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Record AND Show Mirror

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No. 260

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WEEK ENDING SEPTEMBER 12, 1959

WEEKLY: SIXPENCE

TWO BIG LONDON HITS



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EVERLY BROTHERS**

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'RECORDS MAGAZINE' There's a new colour portrait of Duane Eddy 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. Sixpence from your dealer or newsagent.

REFLECTING THE WORLD OF ENTERTAINMENT

Record AND Show Mirror

FOUNDED AND EDITED BY ISIDORE GREEN

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CONGRATULATIONS...

RECORD AND SHOW MIRROR conveys its heartiest CONGRATULATIONS to the Rank Organisation's newest enterprise, TOP RANK Records.

Only a few months old, this lusty new baby of Rank's has already created a tremendously fine impression with its exhilarating enterprise, its concentrated determination to give the public the real goods and, above all, its bouncy, buoyant and breezy style of putting its wares across both to the wholesaler and the retailer. This kind of salesmanship stimulates interests, puts life into industry.

CONGRATULATIONS, too, on the TOP RANK International Convention held in London last week; the new worldwide co-operative union of independent record companies from all parts of the world is a magnificent idea and its success was markedly reflected at the four-days' gathering at the Dorchester Hotel, London, W., and at the Dinner there which wound up the historic proceedings.

It was good to hear Mr. John Davis, Deputy Chairman and Managing Director of the Rank Organisation, and Mr. Kenneth Winckles, the Group's Assistant Managing Director, so exuberantly pronouncing the pleasant prospects of its newly-formed Record Division and praising such men as general manager Malcolm McGrady, A & R man Dick Rowe, marketing manager, Bob Roberts, advertising manager, "Pal" Skinner, exploitation manager Allan Tulloch, administration manager Frank C. Chalmers and repertoire planning manager Ron Bell, for having helped establish TOP RANK Records in so short a time.

CONGRATULATIONS, too, to TOP RANK Records on having achieved, also in so short a time, a Number One in RECORD AND SHOW MIRROR'S Best Selling List, with "Only 16" sung by Craig Douglas.

L*E*T*T*E*R*S

THE LOW PRICE LPs... BUT—WHAT ABOUT THE DEALER?

Sir,—Reverting to your editorial, "Welcome This Healthy Competitor," in your issue of August 29.

The recent announcements of cheaper L.P.s is said to be good for the record industry, and for the public. This may well be so, but what about the dealer, who is left to carry the "can" every time?

A series of L.P. records is announced, which the dealer, considering to be of good value, puts into stock. Next month another disc company announces more or less the same titles under another label, at a cheaper price.

Is the dealer to stock these also, and have the others remain unsold on his shelves? If he doesn't put them in stock he loses business, and if he does stock them he loses by having his earlier purchases unsold.

Seldom is the dealer mentioned, and I think it is high time the record industry gave him some consideration before gaily announcing large-scale price reductions.

He might at least be given advance information to enable him to clear some of his existing stocks.

Please do not get the idea I am opposed to cheaper records—that is what we all want, but the dealer cannot go on for ever absorbing price reductions. And don't forget, he loses also every time there is a Purchase Tax reduction.

Thank goodness for the "pops," which at least give us a quick turnover and help to level things up.—S. A. COOKE, Westgate, Peterborough.

'A FOOL SUCH AS I'—THE CONTRASTS

Sir,—Now that "A Fool Such As I" by Elvis Presley has finally left the Best Sellers List, may I make a few comments about this and two other versions of the same song, both available in this country?

The song is basically one of heart-break on the part of the man singing it. He has just lost his girl-friend of whom he obviously thought a great deal. He is saying in effect, "I'm foolish for thinking anything of you, as you have let me down, but there it is—I still think a lot of you."

Mr. Presley, in his rocker says, through his presentation: "I've lost my sweetheart, let's rock around the clock—hooray!"

The point is, that Mr. Presley doesn't sing the song as it is meant to be sung. Instead of being a rocker, it is in fact a very sad country song, so, in this respect, Elvis comes at the bottom of the list as far as I'm concerned.

Now to come to the most obscure of the three versions—that by Bill Haley and his Comets, on the EP "Bill Haley."

This, to my mind is a vast improvement on Elvis's version, but it is by no means perfect. Mr. Haley sings the song as it should be sung—sadly—and in the main, the Comets provide a pleasant backing which could probably be described as modern C. and W.

But black mark to Ricky Pompilli for opening the record the way he does with a mood-shattering blast on the saxophone. This instrument could be used to enhance the mood instead of destroying it. Black marks also to Bill for leaving out the words

"When you've gone yet I'll dream a little—dream as years go by." These words are about the most beautiful in the song. Bill sings the words beautifully and crystal clear which pleases my English ears.

Now to the best of the three versions—that by Hank Snow and the Rainbow Ranch Boys on the EP "Golden Rocket." This has all the atmosphere of a good, sad C. and W. song properly presented. Hank is the best singer of the three, but, personally, I would rather it was Bill Haley with the Rainbow Ranch boys on this occasion.—G. RIGBY, 207 Kingsley Avenue, Kettering, Northants.

(N.B.—I hope that Elvis Presley fans will not think that I am downing the fantastic successes of their idol, but I do think that much of it is due to excessive plugging of his records by British disc-jockeys).

IT WAS 'GOODBYE' TO JIMMY ON RADIO

Sir,—Listening to record requests from the Earl's Court Radio Show one night last week, I was puzzled to hear the record department turn down a request because "There has been such a heavy demand for 'Goodbye Jimmy, Goodbye,' that all the recordings were out at the moment." (1)

Are we to assume from this that the BBC Record Library is, in fact, a place where records can be borrowed, and if so, who does the borrowing?—KENNETH McNEIL, 87 Woodford St., Glasgow, S.1.

THIS WORLD OF SHOW BUSINESS

(How To Better It)

Sir,—I have quite a few bricks to aim into the world of cinema, stage and television and your newspaper would most certainly appear to present the opportunity!

Why do cinemas insist on commencing their last programme often well before 7.30 p.m.?

It is impossible for those of us who travel daily to and from the big cities to get home, have a meal and get to the show by that time.

I queried this matter with a cinema manager who inferred in his reply that the public still demands a double feature programme so therefore programmes have to start early to ensure patrons catching their last buses. This point I venture to suggest cannot be proved until an experiment is made and I am waiting for the circuits to do this. If they all agreed to try single feature programmes for a period, thus enabling them to commence the last shows at 8 p.m. or thereabouts, I should not imagine that the box-office would suffer, rather in my opinion would it benefit.

My next brick-bat I aim at the theatre—into the audience. Many of you are down right ill-mannered. You arrive late and, to make matters worse, chatter as you find your way

to your seat—and it takes you quite a minute or so to settle down. Apart from this being a downright insult to the players on the stage it is absolutely infuriating to the audience. And, whilst on the subject of theatres may I plead for the abolition of matinee teas? The tinkling of china prior and just after the interval is most disconcerting. If maiden aunts and spinsters on a beano want tea, let them go to a proper bar for it!

And—by the way Mr. Manager—give us a bit more information in your programme! Sixpence, and sometimes a shilling is a lot to pay for a few pages of advertisements, which I always understood, anyway, subsidised the set-up.

When it comes to television, whilst I am not against "commercials" as such, I do wish advertisers would regard viewers as having a reasonable standard of intelligence.

Some of these advertising films are naïve in the extreme and any attempt at subtlety is thrown to the wind. They thus defeat their purpose by becoming boring and just plain monotonous. Thank goodness there are a few novel ideas and ingenious presentations to relieve the tedium. One would think that advertising time costing what it does, advertisers would dream up something a little less hackneyed.—H. A. THOMAS, 1 Pages Close, Stowmarket, Suffolk.

WE'RE THE BEST, BUT WANTS US BETTER STILL!

Sir,—I have been a reader of the RECORD MIRROR, (now RECORD AND SHOW MIRROR), for only a few months, but in this short time I have found it to be the most interesting of all record papers. My brother, who first bought a copy of the RECORD MIRROR last May, has sent me a copy each week since.

Many of us out here in Cyprus receive record papers.

Having read them, they are generally placed in the club room for perusal. Out of those most widely read, it is generally accepted that the RECORD AND SHOW MIRROR is the best.

Points in its favour are:—

- (a) Its general knowledge of what the reader likes and wants, plus its capacity to interest all kinds of music lovers.
- (b) It has a more varied and more interesting style of make-up than other record papers.
- (c) It offers a much wider horizon, and still gives more and better details of each article.
- (d) Also its collaboration, and realisation that the Record Business is the greater part of Show Business.

However, I would like to mention a few points that I think could make the RECORD AND SHOW MIRROR an even better paper than it now is.

The lack of any kind of competition. I think that some room in the paper devoted to competitions would create a more personal interest in the paper. Here are just a few suggestions:—

- (a) A 20 question Quiz on songs, or song business in general. Leave a space opposite each question so that the reader can write down his answers. The answers should appear in the same edition on a later page.
- (b) A monthly competition, calling all songwriters. This, say, could start at the beginning of each month, and entries to be sent in up to a given date, say 20th of each month.

There would be a prize for the winner along with the chance of his song being recorded. The finishing date for all entries would leave time for the winner to be chosen and a special photograph of the winner and his song to be published in the following week's RECORD AND SHOW MIRROR. I know the technical points on this may well be difficult, but I think the effort would be worth it.

- (c) A possible suggestion that you have a write up on a star in

IT'S THE AMERICAN TOP TEN HE'S AFTER

Sir,—As a keen record enthusiast, I would like to remark upon the absence of the American Top Twenty in your paper. As you indeed know, your British Top Twenty recently was made up on ten American and ten British artistes, and with so much American pressure on the record buyers of this country I feel that it is a serious error to omit this American list. I know that the R. and S.M. leads all rivals in promoting young British talent, but please set an example by promoting American talent in the hope that they will do something which it is obvious they rarely do, i.e., give our artistes publicity there.

Such artistes as Craig Douglas, Al Saxon and many more are a match for most of their American counterparts, and would do as well as Messrs. Domino, Presley, Boone and Mathis do over here if given an equal amount of publicity in the States.

I now draw Mr. Asman's attention to the newly-found recording team, Miki and Griff, and would like his views on them in, if possible, an article on their style of singing. I would finally like to thank Messrs. Asman and Green for their most interesting articles, and I would echo the former's wish that one Mr. Lonnie Donegan would return to his former style of singing. I thank you for a wonderful publication.—Peter Davies, Mawson Green Farm, Sykehouse, Nr. Goole, Yorkshire.

Editorial footnote: We appreciate reader Davies's interest and have carefully noted all the comments. We hope to carry out at least some of his suggestions soon.

each edition. i.e. A photo of Michael Holliday plus any useful and interesting information available. i.e. Birthplace, height, colour of eyes and hair, information about his career and life in general. A different singer each week would supply plenty of scope and interest.

(d) I think that an index, probably on the top left hand corner of the second page, giving the bigger articles on each page would be useful to the reader. This need not be very big, and would not take up much material space. but at the same time would be serving a useful purpose to the reader.

I hope you will accept this letter in the spirit in which it is written. Thank you for supplying the public with such an enterprising paper.—Pte. D. J. LONG, "D" Company, 1st Bn. Queen's Own Royal West Kent Regt., B.F.P.O. 53.

JOHN FRASER

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7N 15220 (45 and 78)

DICKIE VALENTINE

"One More Sunrise" (Morgen)

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LONNIE DONEGAN'S

LATEST

"Sal's Got A Sugar Lip"

"CHESAPEAKE BAY"

7N 15223 (45 and 78)

THEY'RE STILL COLLECTING PYE "GOLDEN GUINEAS"

Have you got yours?

GEORGE FORMBY (AT 55) STILL CLEANS UP WITH 'CLEANING WINDOWS'

And He Sleeps 'n Reaps With Those Old Films

FORMBY AT GREAT YARMOUTH—That's one of the main topics in show business at the moment. When, some months ago, it was announced he'd been booked for the Windmill Theatre there, many experienced judges predicted a flop. They said: "This is 1959, not 1938."

But George has knocked 'em for a loop, made 'em look as daft as a broosh. Apart from two weeks off early in August following a car smash, he's had the Windmill packed out night after night (first house and second!).

This, moreover, has been done against such formidable competition as Joan Regan, David Nixon, Ron Parry, and the King Brothers at the Wellington Pier across the road; Lonnie Donegan at the Aquarium; Hughie Green and Billie Anthony at the Regal; Ken Dodd and Malcolm Vaughan at the Britannia Pier.

So to Yarmouth I went, one day late last week, to find out the why and the wherefore of Formby's East Coast fiesta. Jack Jay, owner of the Windmill, took me backstage to George's dressing room. We found the 55-year-old comic just getting into a pair of underpants sporting a violent purple design. (They were, I found later, for use in the inevitable bedroom sketch).

George Explains

'Why I'm Here'

George switched on his famous grin—large as the front of a Yank car.

He said "How do?" So did his blonde wife Beryl. So did I.

"Fully fit, George, after that car smash?" I asked.

"Reckon so. Shook us up a lot; but we're all right now."

"So how come you're doing this summer season, when most people thought you'd retired?"

George laughed. He said, "Better ask Jack Jay here."

"All I can tell you," explained Jack, "is that I've written to George every year for 10 years asking him to play here, and this year he finally accepted. Other people might have been doubtful, but I was absolutely certain he'd be a draw."

Mr. Formby seized on this theme with relish. Said he:

"All the way through my career I've had knockers. Right back in pre-war days the critics used to pan my films; but the films still made a packet. In 1938 they said I'd be no good at the Palladium, but I did the business. In 1953, shortly after my first come-back, I was booked for 'Zip Goes A Million' in the West End; they said it would be the prize flop of the year, but it was the prize success. As for this summer season, people in the business said to Jack Jay, 'So you're digging them up out of the grave, are you?'—and said his box-office would take a real nose-dive. I'd like to see their faces now."

This was said not aggressively, nor with conceit, but with an air of slightly amused resignation.

Loads Of Offers:

No Acceptances

"George," I said. "I hear you've had a ton of offers in recent weeks for pantio, TV, tours abroad and so on. Have you accepted any?"

"No; and I don't think I shall for the moment. You can see this letter here . . . They want me to do 18 weeks in Australia. It's too long. This may sound daft, but we've got our little dog Punch; had him 14 years; and we just don't want to leave him too long."

★ VOCAL VIEWS By DICK TATHAM

Ireland. I just took things easy. Then, from time to time, I'd say to Beryl, 'I feel a bit better today'—and maybe I'd get up and sit in the garden, or we'd go to the pictures.

"Then, occasionally, we'd take a 'plane to our home near Blackpool, and look up a few friends.

"After seven months I felt well enough to leave Dublin and return home permanently. But work was still out. In fact, there's a gap in my career from Good Friday, 1951, to June, 1953."

"How did you come to start again?"

"Fred Johnson did it. He's the Johannesburg publicity manager. He came all the way to Britain to ask me to appear at the Rhodesia Centenary celebrations. They offered me £6,000 for two weeks' work. Well, what would you do? I took it, and Beryl and I went out.

"But I can tell you now, I've never been so scared in all my life. I reckoned my illness might have slowed me up and that I'd be a flop. But I told myself that Rhodesia was a long way from home, and that if I was no good, no-one over here would be any the wiser. Yet I was still knocking at the knees



When GEORGE FORMBY recovered from the motor-car accident which interrupted his record-breaking run at the Windmill, proprietor JACK JAY (seen in the centre of the picture) prepared a great come-back welcome for him at the theatre. George (left) and wife, Beryl, were overwhelmed by the reception. The scene on stage when George came back.

before I went on for the first night." "That's right," Beryl chipped in. "He was standing in the wings like somebody not right."

Fourteen Weeks At The Palladium

But George hadn't slowed, and he didn't flop, and when he came back to Britain Val Parnell offered him 14 weeks at the London Palladium in the autumn of 1953, and George took it.

Since then, he's picked his engagements sparingly: "Zip Goes A Million," a West End panto, a couple of plays, a few TV dates, and so on. I was about to ask about his old films and discs; but it had to wait, since he was due on stage. I went out front to watch.

BANJO LESSON



George shows our Vocal Views columnist Dick Tatham a thing or two about the banjo.

THE SHOW

IT was first house; but, sure enough, there wasn't an empty seat. George came on after only a few minutes. With his effusive, matey manner; his gormless grin; his squeaky laugh; and an accent still as Lancashire as hot-pot, he had the customers on his side before you could say "black pudding".

He grafts hard. . . He does his own spot singing his own favourites; he joins in with a harmonica act, playing one himself; he does the bedroom sketch—basically a brunette in bed and George summoning up courage to dive in regardless.

[Specimen dialogue. . . Brunette: "It's warm in here." George (with emphasis): "And its bloody cold out here."]

There are other spots besides. It's corny, homely humour—and doesn't pretend to be anything else; but the point is George is a master hand at putting it across, and the packed audience obviously loved every minute. His old songs clicked over so well, I was glad to go back stage again to talk about them. . .

"Which of your numbers," I asked, "do you get requested most?"

"I'd say the top three are 'Leaning on a Lampost,' 'When I'm Cleaning Windows,' and 'Mister Wu.' They're all pre-war. In fact, 'Mister Wu' goes back to 1932."

"How were your songs written?"

"In most cases I wrote the melody first; then we had certain writers who did lyrics for us; then we sent the whole thing to be written out properly—for I can't read a note of music. But, mind you, we generally had to add some lyrics of our own."

Beryl chipped in, "What really happened was that I thought of the lyrics, but they were a bit too blue, and George toned 'em down a bit."

Many, many Formby songs have, of course, gone on record. Even though he's not made a disc

since 1945, and in fact is "not really bothered" about cutting any more, you still hear his voice frequently on request programmes. For years he cut at least a disc a month. Probably the top seller was "When I'm Cleaning Windows" on the old Regal Zonophone label. Twenty years ago he was given the master disc in a frame to mark its million sale—a fore-runner of today's Gold Discs. How many discs did he make? How many has he sold? George confesses he has no idea. But he adds:

"There's a soldier, now stationed on Christmas Island, who says that at his home in Ashton-under-Lyne he has 250 records of mine—plus tapes of all the radio interviews I've ever done. He's sent me a list, and he's got numbers I'd clean forgotten. Recently he wrote saying he's like to make me a present of them—so they're just waiting to be collected at Ashton. It's a real generous thing for him to do, and you can be sure I'll treasure them as if they were all Gold Discs."

Box-Office

Film Champion

George, as most of you know, had a high-flying film career in the war and pre-war years. He made "Turned Out Nice Again," "Come on! George," "No Limit," "Much Too Shy" and a string of others.

He says, with a quiet and justifiable pride: "I was box-office champion for six years running, which is still a record. I knocked Gracie off her perch in 1938, and James Mason knocked me off mine in 1944. I made 22 pictures altogether. Quite a few of 'em are still showing."

"Have any been on television?"

"None. We've been approached, but we've turned the idea down. We'd sooner let 'em carry on making money in the cinemas."

"We?"

"Oh, yes! I've got a 25 per cent. cut in all my films."

CONTINUED ON PAGE 18

THANK YOU,
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of RADIO LUXEMBOURG
for making
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Folk Music Festival

THE WEAVERS' DEBUT HERE



THE big Country and Western news this week is the concert at the Royal Festival Hall on Saturday, September 19 where folk music, Deep Mississippi Blues and hillbilly singing will make an attractive mixture on Saturday afternoon at 3 p.m.

The Weavers, fresh from a successful tour of Israel where they sang to capacity crowds of up to 4,000 and more in concert halls and kubbutzim, will open their British trip at Europe's finest concert hall on the South Bank of the Thames.

Ronnie Gilbert is the girl singer of the folk singing quartet which, earlier in its history, boasted of such revered names as Woody Guthrie and Pete Seegar. Fred Hellerman is well featured on guitar with banjo-picker Erik Darling, a new addition to the group, and bass vocalist Lee Hayes.

All these artists have a high reputation of their own. Together they make a very individual sound with a batch of popular songs to their credit, numbers like "Goodnight Irene" (borrowed in turn from Huddie Ledbetter), "Kisses Sweeter Than Wine" (brought to the commercial Best Seller List by teenage star Jimmie Rodgers), "On Top of Old Smoky" and "Two Brothers".

Many people regard them as pioneers in the new fashion of popularising folk songs and their delightful styling of songs from all over the world has spread their fame before them—their tour of Israel was arranged on the strength of their versions of favourites like "Tzena Tzena" and "Hava Nagela".

While enroute for Israel they took a flying trip to Britain for several all-too-brief appearances on television and radio and took time out to record a series of 13 air-shots under the supervision of Denis Preston at Record Supervision's Lansdowne studios.

The Weavers head an imposing bill which also includes the Mississippi Blues duo, Sonny Terry and Brownie McGhee. Terry and McGhee first visited this country under the Chris Barber banner last year, and were an outstanding success with both jazz fans and folk devotees alike. Since this debut scores of records have been released, some made several years ago, some accompanied by such local jazzmen as Chris Barber and Sandy Brown, and more recorded solo with Brownie's forceful guitar matching Terry's crying harmonica with heart-breaking feeling.

Sonny is blind and Brownie is lame, but both produce incredible music and are among the greatest Blues singers ever recorded in recent times.

Typical 'Nasal' C & W

FURTHER DOWN THE bill, but by no means over-shadowed by either the Weavers or Sonny Terry and Brownie McGhee, Ramblin' Jack Elliott will provide the kind of plaintive, nasal-voiced singing which typifies the C & W field. Ramblin' Jack learnt his art at the hands of Woody Guthrie himself. The nickname "Ramblin'" refers to his itch for strange places and new lands. One of his world-wide travels took in Britain for the first time and Ramblin' Jack Elliott liked the Old Country so much he has been back again twice and is now almost a resident.

Another hillbilly star to be featured at the Royal Festival Hall is Johnny Duncan and his Blue Grass Boys. Like the old Jack Teagarden, Blues says, Johnny was born in Texas, raised in Tennessee. He gained his first experience of folk singing at home where he was a part of the musical evenings so popular in the Duncan house on Saturday and Sunday nights. He took to country singing like the proverbial duck to water, working professionally while quite young as a hillbilly artist, playing his guitar to the country jigs and reels, wailing out the traditional Texas songs with that famous yodel which belonged to the music and which was first popularised by the late Jimmie Rodgers with his Blue Yodels.

Johnny, as you may already have read in these pages, came to Britain as a GI when he was 21, returned after the war to marry his English sweetheart. He replaced Lonnie Donegan in the Chris Barber band as the leader of the Barber Skiffle unit and rode out as a single act in much the same way as Lonnie did before him.

When the skiffle craze died Johnny was still pleasing his audiences all over Britain with his native-born repertoire of genuine country music.

And now a C and W record review.

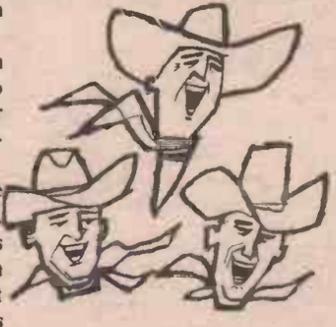
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Grandpa Jones
● Old Rattler's Pup ● Mountain Dew ● Don't Look Back ● Daylight Saving Time BRUNSWICK OE.9455

LOUIS M. JONES, popularly called "Grandpa," is by no means as aged as his name might suggest—he was born on a farm in Henderson County near Niagara in Kentucky on October 20, 1913. Photographs of this seasoned "Grand Ole Opry" entertainer show what would appear to be a gnarled, testy old-timer with spraying moustache, bearded eyebrows, a battered stetson and an old plaid shirt open at the neck to reveal the top of a white undershirt. Across his knees is a high-necked banjo and "Grandpa Jones" gazes out at the camera with a rather bad-tempered, wizened grin as if to say, "Eff'n yuh ain't heerd 'bout the time I corralled that bunch of pesky Injuns jest sit yoursen down and lissen."

Grandpa Jones first took to a ukelele when he was eight, and

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gravitated to the guitar three years afterwards. He bought it for 75 cents and wore it to a frazzle, gaining enough know-how to win an amateur contest in March, 1929. He immediately bought a better guitar with the prize money.

Louis M. Jones could hardly be called a real hillbilly singer in those days for his style was straight and he combined popular ballads with various novelty pieces. It was the "novelty" side of his act with one of the great radio stars of 1936 that first gave him his professional nickname. Louis rushed out, bought his first set of sprouting sidewhiskers, some old Western clothes and a pair of ancient country boots.

James Asman

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THE STARS AND THE UP-COMERS Meet Them All With PETER JONES

A Talented British Artiste Suddenly Minus Show Biz Dates

Why Is Lucille Off The Mapp?

EVERY SO OFTEN, I stumble upon a show business mystery.

I'm still mystified, for instance, about each rock 'n' roll development.

And about WHY many of the visiting American popsters bother to make the journey.

I now present—*The Mystery of LUCILLE MAPP.*

I would have thought that Lucille, a stylish and polished artiste, would be forced, by pressure of work, to turn down engagements right, left and centre.

To my mystification, this is not so.

Hearken to this, all lovers of mystery. The petite and vivacious Lucille is just back for a four-week stay in Scandinavia where packed audiences hailed her, hurraed her—and harangued her to stay on for another four weeks.

Lucille returned, hopefully, to London.

To what? Precisely this—the possibility of some cabaret. At the time of writing, there is nothing else... but nothing.

SHE HAD

WORK GALORE

Let's go back a bit. Just five years ago, Lucille came to London from her West Indian home, where she had been (a) Civil Servant and (b) semi-professional singer.

She landed a major role in the all-coloured "Jazz Train" production at the Piccadilly Theatre in London, where she nightly sang, all sweet innocence, "I'm a Little Blackbird"—and nightly stopped the show.

In the autumn of 1956, she went into a broadcast musical series "A Man Wrote a Song," and, that winter, had a straight acting role as a nurse with Anna Neagle in the film "No Time For Tears."

She also caught the eye and admiration of Alfred Marks, who was just starting to "mark time" on ITV. He engaged her on his programme for two years (and she'll probably return in it if the show does come back).

She had more straight acting in "Waters of Babylon" at the Royal Court Theatre, then went into "The Lady at the Wheel," a musical comedy. She recorded for COLUMBIA—a total of two E.P.s and six singles, the last being (in February) "Chinchilla" and "Follow Me."

But from then on things began to slow down.

Since February, she has had only three television dates, "Words and Music" (February), "Late Extra" (May), "Summer Song" (August).

And, of course, those two four-week seasons in Scandinavia.

True, Lucille was out of circulation for a while when in hospital for appendicitis. But that is, at best, a contributory cause of the lack of interest in her—not a reason for it.



Lucille says she wishes that these days she was looking as happy as the picture above, taken when she was singing almost non-stop.

This is what Lucille told me. "I don't know what is happening," she said. "I thoroughly enjoyed being in Scandinavia because I was allowed to do the sort of programmes I could do best. I could include some real jazz, which is usually frowned upon in this country. And I did folk-tunes, ballads—even rock 'n' roll."

TRUE JAZZ FEELING

"I don't want to be too critical, but the fact seems to be that often inferior visiting artistes, be they American or Continentals, do seem to get better treatment in big shows than the British folk."

"I don't think I have ever had a row with anybody, or caused any trouble. And, as far as I know, audience reaction has always been good."

Been good! That's an understatement. In my experience, the panel of judges residing in Tin Pan Alley are unanimous in hailing her as one of the best, but generally under-rated, talents in the business.

She has a true jazz feeling—which, I admit, might even go against her! And an ability to project her personality under any conditions. Let's remember, too, that the Scandinavians are reckoned severe critics of jazz—and they loved her!

Just for a moment, assume she is too GOOD a vocal stylist for current trends. What, then, about her straight acting?

I'll tell you about that. In her first straight rôle, she succeeded in portraying sweet innocence. In the next two, she was the trumpy, sophisticated, tightly-clothed type.

So what happens? Now she's typed as the sophisticate. If sweetness is required—"Oh, Lucille's not that sort at all."

That ugly head of type-casting has been raised again.

But the logical answer to the Mapp mystery must be that producers and bookers have forgotten. Pressure of business and all that, you know.

Well, here's the reminder. Lucille Mapp has NOT left the country. She's only TOO available for work.

I'll be happy to pass on any offers that may result because of this "invitation."

DELLAC, DALLAS... APOLOGIES

SORRY, sorry, sorry... whole point of my story about Johnny Dallas last week was wrecked because of the interference of those gremlins which so affect the printing make-up room.

Comedian Johnny Dallas was the ORIGINAL Dallas boy. The singing group, the Dallas Boys, mates of his in Leicester, were originally called the DELLAC Brothers, changing their name to Dallas some months after Johnny had changed his original name.

Somehow, last week, the "Dellac" got changed back to "Dallas" which left the whole thing in the air. Apologies to all concerned.

'When In Doubt..Shout!'

THE INTRIGUING RED PRICE STORY

ASK yourself this question: "How many musicians become big entertainment stars after leaving a dance band?"

Discount pianists, for a start, because there are so many fields in which they can be used as up-coming stars.

Answer, I regretfully report, is very, very few make it.

Chaps like Kenny Baker, yes. There are several other trumpet men. But saxophonists, trombonists, violinists, or basists?

As I said, very, very few.

So meet Red Price (picture right), the rocking bespectacled six-footer who has been starring in so many beat shows over the past year. He's worth meeting, because stardom is his aim—and he is a tenor saxophonist.

Red was previously with the Squadronnaires, with Jack Parnell and with Ted Heath. His saxophone acrobatics with Heath caused the odd raised eyebrow among purist musicians, but Red's activities pleased Ted, and the majority of the fans, so who could blame him?

PERSONALITY!

When Red left Ted to join, unashamedly, the ranks of the rockers, even more eyebrows were raised. Now listen to Red's view: "I knew I had to make the break there and then. I wanted the chance to build myself as a personality."

"Rock 'n' roll was the vehicle. I believe rock 'n' roll CAN be good music and I'll tell anyone that it really is enjoyable. It makes the money. If I find I want to play music that is basically more my cup of tea—well, I go along and sit in with the boys in a jazz club."

Red first started collecting the big fan mail for his stint with "Oh Boy", the ITV beat show. He made a record for PVE called "Weekend", backed with "The Sneeze". There is talk of some more discs soon.

He also found himself rather in demand as a singer on these shows. "Naturally I tackle only the more raucous numbers", he told me. "My motto is 'When In Doubt, Shout!'"

Red, just completed a successful season with Marty Wilde at Blackpool, has been signed for The Firing Squad, a new big beat band led by Bill Shepherd, for the new ITV show "Boy Meets Girl"—starting on September 12, which also stars Marty. It's likely he'll be featured in numbers with Cherry Wainer.

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RECORDS MAGAZINE—There's a new colour portrait of Duane Eddy 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. Sixpence from your dealer or newsagent.
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He also has a regular radio booking in the Light Programme's "10.40 Club", where he sings, plays and has a good swing with Don Lang.

DEDICATED...

The future? Ah, that's the point.

Red would like to form and front his own five-piece group, with himself as a sort of personality leader. He has one group with which he plays American bases, but it is rather in the embryo stage.

And he did a week in variety as a single—at the Metropolitan, Edgware Road, London. W.—when he sang, played trombone, clarinet, bass clarinet, piano, tenor and ended, he said, with some "horrible" trumpet.

You can also see him (Thursday this week) on ITV in Daniel Parson's "Guide To The British" series when he is interviewed about all this rock 'n' roll gear.

That, then, is the Red Price story. He's a dedicated musician, married with a family, and he is sensible enough to know which sort of music is, at present, doing best. He is also determined to make the grade as a personality in his own right.

If he does, and I suspect he will, he will be setting something of a precedent. And he'll be joining one of the very, very few.

STEVE'S FIRST FOR DECCA

WATCH out for a new disc—his first for DECCA—by STEVE ARLEN, the six-foot-plus goodlooker who is currently entering into his second starring year in "Talk Of The Town" at the London Hippodrome.

Steve has picked a good old standard, "Too Late Now," for his first big side. The Roland Shaw backing gives it a slight Latin-American tempo.

Backing is "The Mountain Won't Come To Mohammed," which was specially written for Steve by hit-writer Tommy Connor and Harold Geller.

Backing the disc, Steve has two major television "spots" arranged. One was for "Disc Break," (Wednesday this week), when "Too Late Now" was featured, the other in "Trinder Box," the BBC-TV Tommy T. show, on Saturday (12).

Says Steve, who formerly recorded for PHILIPS: "I am putting a lot of faith into this disc. All available fingers are crossed."

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Is It Good That Jazz Is Now BIG TIME?

STRANGE, UNTAMEABLE SOHO STRING QUINTET

Diz Disley and his String Quintet

- Sweet Georgia Brown ●
 - Minor Swing ● Vipers Dream ● Oul.
- PYE NJE 1069

ALTHOUGH this lively group have existed for only one year, they have already gained an appreciable number of fans. Diz, that bearded and unpredictable emigrant from Leeds, first lived with Dot and I when he arrived in London from the North with the avowed intention of travelling to Hollywood to join the Firehouse Five Plus Two—for whom he then had a most profound admiration.

In the years that followed—and that must have been all of ten years ago—Diz became famous as a cartoonist (the sketch of myself which graces this page is but one of his drawings, and many more appear in almost every musical journal in this country, including the RADIO TIMES). He played with most of the revival bands in London, leaving again in that strange, untameable way of his. Nobody could organise Diz and he began to live and work, rather spasmodically, in Soho.

I met him several times in various clubs there where Diz would be providing the musical background. About this time the idea of a guitar and violin based group modelled on the late Django Reinhardt was dreamed up and Diz met up with the gypsy character Danny Pursford.

The rest of the unit sort of gathered itself around Diz and the Soho String Quintet was born.

The music, as one might well expect, is a fair copy of the old Hot Club of France Quintet in which Stephane Grappelly and Django created one of the few original jazz styles outside the main stream.

Recommended, with one proviso—that everyone who buys this delightful little EP should also buy the wonderful HMV album called "Django" (HMV CLP 1249) for comparison—AND, of course, for the everlasting joy it will give to any lucky purchaser.

MENZIES DIARY

CONCERT DATES for the rapidly-rising Pye recording group, Ian Menzies and the Clyde Valley Stompers, are as follows: Friday (Sept. 11), Humphrey Lyttelton Club, London, W.; Saturday (12), Dancing Slipper Ballroom, Nottingham; Wednesday (16), St. Alban's Jazz Club; Friday (18), Humphrey Lyttelton Club; Saturday (19), Wood Green Jazz Club; Sunday (20), Pavilion, Bournemouth; Tuesday (2), Town Hall, Cheltenham; Wednesday (23), Palm Court Jazz Club, Purley; Saturday (26), Floral Hall, Morecambe.

OCTOBER: Thursday (3), BBC Jazz Club; Wednesday (9), ATV Disc Break; Tuesday (15), TWW Jazz Club, Cardiff.

Personnel of the group is Ian Menzies (trombone), Forrie Cairns (clarinet), Malcolm Higgins (trumpet), Bobby Shannon (drums), Norman Brown (banjo), John Cairns (piano), Andie Bennie (bass).

THE ADVENTURE SEEMS TO BE EMPTYING OUT OF THE BRITISH REVIVALIST JAZZ SCENE THESE DAYS. EVERYTHING IS CUT AND DRIED.

Take the question of new bands or new musicians. The position of the Chris Barber outfit seems to be unassailable.

Is this a good thing for Barber, or for British jazz as a whole?

I would say not, mainly because of the commercialised pattern which has now been set, a pattern which attracts both the fringe of jazz appreciation as well as the vast mass of what we usually call the Great British Public (only there is nothing "great" about its taste, as far as I can see).

Frankly, we need a good shot in the arm. Look, for example, at the past history of the music in this country—from the old days of the George Webb Dixielanders and the Red Barn to "Petite Fleur" and Chris Barber in Concert. There were many "shots", a great many new ideas and a stream of budding musicians and bandleaders—all of them promising something to the general field of Revivalist jazz.

WIDE AND ADVENTUROUS FIELD

FIRST OF ALL THE DIXIELANDERS—a band many of you will have forgotten, or perhaps will never have heard of at all. Even by today's standards they were original and imaginative. Their individual arrangements of numbers like "London Blues", "Riverside Blues" and "Lewisada Blues" held a delicious freshness of touch and it was seldom indeed that the band descended to all-in jam sessions and obvious Dixieland get-togethers.

After the Dixielanders came the early Humphrey Lyttelton outfit with a personnel "borrowed" from Webb but with a gradual development of the old theme. The first hint of the purist element came from Leeds when coloured tuba player Bob Barclay led a band of determined die-hards with Dicky Hawdon (now turned modernist by choice) on cornet. Their repertoire was derived in the main from Bunk Johnson classics. They may have plonked and ump-a-ed with a regrettable Saxon heaviness, but they made a nice noise, and, for those days, a fairly original one.

The field was wide and adventurous. The Saints from Manchester took part of their inspiration from the West Coast, as did the Merseyside Jazz Band from Liverpool. Dill Jones had yet to declare his intentions towards modern styles and occasionally played some powerful jazz piano which acknowledged James P, Fats, Joe Sullivan and Hines.



Freddy Randall's band filled the Cooks Ferry Inn, a bridge-side pub out at Edmonton, with the leader's own Muggsy-like horn and a bunch of rather slick musicians who later, most of them, found their own particular niches in a variety of fields. Pioneer John Hains died mysteriously and left a legacy which some believed to be as important as Webb's own. In Nottingham Eric Lovell's Imperial Jazz Band came and went and managed, in a brief life, to produce George Hopkinson, a drummer who brought a taste of the great percussion style to Humph's band before the spark burnt out.

TONY—ONE OF THE GREATS OF JAZZ

AND THERE WAS TONY SHORT — one of the greatest jazzmen this country produced. He was particularly active in the early days of the Revival, supplying the piano spot in many Webb concerts and appearing alongside Graeme Bell, Humphrey Lyttelton and many others. Tony, by his own uncommercial approach to music, was disinterested in recording, broadcasting or concert work, preferring to wander abroad where pub pianos awaited his muscular fingers and the beer could weave a mental cobweb of musical dreams over a world which he so heartily disliked.

There was so much happening around—not only in London but in the provinces as well—and a visit to a jazz club was always worth the effort. The late 'forties and the early 'fifties. The breeding time. Bruce Turner began making startling sounds on his alto saxophone; the strongly voiced combination of the Christie Brothers in a spate of fine jazz music; the sudden upsurge of interesting piano players like Pat Hawes, Lennie Felix and dozens of Blues and Boogie musicians.

Jazz-making was new, and there was an enormous amount of fun to be had. Over at Abbey Wood the Lonnie Donegan Jazz Band played for peanuts or even less. Lonnie bestrode a lively banjo and the questionable rage called "Skiffle" had yet to come.

Today all this has gone, or so it seems. Jazz music is big time.

The smallest group, playing in the sticks for what it can get, boasts of a manager, an agent and publicist. Most of the successful second-raters are following the "safe" pattern laid down by Barber and Monty Sunshine.

The adventure of musicmaking has gone and in its place we have the more commercialised dream of top selling records, packed concert halls and a gimmick.

These gimmicks, in fact, are indicative of the rot that has set in like a plague. Edwardian dress, bowler hats and umbrellas, tuxedos and dress suits.

All these gloomy thoughts beset me as I listened to some of the new COLUMBIA jazz releases . . .

COLEMAN'S TRUMPET HIGHLIGHT

DIXIELAND CONCERT

Beryl Bryden (vocal) with Bill Coleman (tpt), Albert Nicholas (clt) and Eric Krans Dixielandpipers.

- Indiana ● I Ain't Gonna Give Nobody None o' This Jelly Roll ● I've Found a New Baby ● I Love My Baby.

COLUMBIA SEG 7900

OF tremendous interest because of the presence of two fine American Negro jazzmen and a more than competent European jazz band, this EP excerpt from a live concert taped on July 27, 1957, at Kurhaus in Scheveningen, Holland, swings along most satisfactorily.

Bill Coleman's imaginative and fervent trumpet, particularly in "Indiana," where he sings the chorus, is a highlight of the album.

Albert Nicholas, too, has a few exciting things to say. He joins the surprisingly good percussion work of Louis de Lussanet for "I've Found a New Baby" and, like Coleman, contributes a few telling phrases behind Beryl Bryden's rather lethargic interpretations of Billie Holiday's "I Love My Man." Beryl herself sings in tune, and reveals a real understanding of "blue" singing. She is in very good company, and certainly doesn't disgrace herself—indeed, this is her best recording to date. Perhaps one proof that the inspiring presence of good American musicians can make a great deal of difference to the Revivalists — mark the lively playing of the Eric Krans Dixielandpipers, for example.

THE FEELING THEY LEFT ME WITH

CHRIS BARBER BAND BOX—Volume 1

Chris Barber's Jazz Band with Otilie Patterson

- Hiawatha Rag ● Si Tu Vois Ma Mere ● Darling Nelly Gray ● Give Me Your Telephone Number ● I'm Gonna Wash That Man Right Out of My Hair ● Hot House Rag ● Swanee River ● Squeeze Me ● Creole Song ● Golden Striker.

COLUMBIA 33 SX 1158

OTTILIE

Otilie Patterson with Chris Barber's Jazz Band

- There'll be a Hot Time in Old Town Tonight ● Taint Nobody's Business ● How Long Blues ● All Right, O.K., You Win.

COLUMBIA SEG 7915

THE NOBLE ART OF MR. ACKER BILK

Mr. Acker Bilk and his Paramount Jazz Band

- Down by the Old Mill Stream ● Marie Elena ● Jelly Bean Blues ● My Ragtime Baby ● Tailgate Rumble ● Dixie ● Liza ● Missouri Waltz

COLUMBIA 33 S 1141

HERE, most certainly, is what must be an enticing batch of local talent for the "ooblies." All of it is superficially attractive, quite delight-



BY JAMES ASMAN

fully lilted and, at times politely original.

I mean by "politely original" that some of the repertoire is nicely different — Acker Bilk chooses a fair old selection of new material whilst Barber spreads his net widely in order to find new backgrounds for a pattern which MUST be growing all too familiar by now.

Only the EP by Otilie fails, or largely fails, in this respect. And after all, it wouldn't do for our own poor man's Bessie Smith to take a fling at "Nobody's Sweetheart Now," "Pretty Baby" or "There's a Blue Ridge Round My Heart Virginia," at least, not unless the Empress of the Blues had transformed them into "respectable" jazz material beforehand.

It is hard to describe so well-known a music as this—the Acker Bilk is very close to Barber, and Otilie sings with Chris adding the background as usual. All very neat and pleasant.

All, let us say it, very unreal. Most of those musicians and singers have become masters of their trade—at least they can now reproduce a kind of Dixieland music firmly rooted in the past and adhering to instrumental techniques which have been discarded by the Negroes who perfected them thirty years ago.

I enjoyed listening to both the LP albums as well as Otilie's small EP, but I was left with the certainty that I would become quickly bored by it all in a distressingly short period of time.

GOOD TUNES—POOR SINGER

ALAN LOMAX SINGS

Alan Lomax accompanied by Dave Lee's Bandits.

- That's All Right ● Long Time Man ● Abilene ● Brady

NIXA NJE 1055

ALAN LOMAX IS BY NO MEANS AN ACCOMPLISHED SINGER, EITHER IN THE FOLK SENSE OR BY LEGITIMATE STANDARDS. I am always suspicious of folkologists who blossom into recording artistes — and Lomax's attempts, rather oddly supported by Dave Lee's Bandits, are no exception.

This is neither fish, flesh nor fowl. The obvious sophistication of the musicians and the vocalist deals uneasily with a few good tunes, but one always feels that these are taken out of their context and have already lost most of their meaning and effect.

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BERYL FOR PANTO?

WATCHING BERYL REID ON TV LAST WEEK, TELLING US THE LATEST ADVENTURE OF MARLENE ("MARLENE AND THE WORKS OUTING"), I WAS REMINDED OF THE VERY FIRST TIME BERYL INTRODUCED THIS FASCINATING CHARACTER.

It was six years ago at the now demolished Watergate Theatre, just off the Strand, in London, with its postage-stamp stage and 100-seater auditorium.

That was in the days when Marlene was in the fashion dancing the Creep!

Beryl is unique in her profession for being equally popular and successful in intimate revue and broad variety. Now busy in "One To Another" at London's Apollo Theatre, a revue that is as sophisticated as they come, Beryl will no doubt be back in panto at the end of the year to delight the kids.

Incidentally, here's one way how Beryl thinks up her amusing types. She begins with a chance remark she's overheard somewhere or other, then imagines what she should look like—starting from the feet! As soon as she has thought of the right shoes and the right sort of walk, she says, the rest follows easily.

I predict we shall soon have a new Beryl Reid character—from Lancashire. Silly remark Beryl overheard recently—"We only live two and a penny from

On Stage

The Widow Is Merrier Than Ever

By **FRANK VILLE**

OPERETTA: "The Merry Widow".
THEATRE: The Coliseum, London.
STARS: June Bronhill, Peter Grant, Marion Lowe, Rowland Jones, Howell Glynnne.
PRODUCER: Charles Hickman.
DESIGNER: Thea Neu.
MANAGEMENT: Sadler's Wells Opera.
GENRE: Viennese musical.

WITH a new husband in the person of Peter Grant, the vivacious Merry Widow has once more waltzed her way back into the Coliseum, and very, very welcome she is too!

There have been a few changes in the production since the original run, eliminating some of the authentic Viennese style but giving the show a rather broader appeal for the wider audience that is expected.

Newcomer to the cast, Peter Grant, plays Danilo with bags of dash and personality, looks as though he finds it easy to sweep any young attractive widow off her feet, sings with splendid tone and winning charm. Since his "South Pacific" days he has strengthened and enriched his voice, so that now he is well to the fore as a romantic lead for musicals, operetta, opera—in fact, the lot. He certainly has come along at just the right time for this Sadler's Wells operetta season.

Attractive June Bronhill seems even more at home as the Widow than before, makes up for her small stature by exhilarating zing and personality. A beautiful performance in every way.

I still find Marion Lowe completely enchanting as Valencienne, marvellous when she turns *grisette* to entertain the guests at the party. Rowland Jones is an eloquent, likeable, powerful singing-voiced Camille, her quite respectable admirer, whilst Howell Glynnne, rich and fruity, brings all the fun out of the rôle of her Ambassadorial husband.

Altogether this is an enchanted evening, full of melodies that stay with you for weeks after you've seen the show, lush spectacle on stage, rich singing and lively acting from all concerned. Everything moves smoothly and at just the right pace.

Blackburn, but we don't go often as we're not much for life"—has started her mind working.



It's as merry as can be... the company, the audience... everybody's merry with the Merry Widow... back stage at the London Coliseum, R&SM photographer Douglas John caught this fine picture of the principals—HOWARD GLYNNNE (a fruity Ambassador), PETER GRANT, a dashing Danilo, and JUNE BRONHILL, a merrier "Merry Widow" we couldn't imagine! R&SM Picture

Kay Kendall

RECORD & SHOW MIRROR joins in with the rest of the world of entertainment and those who support it, in mourning the very, very sad and very, very untimely passing of 32-year-old KAY KENDALL.

Our tribute to that lovely and talented lady is the tribute unanimously and spontaneously expressed by all who knew and worked with her: she was a wonderful person, a gay, happy-go-lucky person, charming, sincere, loyal, a magnificent credit to British show business in whatever sphere she appeared. Kay Kendall's death is an irreparable loss.

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COLISEUM TEM 3161

Evs. 7.30; Mat. Sat. 2.30

Sadlers Wells Opera

in

THE MERRY WIDOW

WELCOME BACK, 'BOO'!

GREAT NEWS THAT EVELYN LAYE IS SOON TO BE BACK ON THE LONDON STAGE.

As versatile and talented as she is beautiful, she hasn't been in the London limelight recently as she deserves. She's had many ups and downs in her career, as she told us so frankly in her autobiography.

Remember what a sensational hit she made in "Wedding in Paris", radiating charm, punch and personality? Now she's coming back to the West End in a new play by Anthony Kimmins with the intriguing title, "The Amorous Prawn." Appearing in this comedy with Evelyn are Stanley Baxter and Walter Fitzgerald. They open at the New Theatre, Oxford, on October 12, visit Edinburgh, Glasgow, Aberdeen.

I reckon Eve has the best sense of humour of any of our leading ladies of the stage, enjoys jokes against herself. One of her favourites concerns a little American girl who was introduced to her in a restaurant and told she was an actress. "I've played in 'Cinderella'," said Evelyn, hoping to strike a familiar note; "and can you guess what part I played?" Solemnly looking her in the face the girl replied, "Yeah, I guess you were one of the Ugly Sisters!"

FULL-BLOODED ADVENTURE...

That's The Stuff For The Stage

"ADVENTURE" seems to be coming back to the Stage with a vengeance. Until a couple of years ago West End plays could be lumped together as comedies, classics, farces or whodunnits, leaving the tougher sort of outdoor adventure story to the screen. But recently we've had war plays like "The Long and the Short and the Tall"; now all is set for a West End season of "One More River," a rattling yarn about a mutiny on board ship.

Written by Beverley Cross, "One More River" opens on Monday (14) at the Theatre Royal, Newcastle, visits Sheffield and Brighton before coming to town. Star of the all-male cast is Paul Rogers, that brilliant young actor who spent a few years heading the Old Vic company, recently played the lead in the ill-fated comedy-thriller "Mr. Fox of Venice" at the Piccadilly Theatre. Others in the cast include Robert Shaw (remember him as the Sergeant in "The Long and the Short and the Tall?"), Dudley Foster, Percy Herbert, Danny Sewell, Tommy Eytte, Brian Smith, Patrick Connel, Dudley Sutton, David Arden, Bennet O'Loghlen and Bryan Pringle. Guy Hamilton produces, Alan Tagg is responsible for the nautical setting.

Beverley has been an actor himself, played in Shakespeare at Stratford-on-Avon, then decided to write for his living. A couple of years ago I remember talking to him about journalism, but he decided to "have a bash" at a

critics' acclaim, was soon bought for West End presentation.

I didn't see the play at Liverpool, but I've read the script. It seems mighty likely to me that Beverley will join the healthy band of new young playwrights—John Osborne, Willis Hall, Arnold Wesker, Shelagh Delaney, Peter Shaffer and half-a-dozen others—who have breathed new life into our theatre, given it guts by writing about real, down-to-earth people, haven't been afraid to to pack full-blooded action into their scripts. All this, I am confident, will help to bring more young people into the theatre audiences which have been far too middle-aged for far too long.

THEATRE: FIRST NIGHT DIARY

Sept. 10—"The Crooked Mile" (Cambridge)

Sept. 14—Ballets U.S.A. (Piccadilly). The Shifting Heart" (Duke of York's).

Sept. 15—"The Ginger Man" (Fortune).

Sept. 16—"From the French" (Strand).

Sept. 17—"Cock-a-Doodle Dandy" (Royal Court).

Sept. 21—"Five Finger Exercise" (Comedy—same play, new cast)

Oct. 13—"The Importance of Being Earnest" (Old Vic).

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| Adagio for Strings | Samuel Barber |
| Piano Concerto in A Minor | Grieg |
| Fantasy Overture "Romeo and Juliet" | Tchaikowsky |

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'BONGO' AS A FILM MAY PROVE EVEN BIGGER DRAW THAN ON STAGE

WHEN "EXPRESSO BONGO" was in the middle of its successful run as a stage presentation at London's West End Saville Theatre, newspaper critics awarded it the title: "Best Musical of 1958". For a change they were right.

That was a deserved medal for author Wolf Mankowitz. It also set film producer-director Val Guest thinking... He was convinced that, with adaptation, it would make a good film, writes Peter Jones.

With Mankowitz, he set to work on a new script. They introduced new numbers, changed the club-life background, tightened up the story and turned it into a shattering expose of those on the outside of show business who try to fiddle their way to the inside.

In the stage presentation were James Kenney as the rock singer, Paul Scofield as the agent and Millicent Martin as the girl stripper. Those parts are taken in the film by Cliff Richard, Laurence Harvey and Sylvia Sims.
Production on the film ended last week at Shepperton Studios. Advance reports indicate that "Bongo" will have a second lease of life as a big box-office winner.

CLIFF RICHARD IN ANOTHER No. 1 HIT

Certainly that bright young rocker **CLIFF RICHARD** adds to his stature. He showed through reasonably well in the film "Serious Charge" — promising enough for better things. "Bongo", in which he plays Bongo Herbert, provides him with plenty of scope for both singing and acting. Cliff told me recently that he wants to make films his main career. "I enjoy filming very much. People told me that it was boring.

after something with more strength and power—more meaty, in fact. Now she plays an unsuccessful soubrette in a strip show. Her singing voice grates inexorably on her boy friend but some strange attraction keeps them together even though they despise the talents of each other. You might call it a matter of "lovers without a kind word for each other".

Tailormade Role For Yolande

SEVERAL other big-time names in the film, too. Yolande Donlan (real-life wife of Val Guest) has a tailor-made role as Dixie Collins, American musical star. She collects, for the purposes of the film, handsome singers as simpler folk collect books or gramophone records. Dixie relieves the unscrupulous agent of his ill-gotten gains by the simple expedient of using methods of similar cunning. There is also Eric Polhmann, as a Soho coffee-bar owner; Martin Miller as a down-and-out film director; Barry Lowe, as a band-leader; Ambrosine Phillpotts, as a press agent; Meier Tzelniker (in his original stage role—and a big success he made of it, too) as a recording manager, and Wilfred Lawson and Avis Bunnage as Bongo's parents. There are also two "guest" appearances. Gilbert Harding appears as himself and Hermione Baddeley plays a short-sighted lady of the streets. The publicity men claim of "Bongo": "If it is accepted that British films have freed themselves from the shackles of understatement and tight-lipped restraint, and eased themselves into the field of

In The Making...

But I've always liked it—there's always so much to learn."
It is this willingness to learn, and this enthusiasm for whatever job he is on, which will keep, I predict, young Cliff at the top. Laurence Harvey plays Johnny Jackson, the agent who 'shoves' Bongo Herbert to the top. He was, you remember, great as Joe Lambton in "Room At The Top", the film version of John Braine's best-seller. Lambton was not a pleasant character; nor is Jackson. His complete lack of scruples and the viciousness with which he builds a healthy bank balance is a dynamic piece of characterisation. Tailor-made, in fact, for Laurence Harvey, who can pick and choose his roles nowadays. For much too long, Sylvia Sims has been typed as the typical "English rose" type of actress. She has portrayed sweetness and innocence, hankering the while

In Screen

adult stories, of which "Room at the Top" was the prophet, then 'Bongo' can be said to be of the same genre but plus music."

ANOTHER GREAT R & S M FILM SPECIAL

The Background Of Course; Soho

BACKGROUND is Soho, that square mile of London gaiety, bright lights, clip joints. "Bongo" is a story of a way of life; a way of life that most of us just don't want to know.

Wolf Mankowitz has studied that fringe area of show business which has always attracted the wide boys intent on making a quick dollar; the pop singers with their "telly" American accents; and the "Make-it-quick" boosters.

"The theme", says Wolf, "is that nothing is too dirty, too shabby to make a penny from". "Bongo" has probably happened over and over again in real life, Jackson, the agent, promotes himself from saxophone player to artistes'

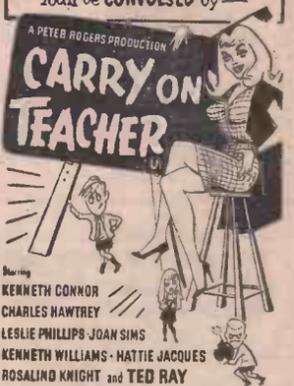
agent, shamelessly exploiting the young rock singer. Then the big men move in, take over the youngster, leaving the agent pondering and wondering. Does it happen in real show business life? Not all the time, thank goodness... but too much of the time.

A spokesman for Val Guest told R and SM: "The film was completed last week, but there is quite a lot of work still to be done on it. It is most unlikely that it will be premiered until late this year or possibly early in 1960".

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SEVEN WONDERS OF THE WORLD

CINERAMA

LONDON CASINO



CLIFF RICHARD looks very much grown up in this grand picture in which he is seen with the worldly, womanly and very, very attractive **YOLANDE DONLAN**. Cliff appears to be the ideal leading man these days... in 'Expresso Bongo' he's all that—plus.

**ACTION,
ACTION,
ACTION!**

On Screen

**Won't Be
Forgotten
But—?**

THE WORLD, THE FLESH AND THE DEVIL. (Now at the Empire, Leicester Square, London, W.1.)

STARS
Harry Belafonte, Inger Stevens, Mei Ferrer
DIRECTOR
Ranald MacDougall.

PRODUCER
Sol Siegel.
MAKERS
M.G.M.
PHOTOGRAPHY
Harold Marzorati.
RUNNING TIME
95 mins.

CERT
"A"
GENRE
Atom Bomb Fantasy.

THE theme of "The World, the Flesh and the Devil" is just the sort of thing which visits a feverish scriptwriter in the small hours on a hot night.

"What a wonderful idea" he says to himself, still sleep-befuddled. "New York without any people in it. Nobody else left alive in the world, just a white girl and a coloured boy. And then a white man turns up. They'll all have to be in the romantic age-group, of course. The absence of people? Well, there can be a mass evacuation and everybody dying off-screen from radio-action or atomic poisoning or something

survivor from the southern hemisphere, shows up, and the woman now has a choice. Both the men love the woman, the woman loves the coloured man, but the white man, a muddled idealist, forces his rival to shoot it out with rifles in the streets of the ghost city.

There is some brilliant camera work here, with Belafonte seen from hundreds of feet up, a human ant passing through the narrow lanes of the streets, with Ferrer trying to pick him off from the rooftops.

There is another ingenious camera effect when Belafonte manages to get the generators working in his apartment house. A tiny island of light is created in the night of the city, and Belafonte goes to a skyscraper on the other side of town, looks across at the vista of the city, and sees the pathetic pool of light he has created. His exultant laughter echoes out across the empty buildings. Also moving is his joy at having restored electricity in his street. When the lights first go on, he dances on the sidewalk, and we see his giant shadow against the walls, swelling and shrinking as he capers about.

What went wrong?

It is evident from all this that there is an irresistible macabre appeal in the basic situation of "The World, The Flesh and the Devil".

What then, went wrong with it? because something very certainly did. The makers of the film come unstuck the very moment Belafonte is allowed to find a fellow human in the city. When the third survivor turns up, the film quite goes to pieces. The reason is obvious.

When the three people get together, they create an elemental

FILM.
YELLOWSTONE KELLY
(General Release September 16)

STARS:
Clint Walker, Edward Byrnes, Andra Martin

DIRECTOR:
Gordon Douglas

PHOTOGRAPHY:
Technicolour

MAKERS:
Warner Bros.

RUNNING TIME:
88 minutes

CERT.: "U"

GENRE:
Western

THE large shoulders of Clint Walker are at last to be seen on the large screen. The huge man who played Cheyenne every Saturday night has now graduated to the technicolour splendours of the real cinema, and a good job he makes of his first attempt.

Walker plays Yellowstone Kelly, a trapper whose spare lines stretch far into hostile Sioux country. Only the fact that he once saved the chief's life enables him to keep on hunting in Indian country. His troubles begin when he and his young apprentice cowboy, played by Edward Byrnes, become involved in the saving of the life of a blue-eyed Indian beauty called Wahleeah ("Eyes as Blue as the Summer Sky"). The Indian chief loves Wahleeah. So does his wayward nephew. So does the young apprentice. But Wahleeah loves Yellowstone, as any girl would in the same position.

In other words the plot is pretty much routine, but there are seven-

**New Spectaculars
By Oldest Film Co.**

**Great Stars Signed Up For
Screening Great Stories**

UNIVERSAL-INTERNATIONAL is the oldest film company in the world to preserve its original name. Founded by an enthusiastic immigrant, Carl Laemmle, it is now approaching its 50th year. Through the studio gates have passed the greatest stars of the world; from its editing rooms have emerged such world-beaters as 'King of Jazz', 'Showboat', 'All Quiet on the Western Front', 'Phantom of the Opera', the 'Frankenstein' series, the dazzling Deanna Durbin successes, the hilarious comedies of Abbott and Costello, and, more recently, 'The Glenn Miller Story', 'To Hell and Back' and 'Away All Boats'.

In recent months there has been tremendous rejuvenation at the studios. U-I has gone into co-production with top-name writers, directors, producers and stars. What's coming should certainly provide cinemagoers with many hours of varied and first-class entertainment.

Here's the schedule:

DORIS & ROCK

in the British murder play, "Mathilda Shouted Fire," by Janet Green.

... TOGETHER

LANA TURNER

IN STAGE HIT

"The Mummy" with Christopher Lee and Peter Cushing; it's a new Hammer version (in colour) of the original Universal film which starred Boris Karloff. Its as chilly a chiller as "Dracula".

Doris Day and Rock Hudson, two of today's biggest stars are together for the first time in "Pillow Talk".

Doris sings three songs and Rock, too, breaks into song for the first time. It has been filmed in colour and Cinema Scope.

Cary Grant and Tony Curtis are teamed in an hilarious comedy made in colour by Granart Productions titled "Operation Petticoat." The story, based on fact, tells of four Army nurses who had to be evacuated from a Japanese-occupied island by submarine and find themselves in the cramped, all-male world of submariners!

In 1960, Universal-International will have an equally strong line-up of pictures headed by the Bryna Production "Spartacus"—it's most spectacular and costliest film to date. Based on Howard Fast's virile story of ancient Rome, "Spartacus" stars Laurence Olivier, Kirk Douglas, Charles Laughton, Tony Curtis, Peter Ustinov, Jean Simmons, John Gavin and John Dall.

Richard Widmark's Heath Productions have just signed with U-I to produce two films, the first of which will be "The Secret Ways" based on the novel by Alistair MacLean ("H.M.S. Ulysses" and "The Guns of Navarone").

Marlon Brando will star in "The Ugly American," which has been in the first four of the best-selling books in the U.S. for the last nine months.

Susan Hayward will make "Elephant Hill" through Chalmar Productions. It is based on the colourful novel by Robin White, is about the romantic involvements of an American girl visiting missionary relatives in India. The new production is to be filmed in colour, late this year on location in its natural Far Eastern locale and in England.

Doris Day will turn from light comedy to drama when she stars

Another stage success has also been purchased by Universal-International. It is "Portrait in Black," by Ivan Goff and Ben Roberts and Lana Turner will star with John Saxon and Sandra Dee.

Audie Murphy, having just completed "The Unforgiven" with Burt Lancaster and Audrey Hepburn, returns to his "home" studio to make "Seven Ways to Sundown," an unusual outdoor drama about a Texas Ranger.

Gregory Peck and Melville Productions have signed a contract to make two major productions for Universal-International. First is likely to be "The Winged Horse," an adventure story; the second a comedy-romance.

John Huston has made a pact with U-I to produce and direct Kipling's "The Man Who Would Be King," and "Freud," the life story of Sigmund Freud, the great Austrian physician and professor, who was the founder of psychoanalysis.

With "Spartacus" completed, Kirk Douglas's Bryna Productions will begin preparations to make "Day of the Gun" and "Viva Gringo" both big-scale outdoor action dramas, the latter starring Kirk with Rock Hudson.

Two new stars, discovered and developed by U-I—John Saxon and Sandra Dee—will star together in a comedy titled "The Desert Flower."

**PAUL ANKA'S
FILM COMEDY**

From Albert Zugsmith-Fryman Productions will come a highly original comedy titled "The Private Lives of Adam and Eve," starring Mickey Rooney, Mamie Van Doren, Paul Anka, Marty Milner and Fay Spain. Mijanou Bardot, sister of B.B., who had verbally agreed to play a rôle in the picture, changed her mind when she read the script. In her cable spurning the offer for her to play one of the Devil's secretaries, Mijanou said: **BOTH ROLE AND COSTUMES TOO SMALL.**

Rock Hudson will continue

for the next five years to make films exclusively for U-I, the company to which he has been under exclusive contract for the entire ten years of his spectacular movie career.

Hudson's new contract provides for an additional 10 pictures at the rate of two a year. U-I signed Rock originally in 1949 to a seven-year contract which was renewed in 1955.

Long Playing record fans will be interested to know that Doris Day has completed her recordings of the songs in "Pillow Talk", David ("Holiday For Strings") Rose has recorded his score for "Operation Petticoat"; and Alex North is writing the music for "Spartacus".

**AUDREY
AS 'FANNY'**

AUDREY HEPBURN now seen in "The Nun's Story", has been signed by Warners to star with Maurice Chevalier in "Fanny", screen version of the Broadway musical success with Joshua Logan directing.

"The Nun's Story," currently breaking all records at London's Warner Theatre in Leicester Square, is also proving a smash attraction on extended runs at Dublin, Southampton and Birmingham.

There's Still A Chance

for her countless number of fans who were unable to get tickets for ANNA RUSSELL'S latest British tour... the great comedienne (the female Victor Borge), is returning in November, has fixed the following dates:—

London: Royal Festival Hall, (November 5th); Birmingham Town Hall (12); Nottingham Albert Hall (13); Oxford Town Hall (17); Cambridge Guildhall (18); Liverpool Philharmonic (20).

Next Monday's 'one-woman show' by Anna at the Festival Hall is an absolute sell-out.

The brilliant satirist is off to South Africa immediately following her London engagement.

JANE FONDA, 18-year-old daughter of Henry Fonda, makes her film debut in Warners' "Tall Story." Co-starring is Anthony Perkins.

**WATERPROOF
MAKE-UP**

MAKE-UP TEAMS on the £2,000,000 Walt Disney film, "The Swiss Family Robinson," now filming in Tobago, have problems. The make-up they apply with loving care on the faces of John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Cecil Parker, Kevin Corcoran and Sessue Hayakawa, has to serve several purposes.

It must be waterproof because the artistes spend a lot of time in the sea, and the recent heavy rains have added to the dampness. It must also act as a sun lotion, for they work in the open, all the time exposed fully to the tropical sun. The make-up must withstand this, too.

**Harold Collins Has
M.D. Role In Wisdom Film**

HAROLD COLLINS, well-known musical-director for the Bernard Delfont Organisation and for the Prince of Wales ATV show, has a part in the new Norman Wisdom film, "Follow a Star": he plays the M.D., in the London Palladium sequence.

The Newest REVIEWED **REGAN**
Films BY **REDBARN**

ral credit marks for this unpretentious film. First of all, Clint Walker, although still inclined to pose self-consciously at the camera with his superb physique, is a little too unbending, even for a fur-trapper. On the whole, however, he makes an interesting new recruit to the screen West.

Sitting astride a horse, he really looks like a pioneer from the Great Outdoors. Swathed in buckskin and a hat with a snake-skin band, the mere sight of him would strike terror into the heart of every wrong guy from Maine to California.

**The Indian
Squaw ...**

Second there is the Indian squaw, played by Andra Martin. Whether squaws could really look as pert as this I don't know, but her eyes really are as blue as a summer sky. Only a man as phlegmatic as Yellowstone could have resisted her for 88 minutes.

Third, there are the action scenes, vividly done, and incorporating the Sioux warriors, once described as the finest light cavalry in the world, the United States Army, adhering to the text books and getting massacred as usual, and Yellowstone himself, deadily with a shotgun and dynamite with his fists.

Fourth and last there is the star of the film, the scenery, which is absolutely superb.

I think the old TV line about Clint Walker being the cowboy with the 10-gallon hat and 12-gallon head is now out of date. He makes quite a convincing western hero.

(Incidentally, because of the success of the "Nun's Story" at the Warner Theatre, London, W., "Yellowstone Kelly" will not be shown there as has been originally scheduled, will be generally released on September 16.)

like that. Tremendous." And indeed the idea is rather an exciting one for the screen. The mere thought of the avenues of New York unpopulated is enough to send a shiver of fear down the spine. In fact, for the first 15 minutes or so, it is precisely this which keeps the interest at the maximum. Harry Belafonte, escaping the five day blight which has killed off all life on the earth, having been trapped in the sewers while working for the corporation, runs desperately through the deserted canyons of steel and concrete, using any old limousine that has been abandoned by its owner, breaking into whichever shop he pleases, residing at the very best apartment houses, using a couple of tailor's dummies for company.

It is the kind of situation made for the cinema. But when Inger Stevens turns up, the only woman left on earth, what started out as a kind of super-science-fiction fantasy slowly turns into a morality play in which the problem is Belafonte's colour and his consciousness of it. The two survivors live apart, in different apartment houses, although handyman Belafonte fixes the telephone system so they can communicate. The woman's natural hunger to have a man about the house is frustrated by the man's refusal to abandon the taboos of a society he can hardly believe has been destroyed overnight.

And then Mel Ferrer, the only

human problem which nobody connected with the making of the film had very much idea of resolving. The censorship laws no doubt made it difficult to develop the romance between Belafonte and Inger Stevens, but even allowing for this, it is hard to understand what the producer meant us to think as we left the theatre. The gunfight has proved ineffectual. Belafonte has offered his hand in peace and Ferrer has accepted it. The woman comes running up to the two lone men, takes each by the hand, and the three of them walk resolutely away from the camera, down one of the deserted streets.

Instead of the words "The End", we are offered the words, "The Beginning" and left to draw our own conclusions.

All this is a terrible pity. "The World, the Flesh and the Devil" should have made up its mind either to be a straight science-fiction thriller or an allegory of the brotherhood of man. It tried to be both and inevitably ended up as neither. It says a great deal for the peculiar fascination of the original idea that it remains a film nobody who sees it will forget in a hurry.

Perhaps a psychiatrist could explain why the most horrific of horror films, complete with eyeballs in the inkpots, fades into nothingness, when compared with the ghastly sight of a great city built for ten million people being inhabited by only two.

**RICHARD BURTON
AS SIR LANCELOT**

RICHARD BURTON, who has just completed his star part in Warner Bros. "The Bramble Bush," is conferring with Jay Alan Lerner and Frederick Loewe about his appearance next autumn in their Broadway musical, "Jenny Kiss'd Me."

The young Welsh actor is to play that most gallant of knights, Sir Lancelot.

PLAZA
The famous
"CARRY ON"
Laughter team in
**CARRY ON,
TEACHER (u)**
Wkdy. pgs. 12.15, 2.55, 5.35, 8.15
Sun. 4.30, 7.30

Welcome To Top Rank!



Host and hostess Mr. and Mrs. JOHN DAVIS (left) welcome Mr. and Mrs. PHIL GREEN to the TOP RANK INTERNATIONAL Convention Dinner at the Dorchester Hotel, Park Lane, London, W., last Friday. (See leading article, page 2). —R.&S.M. Picture.

'BABY TALK' BY BILL & BRETT, JAN & DEAN

LATEST RELEASE BY BILL and BRETT LANDIS, on the PARLOPHONE label is "Baby Talk," an American novelty number by Melvin Schwartz. Mr. Schwartz is manager of the new American team, Jan and Dean, whose recording of this is released in Britain on the LONDON label.

On "Baby Talk," the Landis boys are accompanied by the John Barry Seven. Flip is a composition of their own, called "Love Me True."

Bill and Brett, still hopeful of losing the tag which compares them with the Everly Brothers, start a tour with Cliff Richard on September 15. They go away for two weeks, then have a week in London, then tour for a further week.

Cliff, meanwhile, has just finished filming on "Expresso Bongo" at Shepperton Studios.

SUCCESS DISC BY JOHNNY KIDD

JOHNNY KIDD, the young beat singer, has a BBC Light Programme date on "Saturday Club" this weekend (12). Johnny's disc "Please Don't Touch," which entered the R.M. best-sellers, is still selling well and, in America, Chico Holliday has now recorded the number, which was written by Johnny.

Another song by Johnny, "The Magic of Love," may be recorded on the DECCA label.

WHY DON'T DISC-JOCKEYS DAVE JACOBS AND PETE MURRAY TURN IT UP?

Their foolish "feud", conducted via their respective BBC sound programmes must be losing the Corporation listeners. Dee Jay-D.J.'s "go" at P.M. last Saturday was, to say the least, too childish even for Children's Hour.

News of the World

DICK FRANCIS RUSH RECORDING

DICK FRANCIS, the personable young singer, is to record a new number on September 15, called "Bring Me Your Love." It will be rushed for release before the end of the month, and on September 22 will feature it in ATV's "Disc Break." Published by Bourne Music, the music is by Alden Shuman, the words are by Earl Shuman.

Dick will cut this disc for the PARLOPHONE label immediately after completing his summer season at the King's Theatre, Southsea. Other plans include a variety tour and television.

TWO MORE PAUL ANKA 'ORIGINALS'

WHAT'S THE SUCCESSOR to Paul Anka's current hit, "Lonely Boy"? Just released in America is the young Canadian's "Put Your Head On My Shoulder"/"Don't Ever Leave Me".

It's tipped over there as likely to have the same high-powered popularity as his previous best-sellers. Numbers, by the way, are two more Anka "originals". British release date will, of course, depend on how long "Lonely Boy" keeps flying high.

Also due for British release —though probably not for some weeks at least—is Anka's second LP, "All of a Sudden My Heart Sings".

Rag Revival By John Barry 7

THE John Barry Seven have just completed the recording of a "12th Street Rag" revival and a composition of John's "Christobella" for the PARLOPHONE label. Release date September 28th.

Incidentally, since John and his popular instrumental outfit finished their "Drumbeat" series on BBC TV, they have been flooded with offers. Right now they're concentrating on one-night stands, dance-hall visits, etc. But, John tells us mysteriously "big things are in the air."

Out To Out-drum Rory B

INTO the R.&S.M. offices on Monday afternoon this week walked a young man whose aim is to play the drums non-stop for over 80 hours.

Soho-born, 27-year-old Raye Du-Val declares, "A few months ago Rory Blackwell claimed a new world record with 28 hours. I have already beaten that by two hours."

"But now I hear an American—Jim Rodgers, of Ohio—has an authenticated record of 80 hours 35 minutes. I am going to attack this on September 21 at the Top Ten Club in Berwick Street, Soho."

Raye explains that by the rules he must never have an interval of more than three seconds between two beats. He hopes various instrumentalists will "sit in" with him in relays during his attempt. Though failing that he expects to have juke box "accompaniment".

Also, several friends have volunteered to feed him and keep him supplied with cigarettes.

His main problem: finding people to act as witnesses that he has maintained his drum marathon.

BEVS SWAMPED WITH OFFERS

Soon Waxing Their First LP (Plus a 'Cert' Top Tenner)

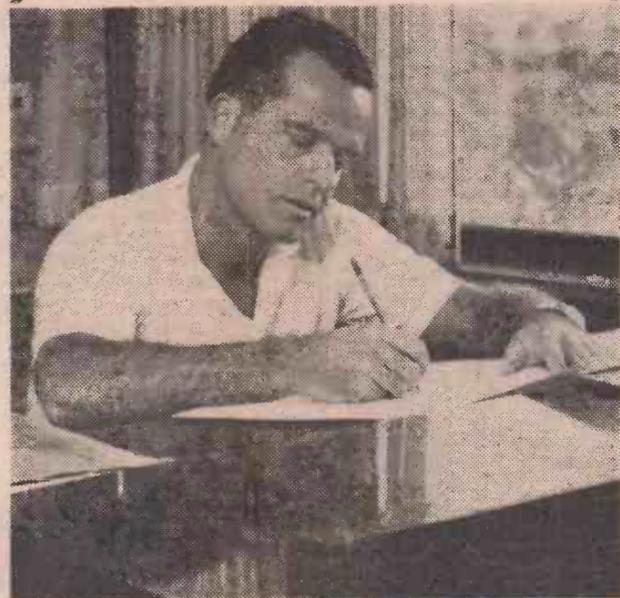
AFTER six record-breaking weeks (seven performances a week, average attendance nightly: 2,500) at the Grand Pavilion, Llandudno, the Beverley Sisters, Joy, Babs and Teddy are back in town, swamped with offers from every corner of show business.

Said Babs to R & SM: "We're as willing and as anxious as ever to accept all engagements, but we've fallen so in love with Joy and Billy's baby Victoria (she's now six months old), that we're all uniting in looking after her. We are taking on only a limited number of engagements.

We learned that

- The Bevs are making their Long Player Record debut with an album of Christmas songs;
- They had almost okayed a journey to South Africa where, at Ciro's in Johannesburg, they were to star in cabaret, an engagement coinciding with Joy's husband, BILLY WRIGHT'S visit to that country. The engagement was called off because of a car accident to their pianist and arranger, JOHN ROBERTS . . . 'without him we're lost' say the sisters.
- They were considering an offer to star in a really big West End floor show and (among other things)
- They were soon recording for DECCA a number which (they were terrifically enthusiastic about this) would easily beat their recent 'Drummer Boy' Top Ten selling-hit.

CARMEN RETURNS 'LIVE'



MAKING a return visit to Great Britain for his first 'live' performance with a concert at the Royal Festival Hall on September 20, is that dynamic conductor CARMEN DRAGON (picture above). He appears with the BBC Concert Orchestra as he did in two special radio plays when he made his debut here in June of this year. Although identified universally with the famous Los Angeles Hollywood Bowl Symphony Orchestra and his own unique arrangements, Carmen Dragon's introduction to this country before the June broadcasts had been through his best-selling discs.

Ruby Murray Panto

SHE'S MAID MARION IN HULME VERSION OF 'DICK WHITTINGTON'

RUBY MURRAY has signed contract with the Will Collins Agency to appear in pantomime this year. She will play 'Maid Marion' in 'Dick Whittington' at Hulme Hippodrome. Guess who will play 'Idle Jack'? Why, none other than our old pal FREDDIE MILLS, former cruiserweight boxing champion of the world.

COLIN IS DOING FINE IN ITALY

A CARD FROM MRS. HICKS, mother of Tommy Hicks (Steele to you!) and Colin Hicks, to R & SM's Valerie Green, telling her and all on the paper that Colin is doing mighty well in Italy where he is now a big attraction on stage, radio and TV.

"We're having a lovely holiday in beautiful Italy," writes Mrs. Hicks, "but we're also busy following Colin around. I'm happy to say they like him very much out here."

HUMPH! 'REGULAR TUESDAY EVENINGS AT THE 'MARQUEE'

WHEN HUMPHREY LYTTLETON RETURNS from America, where he is currently enjoying a successful tour, he will be appearing regularly with his band on Tuesday evenings at the Marquee, Oxford Street, London, W., starting October 6.

The band's American tour ends at Philadelphia on September 20 and it is expected that Humph and the boys will spend a few days in New York before returning home. On September 27, they open the "Cool for Cats" Granada cinema

ACCORDIONISTS GO ON THE AIR

ON Saturday, September 26, the British Association of Accordionists will be holding their Great Britain Contest and the 13th International Festival at the St. Pancras Town Hall, London, N.W. For the Festival it is hoped to feature outstanding European personalities in the accordion field, who will be heard in "Out And About" in the Light Programme. The world champion (not yet known) may also go on the air.

Humph's U.S.A. Dates

LISTED here is the American date sheet for the Humphrey Lyttelton Band: Chicago, September 11; Toledo (Ohio), September 12; Detroit, September 13; Toronto, September 14; Boston, September 16; Town Hall, New York, September 17; Pittsburgh, September 18; Washington, September 19; Philadelphia, September 20.

tour, starting at Rugby. On October 1, there will be a reception for the band at the Royal Festival Hall, London, followed by a concert in the Recital Room.

'CUDDLY' IS LATEST 'BEAT' SINGER FOR 'POP PROM'

CUDDLY DUDDLY (Dudley Heslop), the young coloured rock 'n' roll and beat singer, is a big added attraction to the "Pop Prom" Concert to be staged at London's Royal Albert Hall, on Sunday afternoon, September 20.

Show, which begins at 2.15 sharp, is in aid of the National Playing Fields Association, is sponsored by three comic-papers.

Little Tony and his Brothers, top R & R turn in Italy, are especially coming over for the event; The Mudlarks will be flying down from Blackpool the same morning, and many others will be journeying overnight from Manchester.

Alma Cogan, Craig Douglas, Billy Fury, Bert Weedon, Marty Wilde and The Vernons Girls are among the 16 acts, each one of which is a cinch to send the anticipated packed house into a frenzy.

ANOTHER SEVEN HITS

Bob McFadden THE MUMMY

Q 72378 Coral

Eddie Fisher THE LAST MILE HOME

RCA-1147 RCA

The Coasters POISON IVY

HLE 8938 London

Billy Fury ANGEL FACE

F 11158 Decca



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**New Parnes
R 'n' R Show
Gives Former
Star A Break**

**Terry's
Big
Come-Back
Effort**

TERRY DENE, engaged on his umpteenth "come-back" bid, is one of the rock-happy youngsters touring on one-nighters in Larry Parnes' show "The Big Beat—Wow!", which played its nearest-to-London date at Barking, Essex, last Sunday.

There's no special billing for Terry. He's just listed as one of the acts. In fact, he closes the first half, with Billy Fury ending the show.

I understand that Terry is acutely aware that his present short-term contract with Larry Parnes is literally his last chance to forget the past. My verdict on Terry's new style act is that he has considerably improved.

Among all these beat-generating acts, he stands out as a professional.



TERRY DENE

He was barracked early on, true—the comments coming indistinctly but raucously from a crowd of rowdies.

Terry ignored them, got on with the business of singing. He opened with two wild rockers, the second, "Don't Leave Me Now." Result: most of the barrackers were silenced.

An extremely tasteful cha-cha-cha version of "Tea For Two" broke the pace in a surprising (for Dene) manner and he kept on the quieter kick with an ambitious, but slightly less successful, attack on "Birth of the Blues." Then to an all-out finish with "All Shook Up" and "Rip It Up."

By the half-way mark he was working on full squeal-power and there wasn't a squeak from the noise-making yakkers.

JUDGE HIM ON-STAGE

Terry is really working at the job now. In my view, he is singing much better than before all the rumpus started. I hope that, in future, he can be judged on what he does on stage rather than what he has done, off-stage, in the past two years.

Rest of this incessant beat offering was topped, for me, by young Dickie Pride, the "Sheik Of Shake". He's developed into a confident, happy-go-snappy performer—still using, occasionally, that incredible body-shaking technique of his. He's a promising comic, too, with a sharp line of patter for the interrupters.

Dickie's programme... "Midnight Oil", "Slippin' and A Slidin'", "I Go Ape" and a marked preference for several Little Richard numbers.

Billy Fury is (a) a most pleasant singer and (b) a talented young composer. He looks good and the girls go for him in a big way.

All of which made his presentation at Barking more surprising than ever. By means of gestures, by touch, by implication and by out-and-out suggestiveness, young Billy completely overplayed the sex angle.

CUT THIS OUT, BILLY!

Some of it was quite distasteful. None of it should have found a place in a show of this kind. His "props" for this department of the act included a bright yellow sweater and the microphone. Cut it out, Billy!

Among the rest was Johnny Gentle, a good-looking young chap who tackled what could loosely be called the ballad section. With numbers like "Only Sixteen" and "Teenager In Love", he couldn't go wrong.

I liked, too, the Viscounts, a new three-man vocal group—a break-away section from Morton Fraser's Harmonica Gang.

They tackled complex harmonies with confidence and included some excellently restrained comedy.

Completing the male contingent is Duffy Power, FONTANA's new rocker, who is still rather inexperienced, and Gerry Dorsey, a Frankie Vaughan-ish looking youngster from Leicester, who registered reasonably well.

Comper is Gerry Myers, a Canadian dee-jay; only girl on the bill is Sally Kelly "Miss Rock 'n' Roll." Backing group demands credit for being "with it" through the whole show—notably guitarist Kenny Packman.

It's a fine show of its kind, fast and livened by some smart lighting ideas. Oddly enough, the insistence on being big beat doesn't get boring. Well, not too much!

Peter Jones

U.S. SINGER (PLUS BRITISH BACKING) MAKES FINE LP

STENFALT, CLARE WRITE GREAT STUFF FOR 'WEST SIDE'S' GEORGE CHAKIRIS



OUT THIS WEEK is a unique Long Playing Record—the result of teaming a London-resident American singer with British musicians (writes Dick Tatham). My verdict: a signal success.

Singer is **GEORGE CHAKIRIS**, who plays "Riff" in "West Side Story" at Her Majesty's in the West End. Backing him are British instrumentalists playing seven arrangements by Norman Stenfalt and Alan Clare.

Mostly they are on standards: "Embraceable You", "But Not For Me", "I Got Rhythm"—and so on.

Strange, but 25-year-old Chakiris has worked mainly as a dancer. He has done only a limited amount of singing in America. He has never recorded there.

Recently he was featured on an EP of "West Side Story" music for the SAGA label. Liking

his voice, they asked him to wax this LP.

Their judgment is sound. Chakiris has a warm voice; it is smoothly controlled, has a persuasive rhythm. He has, in my view, tremendous promise.

But equal praise must go to Stenfalt and Clare for their musicianly inventive backings. They are widely in contrast. Stenfalt has a sweeping, impressive "big band" sound, reminding me somewhat of Ralph Burns or Jerry Fielding. Clare's writing is Shearingesque: muted, off-beat, delicately patterned. Top marks to both.

This 12-inch LP is on SAGA STM 6033 and, in my opinion, a darned good buy at 25s.

Picture of George Chakiris (above) was taken at Her Majesty's Theatre last week-end during Dick Tatham's interview with the singer.

R&SM Picture

ANGLO-AMALGAMATED PLAN TOP FIRST FEATURES

AND MORE 'CARRY ONS'

A TREMENDOUS schedule of big First-Feature British productions, designed to put Anglo-Amalgamated at the forefront of distributors, has been planned by Nat Cohen and Stuart Levy.

Now riding the crest of a wave, following the box-office triumphs of the "Carry On" series of comedies Anglo have stepped up their production plans to an unprecedented level, concentrating on first feature films.

Plans are in the final stages for at least seven such first-feature productions over the next year and several more are planned to follow. Four different studios will be used.

Following "Carry On Nurse" and hard on the heels of the completion of "Carry On Teacher" (which was premiered with fabulous success in Jersey), producer Peter Rogers went into production with another comedy for Anglo distribution. The new picture is called

"Please Turn Over." Julia Lockwood, Ted Ray and Jean Kent star; other rôles will be played by Leslie Phillips, Eleanor Summerfield and Joan Sims. Gerald Thomas will direct from the screenplay by Norman Hudis.

At Beaconsfield Studios a big-canvas, colour and Cinemascope production, "Circus of Horrors" will be filmed for Anglo by Independent Artists. It is a Julian Wintle and Leslie Parkin production. Script is by George Baxt. "Circus of Horrors" will be the first of at least three major features to be made for Anglo distribution by Independent Artists during the year.

"The Concrete Jungle" is the title of a tough, dramatic prison-break story to be filmed at Merton Park studios during October. Jack Greenwood will produce from an

original story by Jimmy Sanagster. MORE 'CARRYINGS-ON'

"The Great Spinaza Robbery," yet another Peter Rogers production—this time a gangster-comedy—is set to roll at Pinewood studios after completion of "Please Turn Over."

In November, also at Pinewood, comes the fourth in the famous "Carry On" series—this time "Carry On, Constable."

This Peter Rogers production will again be directed by Gerald Thomas and will, of course, feature the famous "Carry On" team.

"Carry On Sailor" is the title of a further subject, scheduled for Pinewood early next year.

The company will also be making a number of supporting features and further subjects in the "Scotland Yard" series of three reels.

Terry Lee Lewis

T'S TALK ABOUT US

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AKIN' LOVE

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ats Domino

WANT TO WALK YOU HOME;

GOONNA BE A WHEEL SOME DAY

8942 London

NAMES, NAMES, NAMES!

THE news that the "Met" has gone all Irish interests me as I look forward, particularly, to my Dublin friend of many years, Danny Cummins, being starred in his own show.

He served a long apprenticeship as stooge and second comic, but his talent and persistence at last earned him top billing. I was interested to read in the R & S M last week that singer Brendan O'Dowda is to be with him. Here is another whose motto seems to have been "Never take No for an Answer".

Ireland's own legendary Jimmy O'Dea arrives on October 26. His association with Harry O'Donovan must have placed Jimmy in the position of having the world's largest repertoire of comedy sketches.

I do not anticipate box-office success for the "Met" season of plays commencing on November 23. BUT—cleverer men than the millionaire Bernstein Brothers have made mistakes and greater gossip columnists than me (there are a couple) have been wrong.

If the Metropolitan Music Hall is not going the way of Chelsea, Brixton, Wood Green, Hackney, Chiswick and Shepherds Bush, I suggest Granada might do worse than experiment with a genuine old-time music-hall for summer months as a tourist attraction. If they gave it a fortnightly TV half-hour it would quickly find its place on the provincial visitors list with Madame Tussauds, The Tower of London, Westminster Abbey, Selfridges and The Crazy Gang. But it would need a real Chairman like glassy-eyed George Betton or someone with the cockiness and dignity of Freddie Foss. Another who would be ideal is Raymond Bennett. He would know how to produce the show and where to find the performers. He would also find spare time to do the publicity.

free why does it cost so much to get a she?"

"A pretty figure costs a pretty figure."

"He had to have capital before she took any interest."

"HE WASN'T SWEEPED OFF HIS FEET AS MUCH AS HE WAS TAKEN TO THE CLEANERS."

LOOKING BACKWARD

EDDIE BAYES, whose outspoken views might have had something to do with his never reaching stardom, now lives in Brighton.

Look at his background. There isn't any branch of Show Business in which he hasn't proven himself to be thoroughly professional. He looks about 48, but he surely must be more. He married the widow of Harry Claff who is the mother of London Palladium box-office manager which makes him Joan Regan's step-father in law (or does it? Anyhow it's legal!)

He shares with many others who have semi-retired or gone into other jobs the urge to perform.

What's wrong with agents and managers?

In America and in Australia they don't label their experienced artistes as old-timers, but as experienced craftsmen.

Sophie Tucker, Jimmie Durante, Olsen and Johnson, Owen McGivney, Groucho Marx, George Burns, and Phil Silvers, to mention just a few in America, and Harry Wren's constellation recently mentioned in this column is breaking Australian box office records with "Many Happy Returns".

Recommendations

THE film "Hole in the Head". If you missed it—make sure you see it.

RESTAURANT: "De Hems" almost in Shaftesbury Avenue—Go upstairs. Reasonable and quiet.

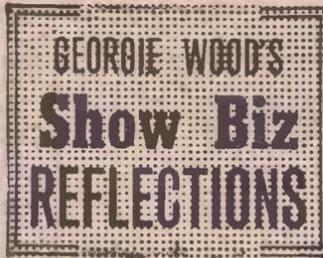
NOVELTY GIFTS: The Workshop for the Blind shop in Tottenham Court Road.

CAR HIRE: Leslie Austen of the Vaudeville Golfing Society, hires luxury Daimlers and Austin cars with the lowest charges and best service in London. Address: 185 Blythe Road, London, W.14. Telephone: Shepherds Bush 2201.

RADIO TAXI SERVICE: Telephone Waterloo 7722: Their drivers wait until they pick you up before they put the flag down.

BOOK: "Above Destiny" philosophical and psychological novel by Dr. Gabriel Mason. Can be got at 38s. by applying to me. The author is a close personal friend of Mrs. Pauline Surrey—sister-in-law of the late Sir Louis Sterling. It's a rewarding book, worth reading apart from the fact that I am mentioned in it.

NEXT SUNDAY the thirteenth of September is lucky in its choice of "outings" but unlucky that they should fall on the same day. Companion Water Rat Billy Butlin has invited the Rats and their ladies to the Ocean Hotel, near Brighton, for the annual outing. At Dulwich we have the Cardew



Hat for 3s. 9d., and enjoy a supper near the theatre in Oxford Street, after the show, at a table d'hote price of half a crown which included music played by a "Blue Hungarian Band".

It was the year Queen Victoria died when at the age of five I was dressed in khaki and taught to sing the Boer War song "Goodbye Dolly Grey".

In the words of Maurice Chevalier in "Gigi"—"I'm glad I'm not young any more".

LOOKING AROUND

EVERLYN LAYE was Eamonn Andrews' victim in the first "This is Your Life" of the current season. This was better than average because "Boo" knows how to handle any situation. But why must these Telebiogs be a parade of kisses and compliments? What was the purpose in flying the gentleman from California—presumably at the taxpayers expense? He wasn't even a celebrity!

Why didn't someone get Gordon Whelan (son of Albert) to talk about his time as Miss Laye's variety pianist?

Television — Radio — Films — Bands

NOEL GAY ARTISTS

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TEMPLE Bar 3941/5



KING RAT JOHNNIE RISCOE arrived from his business trip to Spain last Monday full of plans for the heavy autumn programme the Grand Order of Water Rats always finds itself committed to.

He was pleased to learn that Rats' matters had gone well in his absence. Clarkson Rose was his understudy for the two Lodges he was compelled to miss.

AT LAST SUNDAY'S meeting Dave O'Gorman was President of the Council with a representative attendance including Trustee Fred Watts, O.B.E., Curator Barry Lupino, Prince Rat Arthur Scott, Assistant Scribe Cyril Smith, the Preceptor George Elrick who acted as Vice-President. Clarkson Rose took over the secretary's job, in the absence, on holiday, of Scribe Leonard Jones. Other Councillors present were former Kings of the Order Georgie Wood, George Doonan, Albert Whelan and Cyril Dowler. As usual administrative and charity plans were dealt with.

LODGE and Council matters are not for publication but this does not refer to such things as the news that both the Cardew Robinson cricket match and the outing to the Ocean Hotel, Brighton, on the invitation of Companion Billy Butlin look as though they will be tremendously successful even though they unavoidably fall on the same day which is next Sunday (13). As previously mentioned Joe Church will be one of the cricketers and if Cyril Smith is not busy rehearsing with Kathleen Harrison for the sequel to his former smash hit "Sailor Beware", which has its "prior to West End" next week, he will provide added name value to the Water Rats team as well as advice on how Surrey would have played.

THIS was the first Lodge when my attendance has coincided with a new member, that unspoiled public favourite, Stan Stennet. It was good to see Baby Rat Ken Morris proving his keen interest in Water Rats affairs and justifying the high opinion held by Tom Moss, a well-loved King Rat of the memorable year of 1943, when the Annual Ball was held at the Queensbury Club—the London Casino.

THOSE who had a welcome back to Lodge were Test Rat-BBC-TV-producer Richard Afton, Benny Lee, Herschel Henlere, and Harry (Cigar Fund) Seltzer, who also was the Collecting Rat, a position he had occupied the night before at New Cross Stadium when his greyhound Rose Climber won a trophy race at odds of 5 to 1!

NEXT Lodge and Council will be at the Eccentric Club on Sunday (20).

STOP PRESS! THE WATER RATS TV SHOW ALL SET FOR SUNDAY NIGHT AT THE LONDON PALLADIUM, OCTOBER 25. MORE DETAILS ANON ABOUT THIS AND THE GREAT "RECORD AND SHOW MIRROR" EDITION THAT WEEK.

Old & New, They Make News Of The Entertainment World

STILL LOOKING FORWARD

TOMMY TRINDER flies to Adelaide on October 27 to inaugurate South Australia's Television Service on the invitation of newspaper tycoon Keith Murdoch. This, surely, must be the longest "one night stand" journey ever made—as well as the highest paid.

Christmas finds Fulham's Chairman in Jack and the Beanstalk for Peter Haddon at the Wimbledon Theatre. Then in the spring he travels on to South Africa for cabaret dates...

WATER RAT LOUIS VALENTINE WILL ILLUSTRATE "SEVENTY YEARS OF SERVICE", THE STORY OF THE GRAND ORDER OF WATER RATS, IN OUR GREAT WATER RATS SUPPLEMENT IN OCTOBER.

AMERICAN columnist Lee Mortimer heads his "New York Confidential" in the N.Y. DAILY MIRROR "I'm only asking".

(I first used it 25 years ago when I was doing a regular column for the now defunct weekly "Cavalcade".)

Mortimer writes exciting and provocative pieces such as suggesting that wires are being pulled to welcome Charlie Chaplin back to the States because Oona wants to get back home!

He is also an unpaid unintentional script writer for some of our Yank TV importations. The Mortimer type of humour is:—

"I KNOW A SECRETARY WHO'S TAKEN DICTATION FOR SO MANY BOSSES SHE'S LAP-HAPPY."

"If you want her heart to belong to Daddy give her a Caddy."

"A GIRL IS GROWN UP WHEN SHE SWITCHES FROM DOLLS TO DOLLARS."

"If the best things in life are

It's disgraceful the great artistes who have been driven from this country. My mind goes to Tommy Jover, not only a brilliant clown but one of the world's greatest all-round performers—Acting as a tourist courier in Italy!

Fred Ferrari getting up at five o'clock every morning to bake bread! And we rarely hear of that superb droll, Nat Mills, and Hershel Henlere, the shop-stopping pianist, who is as great as ever.

There are some like Country Club proprietors Charles Forsythe and Addie Seamon, bookmaker Tom Moss and Wee Georgie Wood, who wouldn't leave their new jobs and tour under present conditions for anything, but a fair generalisation would be that when old pros cannot work they simply fade away...

WRITING—AND WAITING

THE GREEN MAN joins with me in thanking those who sent their Greetings Announcements for the Water Rats Souvenir. As you know the printing dispute held this up.

Those who have been kind enough to wait include Leslie Adams, Richard Attenborough, Leslie Austen, Lorcan Bourke, Wyn Calvin, Peter Cavanagh, Maurice Chevalier, Noël Coward, Cyril Dowler, Sam Downing, Joseph Fenston, Serge Ganjou (Daguise Restaurant), Jack J. Gross (Gross-Krasne Productions) Henry Hall, Kenneth Hall (of "Quality Inns"), Stanley Holloway, Frankie Howard, Jack Hylton, Stan Laurel, Barry Lupino, Nat Mills, Ed Morley, Olsen and Johnson, Tessie O'Shea, Johnnie Riscoe, Cardew Robinson, Clarkson Rose, Don Ross, Derek Roy, Arthur Scott (V.A.B.F. & L.), Harry Seltzer (Blandford & Co.), Miff Smith, Albert Whelan and Hyman Zahl.

Any errors or omissions?

Any further entries before I close

the book? Hurry! Hurry! Hurry!

Robinson Water Rats' Cricket Team playing a match in aid of charity, and on the same afternoon I am taking a 'Record and Show Mirror' party of entertainers to give a show at the Broadmoor Institution. Those who have helped before with this concert are all agreed that it is a memorable experience.

THAT WAS REAL MONEYSWORTH

EDDIE BAYES sent me programmes of 1901 of the Oxford and Tivoli Music Halls. Nineteen turns at the Tivoli for three shillings in the Stalls and Circle!

Names still remembered include George Robey, the Poluski Brothers, Joe Elvin, George Mozart, Florrie Forde, and happily still with us, "Happy" Fanny Fields who retired 35 years ago and has one of New York's loveliest apartments facing Central Park, and Bransby Williams whose "Tribute" has been sparked off by that very great man who I am proud to call my friend, Lord Birkett. (I got that in nicely—didn't I?).

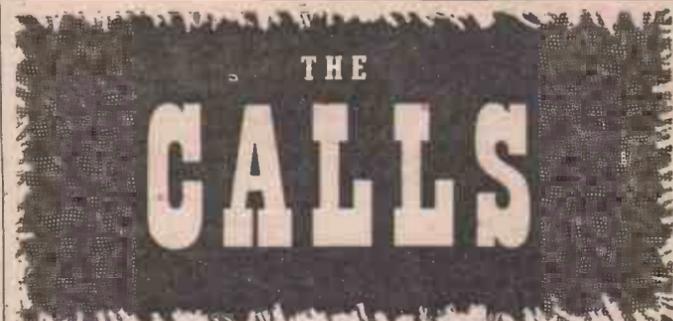
The programme advertisements announce as song novelties—Gene Stratton's "My Little Octaroon" and Dolly Harmer's "I'm Bustin' To Be Just Like That".

Bookmakers Topping and Spindler operated from Flushing in Holland.

The programme carried free Ocean Accident Insurance for £100.

The Oxford Music Hall, in January 1901, offered 22 acts, including Marie Lloyd, C. H. Chirwin, Pat Rafferty, Gus Ellen, T. E. Dunville, Fred Russell and a Fred Karno production.

You could live in Tottenham Court Road at Sandown Residential School, with facilities for practising physical culture, at 70s. a week all in, buy a Dunn's 20th Century Bowler



Programmes for Week Commencing September 14

DON ROSS

Suite 34, 140, Park Lane, London, W.1

HULL, Continental.—Jimmy Ryder, Bob Andrews, Marcia Owen, 2 Matanzas, 6 Manhattan Dancers, Terry Shaw, The Melonies, Rackstraw and Davis, Doris Lyttleton.

LEEDS, Varieties.—Lester Sharpe and Iris, Alec Halls, Eve Valerie, Miss Fluffies, Haj Miller, Eve, Jackie Morgan, Hollywood Puppets.

LIVERPOOL: Pavilion.—Terry Cantor, Red Preston, Gloria Kaye, Dennis Lake and Rose, Kenny Cantor, Colleen Lane, Dale Warren, Les Girls, French Models, Pat Trevor, Los Famosos, The Crescendos.

LEW & LESLIE GRADE LIMITED

CHESTER: Royalty Theatre.—Norman Evans, Levanda, Idris and Belle, Paul Andrews, Annette and Valerie, Geddes Brothers, Eddie Fox and Beryl.

LONDON: Metropolitan.—Irish Season: Patrick O'Hagan, Frank Carson and Billy Livingstone, Deirdre O'Callaghan, Sheila Ward, Maisie and Frank Mumford, Phil Raymond Dancers and David Ellen, Ronnie Brewster, McGowan Dancers.

BELFAST: Opera House.—Film Season.

OXFORD: New Theatre.—Billy Cotton and Band, Vonce and Valda, Alan Field, Hans Recklin and Inge, Howard de Courcy, Trio Botorid, Jessie Carron, George Meaton.

RISCOE AGENCY LIMITED

HERNE BAY: Grand Pier Pavilion.—The Maple Leaf Four, Alec Pleon, Zodiak, Manley and Austin, Rondart and Jean, Michael Hill.

CHESTER: Royalty Theatre.—Norman Evans, Paul Andrews, Levanda, Eddie Fox and Beryl, Geddes Brothers, Annette and Valerie, Idris and Belle.

COLWYN BAY: Prince of Wales Theatre.—Geoffrey Hastings season of West End Plays.

GREAT YARMOUTH: Windmill Theatre.—The George Formby Show. George Formby, Morton Fraser Harmonica Gans, Liddell Triplets, Richman and Jackson, Los Brazilians, Bill Wareham and Marcia, Larry Gordon's TV Dancers.

COVENTRY: Rialto Casino.—Ricky Gurrngross and his Music.

MANCHESTER: Hippodrome.—Theatre closed.

MOSS' EMPIRES LTD.

BIRMINGHAM: Hippodrome.—Evening at 7 p.m. Mats, Wed. and Sat. 2.30. Tom Arnold presents "The Dancing Years."

BRIGHTON: Hippodrome.—6.15 and 8.30. Toni Dalli, The Wallabies, Tanner Sisters, Rey Overbury and Suzette, Reg Dixon, Alan Clive, Francois and Zandra, McAndrews and Mills.

EDINBURGH: Empire.—Evenings at 7.30 p.m. Sat., 5 and 8. The Peter Haddon Company in "The King Condemned."

FINSBURY PARK: Empire.—6.25 and 8.40.—Max Miller, Three Skylarks, Harry Worth, Penny Nicholls, Johnny Laycock and Bee, Seven Volants.

GLASGOW: Empire.—6.25 and 8.40. Deep River Boys, Larry Gordon Girls, Johnny Stewart, Tassi and Diana, Ronnie Collis, The Kid and I, Darlys Dogs, Jimmy Neil.

HANLEY: Theatre Royal.—Evenings at 7.30 p.m. Mat. Thurs. at 2.30, Sat. 5 and 8. Players Ventures Ltd. present Anthony Hayes, Roberta Huby in "The Boy Friend."

LEEDS: Empire.—Closed for decoration and renovation.

LIVERPOOL: Empire.—6.20 and 8.35. Vic Oliver, Flack and Lamar, Fraser Hayes Four, Geoffrey James, Annell and Brask, Stan Waite, Margit Muller, Vanda Vale, Mary Howell.

LONDON: Palladium.—6.15 and 8.45. Val Parnell and Bernard Delfont present Max Bygraves in a New Happy-Go-Lucky Revue, "Swinging Down the Lane," with The Peters Sisters, Bob Williams, Rob Murray, Elizabeth Larner, Aleta Morrison, Hope and Kean, Schaller Bros., George Carden's Boys and Girls.

MANCHESTER: Palace.—Evenings at 7.15, Sat. 5 and 8. Anthony Knowles and Andrew Brogthorn present Jack Hubbert in "Not in the Book."

MORECAMBE: Winter Gardens.—Evenings at 7.15, Sat. 5 and 8. Inna Rosselli and Ray Lamar by arrangement with Ben Kanter present John Hank in "The Student Prince," with Ruth Clark, Kenneth Henry, Douglas Thomson, Frank Lawless, etc.

NEWCASTLE: Empire.—6.15 and 8.30. Carroll Levist with his Star Search, Gold and Cordell, Julius Nehring, Hal Roach, Alain Diadora and Partner, Jean and Peter Barbour.

NOTTINGHAM: Theatre Royal.—Evenings at 7.15, Sat. 5 and 8. By arrangement with Oscar Lewenstein and Wolf Mankowitz and the English Stage Company Ltd., Anthony Knowles and Andrew Broughton present "The Long and the Short and the Tall."

VICTORIA: Palace.—6.15 and 8.45. Jack Hylton presents The Crazy Gang, Nervo and Knox, Bud Flanagan, Clough and Gold in their New Revue "Crown Jewels" with "Monsewer" Eddie Gray.

DAVE MITCHELL AGENCY

BOSCOMBE: Ballroom.—TV Spotlights, Two Egyptians, Simmy Russ, Eight Royal Girls, The Crackpots.

TOTTENHAM HOSPITALS.—Five Lombards and Company as booked.

TOTTENHAM: Municipal Hall.—Roopening October with Variety.

EDINBURGH: Waverley Market.—Festival Season.

STOLL THEATRES LTD. LONDON: Coliseum.—Evenings at 7.30 p.m. Mat. Sat. 2.30 p.m. The Sadler's Wells Opera Company presents "The Merry Widow."

BRISTOL: Hippodrome. Evenings at 7.15 p.m. Sat. 5 and 8. By arrangement with Emile Littler, Moss' Empires Limited present "Bless The Bride" starring Christian Seiva, Susan Swinford, Fred Stone.

CARDIFF: New Theatre.—Theatre closed.

The Green Man

'Shine On' Composer Passes

AND REVIVES MEMORIES OF FABULOUS NORA BAYES

A FEW HOURS after we'd laid last week's edition of RECORD AND SHOW MIRROR to bed, the news of the death of American song writer Jack Norworth reached me.

Norworth passed away at the ripe old age of 79 . . . and he lived every year of it with music, music, music.

Even in his retirement in California he was seldom away from the piano; always there was the pen and the music-sheet to blend his piano playing as inspiration still swept him.

Norworth wrote such fortune-spinners as "Shine on Harvest Moon," "Take me out to the Ball Game," "Sister Susie's Sewing Shirts for Soldiers," and many, many others. He was a

great comedian, too, starred in "The Ziegfeld Follies" and there met his even more famous wife, Nora Bayes. They left the Follies, formed a comedy-singing act of their own, toured the world, made tons of money. Jack and Nora married in 1907, but the marriage ended in divorce in 1913. Jack travelled to London, stayed and performed here throughout the 1914-1918 war.

MEMORIES OF NORA AT THE PALLADIUM

Several years later the fabulous Nora Bayes came on her own to London, was booked by Charles Gulliver into the Palladium for a four weeks' season.

Nora was a sensation. She was the female Danny Kaye of her day. The Palladium was packed to capacity at every performance. The four weeks' engagement was extended to six, to eight, to ten—finally wound up in its 13th week. Song Nora made most famous was "Yes We Have No Bananas" and I remember so well that amazing last night at the Palladium when, after Nora's show, Chas. Gulliver—then managing director of the famous Gulliver circuit of music-halls in London and the provinces—made a presentation to the great artiste, a presentation which included a bunch of bananas!

Alas! Nora (about whom a film was made in Hollywood) died while quite a young woman.

LE CONDOR'S GALA SEND-OFF

Film-star TREVOR HOWARD (right) was among the host of celebrities who came to wish PETER DAVIS (next to Trevor) and TOMMY YEARDYE luck on their 'Le Condor' night-club venture in Wardour Street, London, W. The lovely lady in the picture is BETH CAMPBELL, an Australian beauty. The 'Le Condor', I hear has already established a first-class reputation for itself.

—RM Picture



WANTED: COURAGE OF LIBERACE

THE RECENT "CASANDRA" libel action which the DAILY MIRROR lost does not seem to be any deterrent to the smart-aleck style of certain scribes. Last Saturday's article in THE DAILY MIRROR and the following day in THE SUNDAY PICTORIAL on EDDIE FISHER and ELIZABETH TAYLOR were just plain nasty.

More of the subjects thus written about should have the courage of Liberace and take action against these publish-and-be-damned smart guys.

A few more winning cases like Liberace might put a stop to these so-called journalists.

Don't Let Them Do This To The Golders Green 'Hip'

CALAMITY, CALAMITY

I borrow this outburst with acknowledgement to Robertson Hare as the means of expressing my horror at the prospect of Golders Green Hippodrome being converted, like alas! so many other wonderful theatres, into a block of offices and all that.

When the news was released this week that yet another of those multi-million building combines was after the G.G.H. tears dropped from the eyes of many a lover of show-biz and, even before the ink on the newspapers dried up, the locals of north-west London were vigorously setting up protest sites from which to give vent to their feelings.

The Golders Green Hippodrome, built in 1911, is a model suburban theatre. It is all that represents show business at its best, whilst it has always encouraged the best. It is splendidly run, has an atmosphere all its own. You'd think that down Golders Green way the 'Hip' would be patronised by folk who consist of the snobbish set. This, I have always been pleased to discover, is not the case.

It is blessed with a clean, wholesome aura, is managed and looked after by a staff always famed for its courtesy and desire to create comfort. And the Golders Green Hippodrome has seldom failed to stage the finest—and those with prospects of developing into the finest—productions available,

from heavy drama to light comedy, from opera to pop.

The greatest artistes of stage, screen, radio and TV pleasurable look forward to their engagement at the happy Hippodrome.

ITS FAITHFUL FOLLOWERS

Business has seldom been bad at the GGH. It has its regular clientele, its faithfuls who would never sacrifice their weekly visit for TV. The very thought of demolishing the "Hip" makes me shudder because this is not a case of a theatre being written off because of TV. It is just another potential victim of the "office-building" monster which seems to have savaged and clawed so many of our show business institutions. The most recent example is the Chiswick Empire. What a horrible thing to do to a place like that!

Golders Green-ites must fight like fury to prevent the auditorium and stage of their beloved Hippodrome being turned into a board-room, waiting-room, administrative department, or whatever they've been turning our luckless theatres, cinemas and music-halls into ever since the television knobs hypnotised so many fingers.

A Chance Yet!

As I am writing this sad story, a piece of brighter news has been handed to me. It informs me that Golders Green Hippodrome will, at any rate, remain open this year.

The threat that it would have to pack up in a month or so has disappeared. Now all's well for the presentation of the D'Oyly Carte Opera Season, Ralph Reader's Gang Show (for which there is never a vacant seat) and the Aladdin pantomime which this year will star Hughie Green.

There's another hope . . . Sale of the "Hip" is conditional upon the local planning authorities approving development on the site.

So all is not yet doomed. Hip—Hip—Hippodrome!

OUR CRITICS,

BLESS 'EM!

PARDON my higgerance but, pray, please pray, Mr. Clive Barnes of the DAILY EXPRESS, what the heck connection has your mysterious review of "The Merry Widow" got with your even more mysterious winding-up lines: "... but with tasteless scenery and costumes and that belly-laugh production, give ME 'My Fair Lady' every time." (?!X?)

And as if to emphasise how weird some of those scribes are on the national newspapers, how's this variance of opinion of the new play, "The Darling Buds of May" at the Saville Theatre, London, W?

Wrote Bernard Levin of the

DAILY EXPRESS (in part):

"... this stage version is junk and junk of a singularly low order at that.

"I tried to compare it (the play) with "Roots" which is indeed vulgar and funny about its vulgarity. The task was beyond me; it was like comparing life with death; like comparing Rubens with a seaside postcard."

Of the same play the same day C. W. Ingham of the STAR wrote (in part).

"... when the cheering at the end had stopped, Mr. Bates (the author) told me he was highly satisfied. He ought to be. "The Darling Buds of May" is a best-selling novel, crowd-drawing film and now may easily become a big hit play..."

To which I comment: ?X! ?X! ?

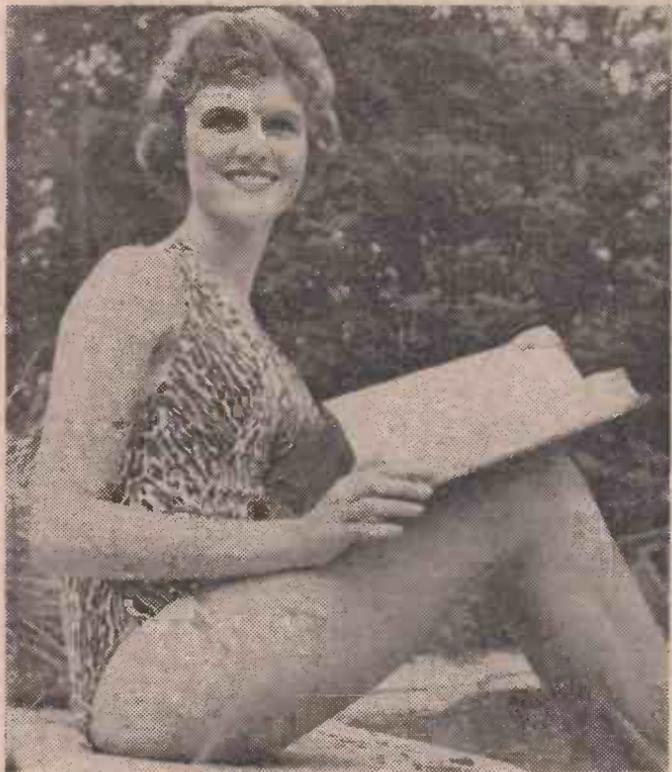
WEEDLESS

TO SAY . . .

THE FIRST WEEK I omit reference to our non-smoking stand, the enquiries flood in . . . "ah! so you've started smoking again, eh?" . . . that seems to be the jibe hurled at this column when this non-smoking compartment doesn't show up, as it didn't last week.

Fiddlesticks!

Not a cig in sight; not a puff to tempt us. We're absolutely firm. Why! believe it or not, I now haven't 'dragged' a fag for 63 weeks, Dick Tatham hasn't either (54 weeks) nor has Peter Jones (40 weeks) neither has Roy Burden (22 weeks) . . . but a certain gent who shall remain, for practical reasons, nameless, after 35 completely weedless weeks, broke down the other afternoon, and 'had one.' He's trying hard not to do it again. . . .



USHERING BRENDA IN

LOVELY 18-year-old BRENDA POOLEY has just landed her first film part in the new Norman Wisdom film "Follow A Star". An ex-cinema usherette from Southend, Brenda threw up her job and came to London with high hopes of a film career. She certainly seems to be succeeding. Norman says she's a natural for the screen.

TALK OF THE TOWN

BIG 'MORGEN' BATTLE—EIGHT VERSIONS ON MARKET

Frankie Vaughan Is Dean Martin's Rival

THE BIG BATTLE IS NOW ON. "Morgen" (or "One More Sunrise" as it's now in the Anglicized version) promises to be a big hit. Already eight versions are on the market. First—and the one I think I'd put my money on—is the original recording by Yugoslav Ivo Robic. From America and Britain come other extremely good versions, too. The Adams Singers and Dickie Valentine I reviewed last week; the others (included this week) are by Vera Lynn, Eddie Calvert, Rex Allen, Leslie Uggams and Richard Maltby.

Another fight—and I can't recall these two having been involved in such a disc struggle before—will be waged between Frankie Vaughan and Dean Martin, both of whom have done extremely good jobs on "I Ain't Gonna Lead This Life". Because he is British and because he's so popular, I think Frankie stands the better chance of making the British Top Twenty.

There are four other discs I particularly enjoyed this week. The artistes are Anne Shelton, Harry James, Louis Armstrong and Jim Reeves. Each is a distinctive record, each well worth listening to.

QUIET ROCK

IVO ROBIC

"Morgen"

"Ay, Ay, Ay, Paloma"

(POLYDOR 23923 B)

THIS IS THE German recording that did the impossible: it beat all American-made versions in the American best-sellers. Now it's released in Britain, all copies of the discs having been imported directly from Germany.

The Song-Masters begin the number by singing "Morgen" twice, then this Yugoslav singer begins the song—lyrics strictly in German. Ivo and the Song-Masters are effectively supported by a quietly R & R rhythm section. It's an excellent song and this, the original, an excellent recording.

"Ay, Ay, Ay Paloma" in contrast is a romantically Latin - American sounding number. Again Ivo sings in German, and again the language-barrier is unimportant. This, too, will probably prove very popular.

HIGH SOARING

HARRY JAMES

"Ballad For Beatniks"

"The Blues About Manhattan"

(M.G.M. 1038)

BOTH SIDES are from the MGM film "Ask Any Girl". And if she enjoys good Big Band Swing, she'd reply this is fine stuff. "Ballad For Beatniks" kicks off with the James-led trumpet section well buttressed by the swinging rhythm section and reeds. Trombones take over and Harry's high-soaring horn tops all. Riffs and section-interplay lead the way on to the end. Commercial? I doubt it. Good? No doubt.

The flip is a solid example of Big Band music ideally suited to film ballet sequences. A sax shares honours with Mr. James, whose distinctive style is more evident than on topside. The band is a powerhouse of big horns and from time to time you hear them blowing fortissimo. A clever, very modern arrangement excellently executed.



ANNE TO NAVY

ANNE SHELTON

"Now Hear This!"

"To Love And Be Loved"

(PHILIPS PB.956)

SOME YEARS AGO Anne topped the best-sellers for week after week with "Lay Down Your Arms". She might well be about to do it again with a song for the Navy. "Now Hear This!" is a gay, bright-tempo number in which the best we know as Shelton is superbly combined with the talent we know as Stott. Anne is given excellent support by one of Wally's best arrangements of recent months. A delightful recording.

From the Sinatra film "Some Came Running", "To Love and Be Loved" is a lovely song and it's given a wonderful interpretation. Anne's fine voice is smoothly and effectively supported by a string-dominated orchestra led by Wally Stott.



ANNE SHELTON has waxed two fine sides on the PHILIPS label

GRAVEL VOICE

LOUIS ARMSTRONG

"The Beat Generation"

"Someday You'll Be Sorry"

(M.G.M. 1035)

THE TITLE SONG from the new film "The Beat Generation" (composed, interesting enough, by Messrs. Kent and Walton!) is a denunciation of the kids of today who are "headed for the blues". It's a blues number, The All-Stars sounding just as they always do, Louis's gravel-voice leading the way vocally, his horn instrumentally.

"Someday You'll Be Sorry" has been around for a long time, and Mr. Armstrong has never sung his own song better. Everything that is Satchmo is present on this waxing, including his intro to Trummy Young's trombone with which he shares a fine instrumental passage. There'll never be another Louis Armstrong; each new release of his is therefore a great occasion.

UNVARYING VERA

VERA LYNN

"Morgen"

"Time Marches On"

(DECCA F 1157)

JOHNNY DOUGLAS begins "Morgen" with a R & R combo and wordless vocal group until Miss Lynn begins the soon-to-be-familiar song. The chorus then chant "One More Sunrise" (the song's other title) in the background. Nothing exceptional about the arrangement; just the good standard from which Vera Lynn never varies.

"Time Marches On" is the type of song which improves with hearing. The melody doesn't strike you on first hearing, but soon it becomes comfortably familiar. The unusual sounds in the arrangement contribute to make this a side out of the ordinary.

GOLD SEEKERS

JIM REEVES

"Partners"

"I'm Beginning To Forget You"

(RCA 1144)

"PARTNERS" is a strangely powerful ballad which tells the tale of two men in search of gold. Told in song by the younger of the two men, it recounts how he kills his partner during the unrelenting winter, and how in times he slowly turns mad. You're left with the knowledge that he'll never spend the gold for which he killed. Jim's is a pleasing voice and the style of presentation most effective.

The flip is a C & W love song, Jim Reeves' rich voice supported by vocal group and rhythm section. Attractive.

IN FINE FORM

FRANKIE VAUGHAN

"I Ain't Gonna Lead This Life"

"Walkin' Tall"

(PHILIPS PB.931)

"I AIN'T Gonna Lead This Life" is another number that's been around a long time, though not necessarily exactly in this form. The lyrics are the utterings of a bachelor who's decided to get married. This treatment, with orchestra and chorus conducted by Ivor Raymonde (whose choral effects sound strangely like the Michael Sammes Singers, is very much in the "Sparrow In The Treetop" style. Frankie is in fine form.

From his film "The Heart of a Man", the flip is a bright tempo number in which Wally Stott provides the swinging backing. The chorus sing "Walkin' Tall" as an echo to most of Frankie's lines. A good brass section comment on the chorus-with-reeds middle passage.

TTT

RELAXED DEAN

DEAN MARTIN

"Ain't Gonna Lead This Life"

"Maybe"

(CAPITOL CL 15064)

GUS LEVENE'S orchestra and chorus liltily begin "Ain't Gonna Lead This Life". The relaxed and slightly sleepy sounding Dean gets into a set of lyrics—which coming from him seem a natural. Trombones and guitar swingingly hold the instrumental break, and the modulations of this simple melody continue to the end. Could be a hit record—if Frankie Vaughan doesn't beat him!

"Maybe" is the side I personally prefer. Another great oldie given an up-tempo modern treatment, it is the sort of song in which Dean seems at his best. There's even a fine solo trombone passage, with the Levene musicians turning in excellent support. A fine side.



DAVE KING

"HIGH HOPES"

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by

DAVID GELL

BBC Compere
Luxembourg Dee-Jay
Television Personality

TALENTED MISS

LESLIE UGGAMS

"One More Sunrise"

"The Eyes Of God"

(PHILIPS PB 954)

LESLIE UGGAMS is a 16-year-old American Miss who has a fine, distinctive voice that effectively leads the full orchestra and chorus through the English words of this German hit. It's a big, powerful and pleasing interpretation.

"The Eyes of God" begins unexpectedly softly and gently in contrast with the topside. The delicate strings lead into Leslie and a vocal chorus, rhythm section and harp accompanying them. Miss Uggams sings with equal excellence on soft and powerful passages. A very good song given a comparable treatment. She has a talent that will get her far.

TRUE TRUMPET

EDDIE CALVERT

"Morgen"

"Gillie"

(COLUMBIA DB 4342)

THE MAN With The Golden Trumpet is given a send-off by Norrie Paramor's chorus who sing "Morgen, Morgen, Morgen, Morgen!" Eddie blows the right notes and Norrie provides a solid R & R beat while the chorus reiterate what they said at the start. And so it goes.

"Gillie" is a happy little instrumental, a tuneful ditty which Eddie plays with gusto while the orchestra and chorus enthusiastically endorse what he has to say.

DOUBLE-SAX SOUND

RICHARD MALTBY

"Morgen"

"Theme From 'The FBI Story'"

(PHILIPS PB.955)

THE CHORUS SING "Morgen" four times, then the double-sax sound presents the melody, the rhythm section busying themselves with a R & R accompaniment. The chorus repeat the title at intervals throughout the arrangement. It's a good, commercial interpretation, bound to please those who find the German words difficult to sort out!

The theme from "The FBI Story" begins with the heavenly choir, but soon the reeds, in an unusual combination of sounds, begin the attractive melody. The rhythm again is quietly R & R. Not likely to make much of an impact on the record industry, it's still an extremely agreeable side.

Marty Wilde's

Latest Hit

SEA OF LOVE

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Donegan Should Get Second Win Over Horton

CONNIE FRANCIS TOPS; HALEY STILL TRYING

WHEN JOHNNY HORTON made a hit recording of "The Battle of New Orleans" in the States, Lonnie Donegan rushed through a British version. Horton was then unknown in Britain; Donegan had been a consistent best-seller for years. The outcome of that struggle was a fore-gone conclusion. It was a compliment to Horton that his disc registered as big a success as it did.

Now the story is repeated. Johnny Horton has another hit in America, "Sal's Got A Sugar Lip". Donegan has rushed through a cover version. For the same reasons as before I reckon Donegan will come out on top. But Horton's is a very good disc.

There's another American - British struggle on, too. Jan and Dean have a hit Stateside with a novelty Rock 'n' Roller called "Baby Talk". Bill and Brett Landis have waxed it over here. Difficult to predict the winners.

No guess work in the new Connie Francis disc; not only is it obviously hit material - it's already a hit! In the Top Twenty even before the review disc arrived.

Can Bill Haley do it again? He's having a jolly good try, but he's done far better work before.

Another possible hit over here is Sammy Turner's "Lavender Blue" currently riding high on U.S. Charts, and there are promising sides by Rusty and Doug, Marty Robbins and Duffy Power.

RUSH COVER JOB

CONNIE FRANCIS

"Sal's Got A Sugar Lip"
"Chesapeake Bay"

(Pye 7N.15223)



CONNIE FRANCIS
will he do it again with "Sal's Got A Sugar Lip"?

THIS RUSH COVER job for the Johnny Horton disc was recorded by Lonnie and his Skiffle Group at the Royal Aquarium, Great Yarmouth. "Sal's Got A Sugar Lip" is unsatisfactorily faded-in but the boys' exuberance soon covers up this weakness. Taken at a very fast tempo, the number comes over well, an unusual effect being the use of bongos in addition to the regular Donegan sounds, vocal and instrumental. Don't see how this can fail to make the Top Twenty.

Recorded with Ian Menzies and his Clyde Valley Stompers, "Chesapeake Bay" is affectionately dedicated to a boat that is the pride of that bay. It's a ragtime number given a treatment that will bring back many a memory of the Roaring Twenties to those who were young then. And it wouldn't surprise me at all to see this unusual combination of jazz and ragtime making the Twenty too!

GIMMICK VALUE

MARTY ROBBINS

"Last Night About This Time"
"Cap And Gown"

(Fontana H.212)

A PIANO and rhythm section begin "Last Night About This Time", a medium tempo song of broken love. Marty has a distinctive style and tells the tale effectively, assistance coming from a chorus. The piano, which keeps him company all the way, uses the same ideas all the way through, making for a certain gimmick value.

Brighter in tempo is "Cap and Gown", a song of young love on graduation day in which the fellow imagines his girl's vestments as being her wedding outfit. A cute little number.



BILL HALEY
back in the news again, may make it with "Caldonia" and "Shaky" on the BRUNSWICK label

BRIGHT TEMPO

RUSTY AND DOUG

"Hey Mae"

"Why Don't You Love Me?"
(ORIOLE CB 1510)

RUSTY and Doug Kershaw themselves wrote "Hey Mae" a bright-tempo Rock 'n' Roller with C & W and negro spiritual influences. The emphasis is on the beat, the melody and words being rationed. But the rhythm could be enough to land this in the best-sellers lists.

Hank William's "Why Don't You Love Me?" retains much of its Country and Western flavour, though Rusty and Doug give it a commercial R & R interpretation.

BRIGHT ROCK

DUFFY POWER

"Kissin' Time"

"Ain't She Sweet"

(FONTANA H.214)

A BRIGHT R & R INTRO by the Ken Jones outfit and Duffy enthusiastically proclaims it's "Kissin' Time". An up-tempo toe-tapping number, Duffy is kept company by a sax which steps forward to solo for some solid bars while Duffy takes a breather. Could be a winner.

If you're like me, you feel there's truth in the old adage to the effect there's no tune like an old tune, and "Ain't She Sweet" is a good example. Ken and Duffy dress it up in a modern arrangement, but the delightful tune sounds completely at home. A gently swinging and very pleasing treatment.

BRIGHT, CATCHY

JOHNNY HORTON

"Sal's Got A Sugar Lip"

"Johnny Reb"

(PHILIPS PB 951)

A NATURAL FOLLOW UP TO Johnny's original recording of "Battle of New Orleans", "Sal's Got A Sugar Lip" gets underway with banjo and snare drum. Brightly, Johnny begins the words to this catchy Jimmie Driftwood song. Extremely commercial and excellently presented. Donegan will make the bigger impact, I reckon, but Johnny ought to make the Twenty all the same.

A much slower tempo begins the flip, Johnny and the choir telling the story of Johnny Reb, who "fought all the way" under General Lee. The sad ballad is effectively related.

By
DON PLAYER

CONNIE CLICKERS

CONNIE FRANCIS

"Plenty Good Lovin'"

"You're Gonna Miss Me"

(M.G.M. 1036)

HOW'S THIS for speed? Connie's own "Plenty Good Lovin'" entered the Top Twenty before we even received a copy for reviewing! It's a bright, up-tempo number, Ray Ellis providing a solid backing. Connie turns in an unexpectedly vital, rocking performance matching the band's exuberance. Though not the sort of disc you might have expected from Miss Francis, it's easily one of the surest hits we've heard this season.

The flip is more what we've come to expect from Connie: a slow, romantic Rock 'n' Roll ballad. "You're Gonna Miss Me" is a bluesy number, Ray Ellis providing strings, sax, chorus and rhythm section to help her create the mood. A very strong second side.

KNOCKED-OUT

JAN AND DEAN

"Baby Talk"

"Jeanette, Get Your Hair Done"

(LONDON HL 8936)

BOTH NUMBERS have a certain gimmick value in their lyrics, so when added to the typical R & R sounds of the day make for very commercial material. "Baby Talk" is the side that's a hit Stateside. Jan and Dean recount the love affair of a five and three-year-old, though it's a challenge to make out the words in the vastness of the echo chamber, with all the R & R instruments knocking themselves out.

The flip, too, features the echo chamber into which is poured oceans of teenage Rock 'n' Roll sounds. The item ends with the teenager cutting off his gal's messy hair in sheer desperation.

CATCHY NOVELTY

BILL AND BRETT LANDIS

"Baby Talk"

"Love Me True"

(PARLOPHONE R 4570)

THE CATCHY NOVELTY "Baby Talk" is the story of a five-year-old who's real gone on his girl—who's only three, and who's ability to talk is retarded. With a solid R & R backing by John Barry, the boys exuberantly rock their way through this American hit. They might be showing up with this waxing.

"Love Me True" features an up-tempo Geoff Love backing as the boys enthusiastically sing their way through this typically Rock 'n' Roll teenage love song.

TOP LOTIS

DENNIS LOTIS

"Who Is? You Are!"

"Too Much"

(COLUMBIA DB 4339)

FROM "THE LOVE DOCTOR", a new film, "Who Is? You Are!" is a delightfully happy number. Dennis is in good voice, Tony Osborne has come up with a fresh, big studio orchestration, and the Rita Williams Singers contribute fine sounds. A completely satisfying recording.

"Too Much" combines Latin and Rock in the rhythm while Dennis smoothly tells about "that night". This is possibly the more commercial side, and in any event is a credit to everyone involved.

STRICTLY R & R

SAMMY TURNER

"Lavender Blue"

"Sweet Annie Laurie"

(LONDON HLX 8918)

THE SWEET HIT of some years ago is given an extremely pretty introduction, but as soon as Sammy begins the lyrics the backing becomes strictly R & R, taken at a rather ponderous tempo. Sammy does all the Rock 'n' Roll vocal gimmicks which Stan Freberg so well sends up. These gimmicks, added to a good song, have landed Sammy in the U.S. Top Twenty, though, so it just might happen here.

A bright tempo opens up the flip, and "Sweet Annie Laurie" never sounded like this before! All the stops are out and every R & R device is employed to make this a commercial waxing. Somehow I don't think it will please British audiences.

BILL NOT WOODY

BILL HALEY

"Caldonia"

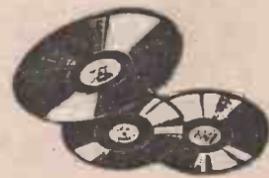
"Shaky"

(BRUNSWICK O 5805)

IT WOULD BE a great mistake to compare this new Bill Haley recording of "Caldonia" with the great Woody Herman disc of the Forties. One is excellent big band early bop; the other is a peculiar mixture of Boogie-Woogie, C & W, R & R, and that something which is peculiarly Haley.

This "Caldonia" begins with the simple Boogie-Woogie accompaniment from the twenties, then Bill begins the lyrics, with a melody line that only occasionally recalls the original. It has a good beat, though, that comes over especially well in the instrumental break.

"Shaky" borrows a leaf from Duane Eddy's book—or a string from his guitar—recalling at the same time "Peter Gunn". The guitar holds the first third playing just accompaniment. The sax then enters to occupy the solo mike until an electric guitar takes over. All the time in addition to the R & R beat there's a hint of Latin from the drummer's cowbell. Not Mr. Haley's best.



CONTINENTAL

RAYMOND LEFEVRE

"Piccolissima Serenata"

"Willingly"

(FELSTED SD 80059)

OF THE MANY fine studio orchestras producing excellent instrumentals in Paris, none pleases me more than Raymond Lefevre, who combines two Continental tunes which are only now coming into their own in this country. "Piccolissima Serenata" is presented in a tantalising Latin tempo, strings playing the paramount rôles with brasses for emphasis. A harpsichord also is featured in this scintillating setting as are flutes, but it's the strings that dominate the attractive scene.

From an Italian to a lovely French melody, "Melodie Perdue"—known in the English-speaking world as "Willingly"—Monsieur Lefevre combines strings, harp and piano for the delicate opening. The initial moments of the theme are then presented by the piano with the very soft and smooth rhythm of brushes on snare drum scarcely heard in the background. An extremely attractive presentation of a lovely song.

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EX-G.P.O. LAND-LINER HAS HOPES OF RECORDING HIT

TWENTY - YEAR - OLD TONY RAYMOND, new FONTANA vocal "find", had an unusual background before getting into show business. That is, apart from being frequently on "jankers" while on National service in the Army for singing rather than soldiering.

Until recently, Tony worked for the G.P.O. laying land lines. Part of his job was to lay them at Wormwood Scrubs, the prison which is very near Tony's home at Shepherd's Bush, West London.

"Trouble was, I did the whole thing wrong," he told me. "I had so many tools to cart around with me that once or twice I left some around the place."

"Although they didn't exactly accuse me of anything, my bosses thought my carelessness might help a prison break-out."

FONTANA AIR MAN IMPRESSED

At any rate, young Tony had a bit of a row and asked for his cards.

This got him more determined than ever to break into show business. He made a test disc, encouraged by Jimmy Phillips, at Peter Maurice Music, with backing-arranged by Johnny Gregory and including Polka Dots vocal group.

Tony toted the disc round for a while, finally impressing Jack Baverstock, A and R man at FONTANA, with his swinging and stylish version of "Broken Hearted Melody." When I point out that his disc has already been favourably compared with that of Sarah Vaughan — well, you'll get the gist.

The flip is "This Earth Is Mine." theme song of the film



TONY RAYMOND... his first disc looks like being a hit. Read all about him here... Peter Jones wrote the story.

of the same name. This song has also been recorded, vocally, by Don Cornell.

"Broken Hearted Melody" was played on last week's "Cool For Cats." And Tony plugged it himself several times at the Radio Show in London last week.

FONTANA'S Baverstock told me: "Tony is that rarity—a really natural talent. I have no doubt he will become a big star."

MORE SIGNINGS FOR 'GENE KRUPA STORY'

CELIA LOVSKY, John Bleifel and Gavin MacLeod have been signed by Producer Philip A. Waxman to portray Sal Mineo's mother, father, and elder brother respectively, in "The Gene Krupa Story," Waxman's production for Columbia Pictures, now before the camera with Mineo, Susan Kohner and James Darren co-starred.

'You're Gagging' Said His Friends BEGGED To Sing BALLADS

FOR SEVERAL months, a gent by the name of Perry Ford sat on stages and bandstands, playing piano in the accompanying groups for Vince Taylor and Colin Hicks. His job was to register enthusiasm — and to keep up a solid, rockin' beat. But all the time Perry wanted to SING. And sing ballads at that—an ambition which seemed tinged with sheer treachery, writes PETER JONES.

He nagged away at Vince. "Just give me one chance," he urged. Vince shook his head. "You're joking," he said. "Ballads on this sort of show? What are you trying to do—wreck it?"

Perry, undeterred, nagged on. Until one evening he got his break. He tackled the beaty ballads "Venus" and "Lonesome Road" with pent-up and tremendous verve. The audience liked him. John Foster, manager of young rock star Dean Webb, also liked him.

JUST THAT 'LITTLE BIT OF LUCK'

So a test record was made, shown around — with the result that Perry now has a contract with PARLOPHONE. His first release, "Bye Bye Baby Goodbye," a



PERRY FORD

swing number, and "She Came As A Stranger," a ballad, is on the market from to-morrow (Friday).

Said Perry, who visited the R and SM office this week, "My aim, even when I was belting out the rock 'n' roll, was to develop my own style as a personality. I don't want to be just a singer, or just a pianist."

Perry taught himself to play the piano while he was serving in the R.A.F.—he signed on for five years—while in Egypt.

"I'm now learning to dance—the top hat, can and tails sort of routine — and I also include comedy items," he told me. "From now on, what I need is that little bit of luck."

I can't say he's been all that lucky on the record for his version of "Bye Bye Baby Goodbye" is coming out a week after his opposition — Teresa Brewer, Sonny Williams, Johnny Fraser and the Australian "original" on this song, Col Joye.

Even so, Perry produces a voice which may register strongly on disc.

You may have seen him on stage before. He was with a musical comedy-vocal group called The Red Peppers. They were together for a year before disbanding to search, individually, for fame. The other members were Barri Johns, now in a summer show, and Brian Bennett, now drumming with Marty Wilde's Wildcats.

ANGIE DICKINSON, who made a sensational hit in "Rio Bravo," will star with Peter Finch in "Rachel Cade." The long-limbed beauty recently completed a starring role in "The Bramble Bush."

JACK CHRISTIE (85 Last Week) STILL CARRIES ON WITH STOLL Sixty Variety Years!



Picture above shows (left to right) JACK CHRISTIE, PRINCE LITTLER and London Coliseum general manager, SAM HARBOUR, with the Happy Birthday Celebrity Scroll on which some of the most famous names in show business affixed their signatures in tribute to the famous STOLL manager. —RM Picture

SIXTY YEARS in the variety world—that's the proud record of JACK CHRISTIE, who last week celebrated his 85th birthday and 60 years' service with the Moss and Stoll organisations.

A ceremony to mark the occasion was held at the London Coliseum on Friday last week. It was arranged by SAM HARBOUR, for long the theatre's general manager. Many personalities from all sides of "the business" came to pay tribute and offer congratulations to the popular Jack.

Mr. PRINCE LITTLER, head of Stoll Theatres, during a short speech, said: "I do not think there has been a record to equal that of Mr. Christie in the history of the entertainment world. We are extremely proud of his achievement." He then gave Mr. Christie a voucher for a special presentation TV set.

Veteran performer ALBERT WHELAN (still going strong himself at 87!) declared: "I have known Jack Christie 58 years. Throughout his long career he has earned the respect and affection of artistes, as well as that of the managements."

'WILL YOU RETIRE?'

QUERY UNANSWERED...

Jack Christie joined the Stoll organisation in March, 1899. He began as an assistant manager, was a district manager for a long period, and in March, 1942, was appointed supervisor of Stoll's London and provincial theatres.

WILL HE RETIRE? When the matter was taken to Mr. Littler for his consideration, he told Mr. Christie, "I'm not going to ask you to retire. Carry on as long as it suits you". And, for the moment, Jack Christie feels he can still do useful work in the variety world.

And everyone in show business will wish this Grand Old Man the best of health and fortune in his efforts.

Ricky To Co-Star With Lemmon

RICKY NELSON, one of the fastest-rising young personalities in the entertainment world, and a top-selling disc-star, will co-star with Jack Lemmon in "The Wackiest Ship in the Army," Fred Kohlmar production for Columbia Pictures' release. Filming is scheduled to start September 15 on location in the Hawaiian Islands.

Folk Singers In 'Music For You'

MARAIS AND MIRANDA who appear in BBC TV's "Music for You" on Wednesday, September 16, are said to be two of South Africa's greatest exponents of folk music.

José Marais was a professional violinist in Capetown, studied music in Europe and took to singing to his own guitar accompaniment. His wife Miranda is a professional pianist who comes from an Amsterdam family and who, like her husband, has taken to singing. They first came to Britain in 1946, since then have toured America, appearing on radio and television.

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Wally Peterson's interview with Andy Williams: Next Week

Progress...

REALLY BUSY TREBLE TONES

ONE of the busiest musical groups in the country nowadays is the instrumental-vocal-comedy quartet, Johnny Wiltshire and the Trebletones, who are making a particularly strong impact through their stage appearances.

As previously announced in R and SM, the boys have already been contracted for a 20-week summer season next year with Michael Holliday. Mike has a choice of either Blackpool or Brighton as plans stand at the moment.

This week, the Trebletones are appearing with the Michael Holliday show at Scarborough, with a BBC Mid-day Music Hall (Friday lunch-time).

They have a Sunday concert at the North Pier, Blackpool, this week-end, followed by a tour of cinemas with Cliff Richard from September 14 to 26. Then comes the BBC Light Programme's popular Saturday Club on September 19.

For the week of October 5, they're off again on a Cliff Richard tour of cinemas and are at Bedford on October 27 and at Kingston on October 28.

They link up on Russ Conway variety bills during November, appearing as Glasgow Empire (November 2), Brighton Hippodrome (November 9) and Gloucester (November 16).

Says Johnny: "Things have gone particularly well for us this year. A lot of our good luck stemmed from a season at the Windmill Theatre, London, W., when quite a few managements and bookers became interested in us. And, of course, we were noticed by the 'Record Mirror' which greatly encouraged us."

"Since then, we've tried to develop our act to provide as much versatility as possible, for this is the thing that pays off best on TV and on these stage shows."

"But the point that pleases us most is that our offering seems to appeal to both the older folk and the teenagers."

FORMBY AT GREAT YARMOUTH

CONT'D FROM PAGE 3

"Good for you. You were very shrewd to get that in your contracts."

"Wasn't me. It was Beryl. Thank her for that. She does all my business. She's the big brains, in fact."

Beryl nodded agreement. She said: "He reaps while he sleeps—that's what I can always say about George."

I asked her, "Where did you get your business sense?"

"From getting caught so often when we were first married," she said defiantly.

"For years now I've read every clause in a contract ten times over, and if it doesn't make sense to me and George, out it goes. In 1947, when George was signing with David Martin to tour Australia, there were 34 clauses in the contract, and I crossed 'em out one by one till the lot had gone."

I said I admired Beryl's shrewdness. I said, too, the last bit reminded me of the Contract Scene in "A Night at the Opera."

His Views On Modern Music

Before leaving, I asked George his view of modern beat music. He replied:

"I've nothing against it; but there's nothing new in it. Some time ago I was on a TV with the Deep River Boys. I played 'Rock Around the Clock,' 'Dinah' and 'Sweet Georgia Brown'—and I reckon I showed there's no difference between rock and the tempos of 30 years ago."

George reached for his purple-patterned pants. It was getting near second house. I took my leave, and went with Jack Jay around to the front-of-house, where long queues were waiting. On the way, near the stage-door, I noticed two cars. One was a Rolls, number GF1. "That," said Jack, "is Beryl's." George gives her a new one every year. She's one due soon, because September is her birthday, and on September 13 they celebrate their thirty-fifth wedding anniversary.

"Beryl always has George's initials on the number plate. Sometimes she gets asked why she doesn't use her own. Some people never stop to think."

Next to the Rolls was a huge, gleaming green Jaguar. "That," said Jack, "belongs to George." He had a Rolls himself, but one day he said he felt it was a bit big, and was going to get something smaller—and this is it!

GREAT YARMOUTH GOSSIP

I FOUND LONNIE DONEGAN in boisterous, crowd-rousing form at the Aquarium. Besides putting his numbers across with a pile-driving beat, he tempers his act with a ready supply of rakish humour. Donegan today is a far different force as an entertainer as compared with his early days in the limelight.

After the show, in his dressing room, discussing talk that Toni Dalli might play for the TV Stars soccer team, Mr. D. imitated Mr. D. saying: "Heh! Lonnie! You an' me on da left wing, huh? We make-a plenty goals huh? Get-a plenty to seeng about, no?"

★
FINALLY, I HEAR BUSINESS HAS BEEN EXCELLENT AT ALL GREAT YARMOUTH ENTERTAINMENT CENTRES, AND THAT IT'S AIM TO BE THE BLACKPOOL OF THE EAST COAST HAS BEEN GREATLY FURTHERED.

HOW TRINDER SAVED THE SHOW

HERE IS THE DESCRIPTION OF HOW TOMMY TRINDER "SAVED THE SHOW"—BY JACK JAY, OWNER OF THE WINDMILL, GREAT YARMOUTH.

On August Bank Holiday Monday at one o'clock in the afternoon, I was called to the phone. It was Beryl Formby. She was phoning from King's Lynn Hospital. She said she and George had been in a car accident. They weren't dangerously hurt; but George certainly couldn't go on that night, nor for some nights to come.

I was in a fix. Being a Bank Holiday, there would be no managers or agents in their offices. Then I thought "Trinder!" He had had a bumper season here in 1957. He would be ideal. I phoned his home at Walton-on-Thames, Surrey.

But he was out. They told me he was playing cricket for Fulham F.C. somewhere in Putney. I got on the "blower" to Putney Police Station and explained the situation. They were immediately anxious to help. They located Trinder—at square leg.

They went onto the pitch and asked him to come and phone me. He thought it was a gag, and asked the police if they'd like to bowl a few overs.



Finally they convinced him. He left the field and phoned me. By then it was 3 p.m.

Tommy said he'd dash home to Walton, get his stage gear, and come up in his Rolls as fast as he could.

Crowds Greeted Him

Luckily the circus in Yarmouth were kind enough to help me out with some acts for the first house. Trinder arrived just as it had finished. Word had got around and there were crowds to greet him.

He went straight into the dressing room, got changed and made up, came on stage for his first entrance, and said to the other performers, "What do I do here?" That convulsed the audience for a start.

After that, T.T. just ran riot, ad-libbing like mad. The bedroom sketch, which normally runs eight minutes, went on for nearly three-quarters of an hour. And as for the final curtain, usually timed for 10.30. That came down well past midnight.

But that was only the start. You know what Trinder is. When the audience had gone home, he started gagging with the rest of the company, with me, with my family, with my friends. No-one got any sleep that night—or for the rest of the week Tommy was here. Not that we minded. What better tonic than a darned good laugh.

AND TO TOMMY, FOR HELPING US OUT OF THAT FIX, MAY I SAY, "THANKS A MILLION."

THE TIN PAN ALLEY-GATOR

Hi, there!

LOOK OUT for a man named Jody Gibson. And also keep an alert ear on a song called "Man On My Trail". The Pan-Musik publishing experts are talking of this combination, out on PARLOPHONE on September 18, as a follow-up to that Western big-hit "Riders In The Sky".

Song is written by Gerry Laudan, a promising young writer—the man who produced "I've Waited So Long" for Anthony Newley.

It could even spark off a newly-accented trend for the song of the prairie.

Pan-Musik are also getting many plays with "A Hoot and a Holler," the new Don Lang record. This is a bouncy and gay novelty number which Don has performed on television half a dozen times already.

It's a British number by the three-handed team of Bill Crompton, Morgan Jones (who used previously to perform as "Thunderclap" Jones) and Bill Carpenter.

The accent on British material is a commendable aspect of the Pan-Musik programme. Nearly a hundred per cent. of the numbers are home-grown, and a very high percentage of them get on record.

Every assistance is given to the younger school of British writers. This is really refreshing in view of the usual nagging insistence on stuff from the other side of the Atlantic.

PETER PHILLIPS—the one from Peter Maurice not the one from Ardmore and Beechwood—is most enthusiastic about the talents of a young and new recording artist, Tony Raymond, who debuts disc-wise on "Broken Hearted Melody," which is a P.M. ballad.

But more about Tony later. You'll be seeing quite a lot of him on TV in the near future.

"40 MILES OF Bad Road," published in Britain by Burlington Music, strikes me as being a rather extraordinary title, especially for a pop song. But it's already in the best-sellers, having been steered there by the "twangy guitar" gentleman himself, Duane Eddy. Burlington also publish the flip, "The Quiet Three."

WHICH of the "High Hopes" recordings will be the big one, Sinatra or King? Or maybe this song, from the fine movie "A Hole in the Head," won't get away at all.

Failure would surprise me, as it would surprise the staff of Barton Music. Truth is that it's moving much slower than was expected. Of course, there could be more reaction when the film moves out on general release.

See you later...

- JEFFREYS, 23 EARL GREY ST., EDINBURGH 3
- | | | |
|--------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Someone | J. Mathis | Fon. |
| 5. Battle Of New Orleans | L. Donegan | Pye |
| 6. Here Comes Summer | J. Keller | Lon. |
| 7. China Tea | R. Conway | Col. |
| 8. Ragtime Cowboy Joe | Chlpunks | Lon. |
| 9. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 10. High Hopes | F. Sinatra | Cap. |
- D.E.R. WAIN, 8 NEW ROAD, EDMONTON, N.9

- | | | |
|-------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Here Comes Summer | J. Keller | Lon. |
| 5. Mona Lisa | C. Twitty | MGM |
| 6. Heart Of A Man | F. Vaughan | Phi. |
| 7. China Tea | R. Conway | Col. |
| 8. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 9. Honeymoon | Manuel | Col. |
| 10. Someone | J. Mathis | Fon. |

- THE REGENT RECORD SHOP, 104 REGENT ST., LEAMINGTON SPA
- | | | |
|----------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 5. Here Comes Summer | J. Keller | Lon. |
| 6. China Tea | R. Conway | Col. |
| 7. Heart Of A Man | F. Vaughan | Phi. |
| 8. Lipstick On Your Collar | C. Francis | MGM |
| 9. Battle Of New Orleans | L. Donegan | Pye |
| 10. Just A Little Too Much | R. Nelson | Lon. |

- THE TURNTABLE, 107 STRETFORD ROAD, MANCHESTER 15
- | | | |
|----------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Battle Of New Orleans | L. Donegan | Pye |
| 5. China Tea | R. Conway | Col. |
| 6. Lipstick On Your Collar | C. Francis | MGM |
| 7. Heart Of A Man | F. Vaughan | Phi. |
| 8. Here Comes Summer | J. Keller | Lon. |
| 9. Mona Lisa | C. Twitty | MGM |
| 10. Someone | J. Mathis | Fon. |

- P. RHODEN & SON, 19-21 HIGHER PARR STREET, ST. HELENS
- | | | |
|-----------------------------|-------------|------|
| 1. Livin' Doll | C. Richard | Col. |
| 2. Only 16 | C. Douglas | Rank |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Lipstick On Your Collar | C. Francis | MGM |
| 5. Someone | J. Mathis | Fon. |
| 6. Why Should I Be Lonely | T. Brent | Fon. |
| 7. Mona Lisa | C. Twitty | MGM |
| 8. My Heart Is An Open Book | M. Holliday | Col. |
| 9. I Know | P. Como | RCA |
| 10. Heart Of A Man | F. Vaughan | Phi. |

- A. E. COOKE & SON LTD., WESTGATE, PETERBOROUGH
- | | | |
|---------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Mona Lisa | C. Twitty | MGM |
| 3. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 4. Livin' Doll | C. Richard | Col. |
| 5. China Tea | R. Conway | Col. |
| 6. Just A Little Too Much | R. Nelson | Lon. |
| 7. Lonely Boy | P. Anka | Col. |
| 8. Here Comes Summer | J. Keller | Lon. |
| 9. Battle Of New Orleans | L. Donegan | Pye |
| 10. 'Till I Kissed You | Ev. Bros. | Lon. |

- WHYMANTS, 1055 LONDON ROAD, THORNTON HEATH
- | | | |
|----------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Heart Of A Man | F. Vaughan | Phi. |
| 5. Someone | J. Mathis | Fon. |
| 6. Lipstick On Your Collar | C. Francis | MGM |
| 7. Here Comes Summer | J. Keller | Lon. |
| 8. Battle Of New Orleans | L. Donegan | Pye |
| 9. China Tea | R. Conway | Col. |
| 10. Mona Lisa | C. Twitty | MGM |

- ROLO FOR RECORDS, 368 LEA BRIDGE ROAD, LEYTON, E.10
- | | | |
|--------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Mona Lisa | C. Twitty | MGM |
| 4. Lonely Boy | P. Anka | Col. |
| 5. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 6. Someone | J. Mathis | Fon. |
| 7. Battle Of New Orleans | L. Donegan | Pye |
| 8. Here Comes Summer | J. Keller | Lon. |
| 9. Plenty Good Lovin' | C. Francis | MGM |
| 10. China Tea | R. Conway | Col. |

- A.I. GRAMOPHONE STORES, 281 WALWORTH ROAD, S.E.17
- | | | | |
|------------------------------|---------------|----------|-------|
| 1. Cry | Knightsbridge | Strings | Rank |
| 2. Walkin' Tall | F. Vaughan | Phi. | Lon. |
| 3. I Can't Begin To Tell You | J. Morgan | Lon. | RCA |
| 4. Three Bells | B. Browns | Lon. | Lon. |
| 5. 40 Miles Of Bad Road | D. Eddy | Lon. | Lon. |
| 6. 'Till I Kissed You | Ev. Bros. | Lon. | Lon. |
| 7. Peggy Sue Got Married | B. Holly | Lon. | Lon. |
| 8. Maybe | D. Martin | Lon. | Cap. |
| 9. Only 16 | C. Douglas/AB | Saxon/F. | Cooke |
| 10. Broken Hearted Melody | S. Vaughan | Mer. | Lon. |
| 11. Here Comes Summer | J. Keller | Lon. | Lon. |
| 12. Just A Little Too Much | R. Nelson | Lon. | Lon. |
| 13. Livin' Doll | C. Richard | Lon. | Col. |
| 14. China Tea | R. Conway | Lon. | Col. |

- BANDBOX, 16 THE ARCADE, HIGH ST., BRENTWOOD, ESSEX.
- | | | |
|---------------------------|-------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. 40 Miles Of Bad Road | D. Eddy | Lon. |
| 3. Here Comes Summer | J. Keller | Lon. |
| 4. Mona Lisa | C. Twitty | MGM |
| 5. Lonely Boy | P. Anka | Col. |
| 6. Just A Little Too Much | R. Nelson | Lon. |
| 7. Someone | J. Mathis | Fon. |
| 8. Battle Of New Orleans | L. Donegan | Pye |
| 9. Wonder Of You | R. Peterson | RCA |
| 10. China Tea | R. Conway | Col. |
| 11. Plenty Good Lovin' | C. Francis | MGM |
| 12. High Hopes | F. Sinatra | Cap. |
| 13. Livin' Doll | C. Richard | Col. |

- IMHOFS LTD., 112-116 NEW OXFORD STREET, W.C.1
- | | | |
|----------------------------|------------|------|
| 1. Only 16 | C. Douglas | Rank |
| 2. Livin' Doll | C. Richard | Col. |
| 3. Lonely Boy | P. Anka | Col. |
| 4. Lipstick On Your Collar | C. Francis | MGM |
| 5. Here Comes Summer | J. Keller | Lon. |
| 6. Battle Of New Orleans | L. Donegan | Pye |
| 7. Heart Of A Man | F. Vaughan | Phi. |
| 8. China Tea | R. Conway | Col. |
| 9. Roulette | R. Conway | Col. |
| 10. Someone | J. Mathis | Fon. |

RECORD MIRROR SPOTLIGHT ON

● 'TILL I KISSED YOU Everly Brothers (London)

YOU just can't keep the Everly boys out of the lists. Their long succession of hits, including "All I Have To Do Is Dream," "Poor Jenny" b/w "Take a Message To Mary," "Bird Dog" and so on, is continued with "Till I Kissed You," already in the charts from nowhere to 15. The two boys, Don and Phil, were here early this year when they completed television and radio interview dates. They had been in London on their way to the Continent, where they did several major concert dates.

There's a strong chance that the Everlys will be in Britain next month for TV and concert dates.

ONES TO WATCH

● I'M GONNA GET MARRIED Lloyd Price (H.M.V.)

● SAL'S GOT A SUGAR LIP Lonnie Donegan (Pye)

LLOYD PRICE has had a remarkable succession of hits in this country. His "Stagger Lee" set the ball rolling and surprised critics because the dynamic coloured boy was literally unknown in this country prior to the release of the record. But he followed it up with "Where Were You On Our Wedding Day" and "Personality."

"I'm Gonna Get Married" stresses his pre-occupation with the marital state, but also indicates a likely hit which, although not yet in the Top Twenty, seems a sure winner. Lonnie Donegan fought a hectic Top Twenty fight with Johnny Horton of America on "Battle of New Orleans" and won the clash hands down. Now he is after Mr. H. once again on the number "Sal's Got a Sugar Lip"—and again Lonnie is off to a first-class start, just missing a rating after only one week on release.

The disc was recorded at Great Yarmouth by Pye chiefs Alan Freeman and Michael Barclay. Lonnie is doing very big business at the East Coast resort at the Aquarium Theatre.

TOP TEN Sales Talk

NO CHANGE IN THE FIRST THREE THIS WEEK. RUSS CONWAY'S "CHINA TEA" IS PROGRESSING SLOWLY BUT SURELY TO THAT THIRD-IN-A-RROW NUMBER ONE SPOT. IT'S NOW IN FOURTH PLACE, HAVING JUMPED ONE RUNG DURING THE WEEK.

Jerry Keller's bright London release "Here Comes Summer" is also rising fast, up from nine to five, and there is a slight increase of interest in Lonnie Donegan's "Battle of New Orleans." Lonnie's new disc, "Sal's Got a Sugar Lip," just missed a rating.

In the Top Ten is another Duane Eddy offering. The man with the twangy guitar sees his "40 Miles of Bad Road" up from 12 to eight. Down with a bit of a thud is Connie Francis and "Lipstick On Your Collar," which was fourth last week and challenging for the top—and is listed ninth this week.

But "Consistency Connie's" new release, "Plenty Good Lovin'," is up from 19 to 14 and should be in the Top Ten by next week.

Newcomers to the list include "Till I Kissed You," by the Everly Brothers; "Three Bells," by the Browns (a big hit in the States); and "Just Keep It Up," by Dee Clark. Miss Clark is just pipping Britain's Lorie Mann for the honours on this song.

But the astonishing entry is Buddy Holly and "Peggy Sue Got Married." This is the natural, logical follow-up to his previous big-time seller "Peggy Sue," the disc which did more than any other to make his name all over the world.

SINCE HE LOST HIS LIFE in a plane crash, Buddy Holly has rarely been absent from the Top Twenties of the world. One wonders just how big a stock-pile of his records the Coral record authorities have in hand.

Surprise, surprise! Elvis Presley's "Big Hunk of Love" has crashed from 13 to 20.

British domination, or at least equality, in the Twenty is dwindling badly. There are now just six listed.

Those with "just outside" ratings, apart from Mr. Donegan, are "Only Sixteen," by Al Saxon; Tommy Steele's "Tallahassie Bessie"; and Tony Brent with his fine, swinging revival of "Why Should I Be So Lonely." These are in the British sellers.

Messrs. Douglas, Richard and Conway are the top three in the British sellers.

L. P. Commentary

BACK IN THE SELLERS, AS IT WERE, IS SELLERS. PETER SELLERS AND HIS "BEST OF SELLERS", ON PARLOPHONE, HAS COME IN AT FIFTH PLACE IN THE FIRST FIVE, EQUAL ON POINTS WITH MR. PRESLEY'S "DATE WITH ELVIS".

Sinatra's "Come Dance With Me" has gone up one rung, from five to four, but Frankie Vaughan's "At The London Palladium", on Philips, which was fifth equal last week has lost a great deal of ground this time.

Just outside the Five is Sinatra's "Look To Your Heart", followed by Pye's "Golden Guinea" offering of "World's Great Standards", Russ Conway's "Songs To Sing In Your Bath" and Duane Eddy's "Have Twangy Guitar, Will Travel".

Pye's "Curtain Up", with Bruce Forsyth as compere of a star-studded bill, is coming back into favour and another "Golden Guinea" attraction, "Porgy and Bess", with the 101 Strings, is showing up prominently.

On the jazz side, there is Chris Barber's "Band Box". It looks, too, as if "Irma La Douce", sound-track of the extremely successful West End musical, is going to enjoy a further lease of life.

Two more still around in the charts... "Elvis" and "Cliff", albums of Messrs. Presley and Richard.

THIS WEEK'S INS AND OUTS

● IN COME :

"40 Miles Of Bad Road," by Duane Eddy (LONDON) from 12 to eight; "Mona Lisa," by Conway Twitty (MGM) from 11 to ten;

● OUT GO :

"Dream Lover," by Bobby Darin (LONDON) from ten to 13; "Someone," by Johnny Mathis (FONTANA) from eight to 11.

RECORD AND SHOW MIRROR: The only paper in the world

to print the names and addresses of gramophone dealers, with their own "best-selling" lists which, after analysis and points-award, make up our TOP TEN, the SECOND TEN, etc., etc.

THE MUSIC SHOP, 64 SHEEP ST., NORTHAMPTON.

- 1. Only 16 C. Douglas Rank
2. Lonely Boy P. Anka Col.
3. 40 Miles Of Bad Road D. Eddy Lon.

HENRY'S, 116 ST. MARY STREET, SOUTHAMPTON

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Heart Of A Man F. Vaughan Phi.

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

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. The Heart Of A Man F. Vaughan Phi.

EDWIN A. SIMS LTD., RADIO HOUSE, SWAN ST., WARWICK.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Someone J. Mathis Fon.

MELODY MAKER, 11 & 17 LONDON ROAD, EDINBURGH.

- 1. Only 16 C. Douglas Rank
2. Lonely Boy P. Anka Col.
3. Livin' Doll C. Richard Col.

BELLMAN & SON LTD., 127-129 LONDON RD., BRIGHTON.

- 1. Heart Of A Man F. Vaughan Phi.
2. Only 16 C. Douglas Rank
3. Livin' Doll C. Richard Col.

EGAN BROS., 3 & 5 HIGH ST., WICKFORD, ESSEX.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

THE RECORD CENTRE LTD., 12 CRESCENT RD., WORTHING.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. China Tea R. Conway Col.

TELEHIRE LTD., 5 NORTH RD., PRESTON.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Lonely Boy P. Anka Col.

5 4 CHINA TEA RUSS CONWAY (Columbia)

9 5 HERE COMES SUMMER JERRY KELLER (London)

MILLS MUSIC

15 16 ROULETTE RUSS CONWAY (Columbia)

FULL HOUSE!!

Cherrystone by The ADDRISI Bros. on London
A SCOTLAND THE BRAVE by EDMUNDO ROS on Decca
A FORTY MILES OF BAD ROAD by DUANE EDDY on London
K THANK YOU PRETTY BABY by BROOK BENTON Mercury TERRY DENE Decca
K LINDA LEE by RAE SHARPE on London

BURLINGTON MUSIC CO. LTD., 9 Albert Embankment, London, S.E.11
Sole Selling Agents: Southern Music Co., 8 Denmark Street, London, W.C.2

LEWIS'S, ARGYLE STREET, GLASGOW, C.2.

- 1. Livin' Doll C. Richard Col.
2. Heart Of A Man F. Vaughan Phi.
3. Only 16 C. Douglas Rank

RAE MACKINTOSH & CO., LTD., 39 GEORGE ST., EDINBURGH, 2.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. China Tea R. Conway Col.

P. J. MOORE, 21 HIGH ST., CHESHUNT, HERTS.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Just A Little Too Much/Sweeter Than You R. Nelson Lon.

ALFRED DEITCH & CO., 64 WENTWORTH ST., E.1.

- 1. Here Comes Summer J. Keller Lon.
2. Someone J. Mathis Fon.
3. Only 16 C. Douglas Rank

GEORGE GREEN, 280 STRATFORD ROAD, SPARKBROOK, BIRMINGHAM, 11.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

TAYLORS MUSIC STORES, 440 HIGH RD., LEYTONSTONE, E.11.

- 1. Only 16 C. Douglas Rank
2. 40 Miles Of Bad Road D. Eddy Lon.
3. Livin' Doll C. Richard Col.

LEVYS RECORD SHOP, 142a MARYLEBONE ROAD, BAKER STREET, N.W.1

- 1. Livin' Doll C. Richard Col.
2. Only 16 C. Douglas Rank
3. Battle Of New Orleans L. Donegan Pye

THE MUSIC SALON, 448 HIGH RD., WEMBLEY, MIDDLESEX

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

AL'S RECORDS, 65 CROSS ST., N.1.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

AL'S RECORDS, 110 HIGH ST., E.17.

- 1. Only 16 C. Douglas Rank
2. Here Comes Summer J. Keller Lon.
3. Livin' Doll C. Richard Col.

Record Dealers' BEST SELLERS

PAUL PINCH LTD., TORQUAY, PAIGNTON, DEVON.

- 1. Only 16 C. Douglas Rank
2. China Tea R. Conway Col.
3. Here Comes Summer J. Keller Lon.

LEADING LIGHTING, 75 CHAPEL MARKET, N.1.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Lonely Boy P. Anka Col.

SYDNEY SCARBOROUGH LTD., UNDER THE CITY HALL, HULL.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Lonely Boy P. Anka Col.

A. W. GAMAGE LTD., HOLBORN, LONDON, E.C.1.

- 1. Only 16 C. Douglas Rank
2. 40 Miles Of Bad Road D. Eddy Lon.
3. Livin' Doll C. Richard Col.

C. JEAUVONS, 44-46 PUDDING CHARE, NEWCASTLE-UPON-TYNE 1.

- 1. Only 16 C. Douglas Rank
2. Lonely Boy P. Anka Col.
3. China Tea R. Conway Col.

MCCORMACKS, 12 ROWALLEN PARADE, GREEN LANE, BECONTREE ESSEX.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Battle Of New Orleans L. Donegan Pye

S. FARMER & CO., LTD., OPPOSITE THE TOWN HALL, LUTON.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Lonely Boy P. Anka Col.

AL'S RECORDS, 65 CROSS ST., N.1.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

AL'S RECORDS, 110 HIGH ST., E.17.

- 1. Only 16 C. Douglas Rank
2. Here Comes Summer J. Keller Lon.
3. Livin' Doll C. Richard Col.

HICKIES, 35 HIGH ST., SLOUGH.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Only 16 C. Douglas Rank

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

- 1. Only 16 C. Douglas Rank
2. China Tea R. Conway Col.
3. Heart Of A Man F. Vaughan Phi.

BENTALLS LTD., KINGSTON-UPON-THAMES.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. China Tea R. Conway Col.

MICHAEL SOMERS, 15, VIVIAN AVE., HENDON CENTRAL, N.W.4.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. China Tea R. Conway Col.

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

- 1. Only 16 C. Douglas Rank
2. Here Comes Summer J. Keller Lon.
3. China Tea R. Conway Col.

DISC'YLAND, 16 EAST HILL, DARTFORD, KENT.

- 1. Only 16 C. Douglas Rank
2. Here Comes Summer J. Keller Lon.
3. Livin' Doll C. Richard Col.

DISC'US, 84 LOWFIELD ST., DARTFORD, KENT.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Sal's Got A Sugar Lip R. Donegan Pye

CLARKES, 18 DAWES RD., FULHAM.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Lonely Boy P. Anka Col.

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

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Mona Lisa C. Twitty MGM

NEWTONS THE RECORD SHOP, 237 STRATFORD RD., SHIRLEY, SOLIHULL, WARCS.

- 1. Only 16 C. Douglas Rank
2. Livin' Doll C. Richard Col.
3. Here Comes Summer J. Keller Lon.

Britain's TOP TEN

WEEK ENDING SEPTEMBER 5, 1959

- Last This Week
1 1 ONLY SIXTEEN Craig Douglas (Rank)
2 2 LIVIN' DOLL Cliff Richard (Columbia)
3 3 LONELY BOY Paul Anka (Columbia)
5 4 CHINA TEA Russ Conway (Columbia)
9 5 HERE COMES SUMMER Jerry Keller (London)
7 6 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
6 7 HEART OF A MAN Frankie Vaughan (Philips)
12 8 FORTY MILES OF BAD ROAD Duane Eddy (London)
4 9 LIPSTICK ON YOUR COLLAR Connie Francis (M-G-M)
11 10 MONA LISA Conway Twitty (M-G-M)

THE 'SECOND TEN'

- 8 11 SOMEONE Johnny Mathis (Fontana)
14 12 JUST A LITTLE TOO MUCH/SWEETER THAN YOU Ricky Nelson (London)
10 13 DREAM LOVER Bobby Darin (London)
19 14 PLENTY GOOD LOVIN' Connie Francis (M-G-M)
15 15 'TILL I KISSED YOU Everly Brothers (London)
15 16 ROULETTE Russ Conway (Columbia)
17 THREE BELLS The Browns (R.C.A.)
18 PEGGY SUE GOT MARRIED Buddy Holly (Coral)
19 JUST KEEP IT UP Dee Clark (London)
13 20 BIG HUNK O' LOVE Elvis Presley (R.C.A.)

BEST-SELLERS BY BRITISH ARTISTES

- 1 1 ONLY SIXTEEN Craig Douglas (Rank)
2 2 LIVIN' DOLL Cliff Richard (Columbia)
3 3 CHINA TEA Russ Conway (Columbia)
5 4 BATTLE OF NEW ORLEANS Lonnie Donegan (Pye)
4 5 HEART OF A MAN Frankie Vaughan (Philips)
6 6 ROULETTE Russ Conway (Columbia)
7 SAL'S GOT A SUGAR LIP Lonnie Donegan (Pye)
9 8 ONLY SIXTEEN Al Saxon (Fontana)
8 9 TALLAHASSIE LASSIE Tommy Steele (Decca)
10 WHY SHOULD I BE LONELY Tony Brent (Columbia)

Best Selling Long-Players FIRST FIVE

- 1 1 SOUTH PACIFIC Sound Track (R.C.A.)
2 2 GIGI Sound Track (M-G-M)
3 3 MY FAIR LADY Original Cast (Philips)
5 4 COME DANCE WITH ME Frank Sinatra (Capitol)
5 5 BEST OF SELLERS Peter Sellers (Parlophone)
4 5 A DATE WITH ELVIS Elvis Presley (R.C.A.)

STARS AND BACK ROOM BOYS



Biggest viewing figures for many a night must have been chalked up by the BBC TV's Eddie Fisher Show last Sunday. It was an irresistible attraction, for apart from Eddie there was the prospect of seeing the world heavy-weight boxing champion — hearing him, too! Our exclusive picture shows the stars of both the TV screens and behind it taken during one of the many script conferences in various departments of the BBC . . . at Television Centre, at the Riverside Studios and at the theatre—Shepherd's Bush Empire — itself. Left to right: ERNEST MAXIM, the producer; IN GEM AR JOHANSEN; ANTHONY BYGRAVES (Max's 12-year-old son); EDDIE FISHER and DENIS GOODWIN who wrote the script. The boxing champ, who told 'The Green Man' that he has made two records (yes, singing ones!) in Sweden, Eddie and Anthony gave a pretty snappy rendition of the new song hit, 'High Hopes'.

—R & S M Picture.

These Are Great Nights For The Irish, Begorrah!



'MET' GOES ALL GREEN... AND THE CROWDS ROAR!

IF THE OPENING NIGHT of London's first all-Irish music-hall at the new all-green "Metropolitan" in Edgware Road is to be any criterion and if the standard of entertainment will be maintained, then a big step forward in solving the variety problem at this theatre will have been achieved (*writes Isidore Green*).

True, the 'Met' is situated in a locale where the Irish population is predominant and so, in many respects, they are indeed blessed with happy prospects whilst the entertainment emanates from Erin.

Phil Raymond, who is presenting this Irish music-hall, certainly has gone to town putting his enterprise across. On Monday night, the opening, he had an Irish band comprising an outfit of a dozen females and a like number of male musicians, all in green kilts, marching and playing all the way down from Maida Vale to the doors of the Met.

Traffic was dislocated, but 'twas indeed a pleasure to mingle with the laughing crowds following the green-garbed bandsmen and women as they belted away with tunes from dear old Oire-land.

Outside the 'Met' 'twas a sight to see the red carpet laid down for the arrival of the distinguished celebrities, who included the Mayor and Mayoress of Paddington.

Resplendant in posh evening dress were such folk as Mr. and Mrs. Richard Afton and 'Teasy-Weasy,' whilst many other well-known folk to do honour to this all-Irish show biz event were Pete Murray (*who, when he saw me, quipped: "Sure and this is the roit place for the Green Man to be 'an' all, an' all"*); Rinty Monaghan, former boxing flyweight champion of the world—quite a crooning hit these days; Noell Purcell, one of Ireland's most popular actors and film stars; and Patrick Campbell.

The atmosphere inside the theatre, which has been redecorated with a completely green motif, was charged with typically Irish good cheer and (sight of sights!) the place was packed . . . a spectacle the like of which sure has not been seen here since dear Bridie Gallagher filled it earlier this year.

Irish eyes were smiling all right and sparkled more vividly as the programme proceeded with its boisterous quota of song, dance, comedy and novelty.

Everybody's Happy

The show?
A real treat for the Irish, a jolly party affair in which the artistes join in with the audience and vice-versa. Everybody's happy!

The company — which will continue the good work this and the next two weeks—has some darned good talent, is

rich in versatility. Top of the bill Patrick O'Hagan, who delights with a fine singing voice, a delightful personality and an excellent choice of songs which has 'em all joining in and appropriately clapping. Songs in a different beat with a modern tempo are stylishly put over by a young man named Ronnie Brewster, who certainly is one to watch . . . he's definitely in the 'prospect' category.

A lovely Irish Colleen is Deirdre O'Callaghan, who accom-

'COLLEENS'

ARTHUR SCOTT secretary of the Variety Artistes Benevolent Fund, came out with a good description of the new Irish "Met." . . . "It should now be called COLLEENS Music Hall," he suggested.

panies herself on the harp and who, when relying on the orchestra reveals a lovely, refreshing personality.

Lively Comedians

Another Irish lass who receives long and loud applause is Sheelagh Ward, a TOP RANK recording artiste who sure knows how to sing a ballad.

Gertie Wine is a resourceful young comedienne whose similarity to Ethel Revnell is quite striking and who raises as many laughs.

Novel puppetry, brilliantly presented, comes from Maisie and Frank Mumford (by the way, Miss Maisie should not wear that silver dress if the act is to be more effective in the blackout sequences) and a welcome interlude is provided by the Phil Raymond Dancers accompanied by David Ellen on the violin.

Comedians are Frank Carson and Billy Livingstone, two lively young men who work hard throughout the show in cross-talk, sketches, song and dance. They prove tremendous favourites, raise big laughs even if some of the material is a little dated. But with the party spirit prevailing all along, no-one really cares if some of the gags have been heard before. Frank and Billy are accepted wholeheartedly.

I must congratulate the electricians, stage manager and his assistants on the excellence of the lighting and settings—they really are first-class and, of course, we must ask Ivan Dozin (donned appropriately with a green dress-jacket) to take a bow for so handsomely leading his musicians and giving the artistes such excellent assistance.

I've not tried to tell you that this is the greatest show in the world, that the greatest stars in the world are all at the "Met.," but I can assure you that you'll not regret taking a night out here — especially if you're Irish.

K.P. Chief Hits Out At 'Too Many Discs, Too Many Labels'

PETER CADBURY, chairman of the gigantic Keith Prowse organisation, has hit out at record companies and manufacturers who were, he claimed, driving many retailers into 'near bankruptcy'.

His criticisms were two-pronged. One was on the "uncontrolled" issue of new records and labels. The other was that manufacturers made no allowance for the return of discs which had gone out of favour in public taste.

Said Mr. Cadbury: "We have 30 record showrooms. There are at least 60 new disc releases every month. Therefore, to have just ONE of each record in each shop, we would have to buy 9,000 every release."

"That is ridiculous. And, of course, it is uneconomic. When a big L.P. like 'Gigi' is released, then we want 10 or 15 copies in each showroom."

PROBLEMS . . .

He said the action of the manufacturers came near to a restrictive practice. "We are left with large stocks of records—and we are not allowed to sell them off cheaply or return them."

"For the first time," he added, "we were allowed earlier this year, to sell certain deletions at a cheaper rate. But not pop records with no pull. One dealer did try to sell his pops off at cut rate and had a solicitor's letter round within 24 hours, warning him."

There were other problems within the trade, he told a representative of R&SM, for instance, Keith Prowse lost several thousand pounds following the reduction of purchase tax.

Now there was the worry of the release of cheap-priced long-players. "We've got a stock of £80,000," he said. "We've now got to create some sort of market for the more expensive stuff. Otherwise we lose a lot of money."

Solution to the problem? Mr. Cadbury wants to see the retailers form an "everybody in" association with the aim of forcing the manufacturers to accept a "sale or return" system on records. The association would also seek

control over the tremendous output of new records.

PROFITS . . .

"Unfortunately I just have not got the time to form such an outfit," he said.

On all fronts, the ever-expanding Keith Prowse organisation has had an excellent year.

Theatre ticket sales: For the first time, K.P. sales exceeded £1,000,000.

Gramophone records: Sales up by £40,000, but actual profit hit by "redundancy" of so many discs.

Travel company: Business up by over 25 per cent.

Radio and T.V. sales: Over £50,000—excellent results for the first year since sales reverted to K.P. control.

And, on the expansion front, the company has bought the controlling interest in John E. Dallas & Sons, the musical instrument and electrical firm.

"Even so," said Mr. Cadbury, "I feel our profits are low when compared with the service we give the public in theatre tickets and booking. Turnover is rising but net profits are not."

'GIDGET' MAN'S NEW DISC

PYE INTERNATIONAL are rushing out, Friday this week, a new release by the "Gidget" man, Jimmy Darren.

Titles are "Angel Face" and "I Don't Wanna Lose You."

Darren is currently one of the most sought-after youngsters in Hollywood, following his "Gidget" success.

He is filming in "The Gene Krupa Story" for Columbia Pictures, starring with Sal Mineo and a collection of jazz greats, including Shelley Manne, Bobby Troup and Anita O'Day.

This new disc is his second for PYE.

His first was a big-selling version of — "Gidget."