITH ELVIS... 3 GIGI... 4 MY FAIR LADY... 5 COME DANCE WITH ME

