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The Record Mirror

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WEEK ENDING DECEMBER 21, 1957

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EDITED BY ISIDORE GREEN

The Record Mirror

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and GERRard 5960

THE PAPER FOR ALL MUSIC AND
SHOW BUSINESS FANS

'MOST WONDERFUL'

Says
SIR LOUIS
STERLING

My dear Mr. Editor,

I spent a very pleasant, exciting hour yesterday morning, going through your Christmas number.

It is the most wonderful magazine or trade paper I have ever read which tells the history of the record business, past and present. That has never been done before and it must have been a hell of a job for you and your staff to collect all that information.

It is a wonderful issue and I send you my heartiest congratulations.

Kindest regards,
(Signed)

SIR LOUIS STERLING.

'LANDMARK' WON'T BE SURPASSED'

Sir,—I have taken this opportunity of writing to you and your staff to convey my thanks and congratulations. I have been taking the RECORD MIRROR regularly for two and a half years now. I bought your Xmas special edition. I really do think it is a journalistic landmark which will not be surpassed. I cannot think how such a mammoth edition of this kind could be put together. However, your task has been successfully achieved and I guess you and your staff must feel very proud—and justly so. I would like especially to praise your fine team of writers, who each week thrash out musical and other problems wisely, are always helpful to newcomers, and ever ready with advice. Here's wishing you, your staff and your fine paper a Merry Christmas and a Prosperous New Year.—BRIAN GREENING, 9, Grand Parade, Brighton, Sussex.

FRANK PATTEN PUTS US RIGHT

Sir,—First of all I would like to congratulate you on the Christmas and New Year edition of the RECORD MIRROR.

However, there are several things which, to me, are extremely annoying.

In the first place our advertisement has Jeff Chandler's name misspelt.

And now regarding the article on Page 85 of that issue and the heading: "Big Hopes of Hits for 1958", may I please correct some errors?

(a) There is no such firm as the Irwin Dash Music Co. This went out of existence seven years ago; it should have been obvious to you, par-

Letters

ticularly in view of the fact that we have been consistent advertisers with you as the DASH MUSIC Co. Ltd. since the RECORD MIRROR was first published.

(b) Regarding "Chapel of the Roses", this was not published by the Dash Music Company, but by Victoria Music.

The Dash publication was "St. Therese of the Roses", the Malcolm Vaughan record of which sold nearly 500,000 copies. It is something of which I was proud, particularly in view of the fact that this was banned by the B.B.C. and we had a very fierce battle on our hands. The number was also recorded by Billy Ward and The Dominoes on BRUNSWICK.

(c) It would be greatly appreciated if you would spell my name correctly in future.

Yours sincerely,
FRANK PATTEN,
Director,
Dash Music Co., Ltd.

Editorial footnote: Apologies to Mr. FRANK PATTEN for having mis-spelt his name and for the other little discrepancies which, during the hectic periods of producing our mammoth Annual, crept into the article dealing with his Company. We hope that his letter of correction, to which we gladly give publicity, will help to clarify the matters referred to.

NO XMAS GOONERY FOR HARRY

HARRY SECOMBE will be busy playing "Pauncho" in "Puss In Boots" at Coventry while his ITV show, "Santa for Christmas" is screened on Boxing Day. The programme is telerecorded.

Christmas will be hectic for Harry. After the Christmas Eve show at Coventry, he will drive to his lovely home at Sutton, Surrey, to spend Christmas Day with his wife, Myra, and children, Jennifer and Andrew. It will be a quiet day. No Goonery, but plenty of rest, games with the children and an evening watching television.

Then it's early to bed, early to rise and off to Coventry for the matinee. The following week his film "Davy," will have its premiere in the West End, but he won't be able to attend, which is a big disappointment for Harry.

What would Harry most like for Christmas? "A life-size platinum replica of Spike Milligan with a hole in the head for carrying umbrellas."

Next Record Mirror... Dated Jan. 4, 1958

BECAUSE OF THE CHRISTMAS HOLIDAYS—from a printing, production and publishing viewpoint they couldn't have 'fallen' more awkwardly—there will be NO EDITION of the RECORD MIRROR next week.

Rather than rush through a skeleton publication—which would have to be the case had we decided to produce next week—and thus lower the standard of the RECORD MIRROR, we shall take advantage of the short respite, give our non-stop working staff a well-earned few days off and kick off the New Year with another terrific edition—for as you know, 1958 is RECORD MIRROR Year!

So, in the meantime have a Happy Christmas and get your next RECORD MIRROR on THURSDAY, JANUARY 2 (dated January 4).

ENJOYABLE. EVEN IF IT ISN'T

ALL IT SHOULD HAVE BEEN

WALLY PETERSON, reporting from New York, where he reviewed the film at a special showing, gives his impressions of the cinematic version of 'THE PAJAMA GAME'.

● SCENE - FOR - SCENE TRANSFER OF THE HIT BROADWAY-WEST END MUSICAL. FAST AND COLOURFUL BUT LACKING IN HUMOUR.

● Warner Bros. release of George Abbott-Stanley Donen production; stars Doris Day, John Raitt; with Eddie Foy, Jr., Carol Haney; directed by Abbott and Donen; photography (colour), Harry Stradling; screenplay, Abbott, Richard Bissell; editor, William Ziegler; dances, Bob Fosse; music, Jerry Ross, Richard Adler; Opened Warner Theatre, Leicester Square, London, Thursday, December 12; Running time: 101 minutes.

THOSE WHO DIDN'T CATCH "PAJAMA GAME" WHEN IT HELD SWAY AT

THE COLISEUM NEEDN'T WORRY FOR PRACTICALLY EVERYTHING THAT WAS IN THE STAGE SHOW HAS BEEN FAITHFULLY RE-TAINED BY THE CAMERAS.

All the colour, pace and staging ingenuity is there and the end result is pleasing to the eye and ear, if not the funnybone. How short this musical was on real comedy is doubly apparent in the screening, especially as several comedy numbers have been cut (the "Her Is" and "Jealousy Ballet" items most noticeably).

Since the leading lady rôle in "Game" remains one of the most unbalanced ever written, it may be assumed that both these Carol Haney numbers were erased to help the Doris Day part (which still emerges as one of the less good Day offerings). Many of the original New York cast are repeating their rôles here and, of them, John Raitt

impresses as the factory superintendent who has to battle with his grievance-committee-leader sweetheart when labour troubles arise at the pajama factory; Eddie Foy and Carol Haney, in for shorter footage as a result of deletions, supply what comedy there is; and Reta Shaw, Thelma Pelish and Ralph Dunn do good carbons of their earlier creations. The Adler-Ross tunes retain their sparkle and, as strung together here without a break, demonstrate how little actual book there was.

Since a real pajama company is credited with technical advice, the factory has an air of authenticity. The Bob Fosse choreography is, of course, a film highlight and the Abbott-Donen shared direction sure-handed. Warner-colour photography of Harry Stradling is an undoubted plus feature. Conclusion: not all it could have been, but you'll probably enjoy it.

New Moon

Rose Marie

BRITISH SINGERS

(& Tony Osborne)

SPARKLE

'NEW MOON'

Marianne (Andy Cole)—Softly, As In a Morning Sunrise (Andy Cole)—One Kiss (Elizabeth Lerner)—Stouthearted Men (Andy Cole)—Wanting You (duet)—Lover Come Back to Me (Elizabeth Lerner).

'ROSE MARIE'

Rose Marie (Andy Cole)—Pretty Things (Elizabeth Lerner)—Song of the Mounties (Andy Cole)—Totem Tom-Tom (Elizabeth Lerner)—Door of My Dreams (Elizabeth Lerner)—Indian Love Call (duet).

HEH! KIDS. Ever heard of a thing called singing? I don't mean the noise the rock 'n' rollers and the skiffers made; I'm referring to an art and craft which needs quite a bit of initial ability, plus years of training to develop it. If you'd like to hear what it sounds like, there's a longplay just out with items from "New Moon" and "Rose Marie" (HMV CLP 1148). Here's a bit about it...

TONY OSBORNE: His work here as conductor-arranger is quite scintillating. He takes these time-honoured melodies, and gives them a new, outstandingly beautiful musical setting. His blending of the hit tunes of yesterday with the arranging style of today comes off so brilliantly, it takes him one step further towards establishing himself as Britain's No. 1 in this field.

ELIZABETH LARNER: This ex-"Kismet" soprano, so well-known to TV viewers, makes an effective return to records. She has in good measure the range and emotional warmth to fit her for musical comedy rôles, and to put her on this LP was a shrewd bit of record casting. Liz Lerner is not a great soprano; but she is a fine one, without doubt, and (being blessed with considerable looks, and personality) should have many years at the top in store.

ANDY COLE: Well, as I wrote a few weeks ago, this is "the vocal powerhouse" whose claims I've pressed in this column for the last two years. All I can say to you is, "If you want to hear a voice that is a voice, then please buy this LP."

People are beginning at last to realise Andy Cole is good. But, mostly, they still don't realise how good. May I put it this way...

If you listen closely to Andy's singing on this LP, you'll hear a firm, resonant baritone—but with a hint all the time that the voice is rarin' to go upwards to top notes that just ain't in the score. The sleeve notes describe him as "probably the most magnificent voice to be heard singing show material since the days of Nelson Eddy."

Fair enough: but I hope it will soon be realised he is also a tenor who could rival Mario Lanza.

Credit, by the way, to Rita Williams for the competent way her team of singers handle the chorus stuff throughout.

DICK TATHAM.

TO ALL OUR FRIENDS AND CLIENTS IN SHOW BUSINESS

A Happy Christmas



A Happy New Year

NORMAN PAYNE . . . COLIN BERLIN

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Telephone: MAYfair 7211

All About Paul Lincoln, At Whose Coffee Bar Tommy Steele And Terry Dene Were Discovered. When He Started It, Skiffle Was Far From His Mind, So . . .

LONDON'S OLD COMPTON STREET, the crowding, clamorous, polyglot square mile y call Soho, is the Two I's.

Over the last year or so, it has turned out—in prodigious quantities—coffee, cakes and teen-age entertainers. Take the fact that Tommy Steele, Terry Dene and other quick-time billtoppers were spawned there, add a recent "Six Five Special" telecast from the premises and chuck in for good measure the "Two I's" longplay being issued by the Decca label,

★ VOCAL VIEWS By DICK TATHAM

endangering their arteries and developing ulcers trying to get a place in the show business sun, Messrs. L. & H. did it by accident.

We Have Coffee Elsewhere!

THERE IS A STANDING JOKE BETWEEN Paul Lincoln and myself that when we go for a coffee, we don't have one in the Two I's. It's always crowded to bargain basement density. We go to a coffee bar down the road. We



FREDYE'S 'AU REVOIR' PARTY

COLOURED SINGER FREDYE MARSHALL has left for her home in America; she hasn't seen her relatives in ages, will now be with them in good time for Christmas. Fredye staged a great 'au revoir' party for her friends in pianist-arranger RON GRAINER'S West End flat and our photographer Douglas John, captured one of the many happy groups there. Left to right: actress PAULINE HOLT; FREDYE; Mrs. RON GRAINER; FREDDIE POSER of Mills Music; composer-producer ERIC SPEER and, at the piano, RON GRAINER. See Dick Tatham's story on page 8. —R.M. Picture.



PAUL LINCOLN, he seems to have more than Two I's . . .

and you see why, in the non-square cross-section of the nation, the joint is known to practically one and all.

The operators responsible for this neat bit of prestige building are Paul Lincoln and (in more of a backroom way) Ray Hunter. They are Australians in their late twenties and their success story has an off-beat character for this reason:

That, at a time when heaven knows how many people are

THE TWO I'S CAME INTO SHOW BUSINESS JUST AS A SHEER MATTER OF ACCIDENT

did that last week, when—over coffee (1s.) and cheese cake (2s. 6d. a slice, or 2s. 10d. on deferred terms)—Paul told how it all came about.

In the summer of 1956, he and Ray Hunter earned their

living via the groan, grapple and grunt of all-in wrestling.

This trade has drawbacks. It calls for some wrestling skill, some ability as an acrobat, a sense of showmanship, and a flair for acting not far short of Old Vic standards. Yet, with a few exceptions, there's not a fantastic amount of money in it.

So Lincoln and Hunter (without wishing to forsake entirely the land of leg-lock) decided to seek a more reliable source of income. Friends told them, "There's gold in them thar coffee bars", so they checked through agents' lists looking for somewhere suitable.

It Didn't Kick Off Too Well

On one such list they found the Two I's. In they went, all set to clean up. They had the coffee bar itself upstairs, meals served downstairs, somewhere to hang your hat, service with a smile, and all the general paraphernalia of the table d'hôte fraternity.

Things moved quickly; but, unfortunately for Lincoln and Hunter, in the wrong direction. They lost money quicker than a drunk in a brag school. Compared with the joint and two veg. lark, all-in wrestling seemed as safe and set as a career in the Civil Service.

On Lincoln's estimate, they started losing thirty to forty quid a week.

Then came a change in their fortunes: they got worse. They had heard the sounds of renovations, reconstructions, refurbishments and what not coming from next door. "What gives?" they asked one of the workmen.

"We're getting things ready for the Heaven and Hell"

"Huh? For crying out loud, what's that?"

"A coffee bar, chum." So throughout the summer of 1956, business at the Two I's went from the lousy to the non-existent.

Bearded Gents Got

On His Nerves

Things then picked up slightly, mainly through a coffee-drinking clientèle who, in Paul's eyes, were a bit more eccentric than somewhat.

One or two sported beards, several brought guitars along, and the resultant strumming and singing fretsawed through Paul's nerves unbearably.

One night, when a session was getting well into gear, he ordered everyone out. The exodus took a minute or two, so—by the time the last few were moving out—Paul's irritation had ebbed considerably. He started talking to one of the guitarists.

The youngster explained he was with a regular group.

"What do you play?"

"Skiffle."

For all that conveyed to Paul, the answer could have been in Hindustani.

However, feeling he might as well have a go, he fixed for the group to come and play at the Two I's. It was called The Vipers.

Lincoln will tell you: "The moment we put a notice up saying 'Skiffle On Fridays,' things started to change in a big way. On skiffle nights, we had queues half-way round the block. So, of course, we soon came to the point of having skiffle every night. Business was certainly looking up."

Much has been told about Tommy Steele's connection with the Two I's, but here's a cute detail which seems to have been left out: TOMMY FIRST PLAYED DOWN THERE AS A MEMBER OF THE VIPERS SKIFFLE GROUP WHEN ITS

LEADER, WALT WHYTON, WENT ABROAD FOR THREE WEEKS ON HOLIDAY.

When he came back, the vacancy no longer existed, and Paul Lincoln describes coming into the coffee bar one evening, and finding an indignant youngster at the top of the stairs.

"What's up, Tommy?"

"What's up! Here's a blinkin' fine turn-out. I play wiv the group for just three weeks, and now I BIN SACKED!"

Lucky There's

No Trombone!

If you've never been to the Two I's, don't get the idea it's some ritzy place occupying a

couple of acres or so. Upstairs, it's just like any other snack bar, except for walls bedecked with photos of its show biz offspring.

Downstairs (unless the decorators have moved in since I was there last) is a slightly dingy basement. In it, from long before the performance till some time after it, the kids (as there are no seats) stand packed together like bearings in a ballrace right on top of the group. (Luckily, there's no trombone in a skiffle group, otherwise dozens of 'em would get laid out every night).

So, you see, proprietor Paul Lincoln has landed himself in show business quite by accident. But, having done so, he's enjoying the experience.

He's a genial, easy-mannered

Continued on page 8

WISHING YOU ALL!!
A REAL
MERRY
CHRISTMAS
and
A HAPPY
NEW YEAR

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and New Year yet

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ARE YOU STARTING A FAN CLUB? Want to know about others. You must read **FAN CLUB REVIEW**. 1/3.—A. Noble, 24 Gladwell Road, N.8.

HEARD & SEEN by BENNY GREEN

TO THOSE WHO KNEW HIM IN THE DAYS of his greatness as a social lion, the disappearance of Emmanuel Blitski from the festive scene has been a theme of some puzzlement and even a little regret. There is, however, a very simple explanation for Blitski's truncated social career, which is that the key which opened so many doors to him has now been snatched away from him by malignant circumstances. To explain exactly what that key was and how it was lost it is necessary to go back about 40 years.

In 1917 the discredited rake of a local family finally passed on to the place people had warned him he would go. He left behind him only the regrets of those he had bested while still alive and an old wooden chest in which he had secreted all the trivia of a lifetime. In the chest were found a locket containing a tress of golden hair, a false and fierce moustache, a rolled gold watchchain, a lithograph of Lily Langtry with a lipstick smear in the lower left hand corner, a counterfeit golden oblong the size of a matchbox which was designed to get the owner into Daly's Theatre free for life, and, at the very bottom of this heap of Victoriana, a pile of gramophone records, all very thick and sporting unfamiliar labels.

ONE OF THESE RECORDS eventually came into the keeping, 40 years later, of Blitski, but by what devious means I have neither the time nor the indifference to public reaction to tell, except that to say that the acquisition involved several all-night card games, two broken romances, a journey on the night train to Glasgow, and a visit to the Venezuelan embassy. Such is the nature of Blitski's private life and the lives of those with whom he seems to get himself involved.

What I can say with no fear of contradiction is that by the summer of 1950, this record which had been hidden so long at the bottom of a Victorian chest, had become Blitski's property by a kind of default on the part of everybody else alive who had any interest in it. It was about this time that Blitski first played me this record. It was by an artiste of the old music hall days called **W. H. Berry**, who had been visiting the United States with **George Grossmith** and the Gaiety Girls at the time the Victorian dissenter had gone to his rest. It was not so much the artiste as the material which so irresistibly appealed to Blitski. Both pieces had a topical appeal at the time they were released, pandering as they did to the ragtime fad. On one side was an epic called "The Ragtime Suffragette", which was quite amusing and at least as half as good as Blitski said it was. But it was the reverse which opened so many otherwise indifferent doors to its owner. On this reverse Berry sang a somewhat anti-romantic ditty called "The Ragtime Navy" whose lyric was both ingenious and amusing, and which came to claim such a powerful grip on Blitski's mind and soul that it was all he could do to tear himself away from the turntable after 20 or 30 playings.

AT LAST, OF COURSE, the time came when Blitski knew every inflection and every nuance of that recording. He could tell you to the demi-semi-quaver where the scratches were on the surface. He began to

sing with the record, came to look forward to singing with the record and eventually reached the stage where the moment the record started turning, he had to sing with it whether he wanted to or not. The compulsion was far too strong for him to control and his life became a kind of musical vassalage to William H. Berry and the old man who owned the trunk, a peculiar artistic selfdom to two men forgotten before Blitski saw the light of day.

Blitski singing in unison with this odd tune became one of the most edifying spectacles in the social life of the jazz scene. I have sat half-embarrassed in countless front rooms while he pranced about in what was supposed to be the music hall manner singing in time to a faded old pre-electric recording—

*I'm always to be found
Just working underground
Sunk all day in London clay
Where the drainpipes hum their sweet serenade.*

*I'm navy all the week
I've hardly breath to speak
Working hard where fresh air starts
For fifteen bob a week.*

*Cuddle up, cuddle up, to your ragtime navy
Huddle up, Huddle up, and then you'll maybe savvy*

*That I'm a navy.
Hold me tight, all your might, a holy Moses*

*Navying day and night ain't a bed of roses.
How can I be a beautiful doll working in the sewers and the drainpipes,
Oh how they hum hum, do they near knock dumb
Your Ragtime Navy . . .*

IT was here that the words on the record became indistinguishable. Blitski tried all manner of ways to fill the hiatus. He searched vainly for a song copy, and at last wrote to **Macqueen Pope** himself, but even he didn't know. Macqueen Pope did offer the consolation of the re-

mark, in his reply to Blitski's enquiry, "Old Bill would remember, if he were still alive". The way in which the rag-

time Navy and Blitski finally parted company is typical of the folly of man. Blitski, ever truculent about anything he loved, was in the habit of deriding the moderns and their high-fidelity reproduction by extolling the quality of his record relic. "Look", he used to say. "Good English craftsmanship. None of your shoddy modern skimping. I couldn't break this great thick thing if I tried", at which he would strike himself a sharp blow on the top of the skull with the record.

One day he hit himself too hard and the record nearly bisected itself. Recourse to seccotine worked for a time, and then one night after a few beers. Blitski forgot what had happened and tried his skull-tapping act again. This time the seccotine-healed schism opened again and two new splits appeared too.

The Ragtime Navy was finally reluctantly put away in its component parts at the bottom of Blitski's most private drawer and his social life came to an abrupt end. Blitski and the ragtime navy at a party were a double act and to see one without the other after all this time would have been unbearable.

So until another copy of the Ragtime Navy appears, which seems most unlikely, Blitski's social career is in abeyance. That means we should all be safe from him for some time to come.

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Bobby Troup Talks About Sinatra, Peterson

THE newly-established Satire Club in the West End of London's Duke of York Street, fast becoming known as a rendezvous for show biz folk and record industry executives. Not surprising, for the Club has one of the most elegant decors in town, plus one or two bizarre touches which keep it from being "push". Add to this, good food and really first-rate music provided by pianist Jeremy Lubbock and bassist Hugo Boyd.

So I wasn't really surprised to run into visiting American pianist Bobby Troup (he's here with Julie London) and bearded film man Don Chaffey down there one evening during the week. Bobby enjoyed the music so much he promised he'd bring Julie down later in the week. Sure enough, the following Saturday, a distinguished party including Bobby, Julie London, her current co-star Anthony Steel, Anita Ekberg, Barry Sullivan, and producer Raymond Stross, arrived at the Satire. Bobby introduced Julie to the musicians, and for the remainder of the evening Jeremy was only too happy to meet the lovely Miss London's requests for her favourite tunes. Her almost greatest favourite? "Spring is Here."

Later that evening at Bobby's London flat, where the whole party, plus Jeremy, Hugo (and his bass) eventually moved on. I had a long chat with the American pianist-composer.

I couldn't help but wonder why it is we haven't heard more of him over the years. He's had eight Long Players released in the States, at least a couple over here, has cleft many a winning tune, including "Route 66," "Lemon Twist," "The Girl Can't Help It," etc.

IT'S NOW 'MY STRANGE AFFAIR'

Bobby is currently working on the theme music for the Julie London — Anthony Steel film "Question of Adultery." Since this title will not be accepted by American film distributors, Eros films have decided to call the movie the name of Bobby's theme tune—"My Strange Affair," as far as American audiences are concerned.

Said Bobby:

'THEY'RE BOTH GRAND GUYS'

"But I won't be surprised if they keep on changing the title. Take Julie's last film with Richard Egan. Original title was "This Day Alone," Julie, herself composed the melody; I provided the lyric. No sooner had I completed this than the producer decided to change the title to "How Lonely the Night." Finally, five titles and five lyrics later, a sixth was approved and it now stands at "The Voice in the Mirror."

Most people believe that this is Bobby Troup's first trip to England, but he told me:

ago Julie and I arrived in New York and heard Frank was at the Copacabana Club. We decided we'd just have to see him, but were told this was impossible. Friends tried their head waiter and barmen's acquaintances at the Club, but to no avail. Finally, I mentioned that I knew Frank and would phone and ask him to arrange something. Everyone swore I'd never even get through to his secretary! Within seconds I had Frank on the phone, and the promise of a front table for the same evening. He just couldn't do enough to see that we were O.K. A great guy."

MERRY NOLAN'S Musical Merry Go Round

"Back in the old days, late thirties, I used to play bass, not very well I'm afraid. Anyway, I got the opportunity of playing bass-fiddle with a ship's band on a trans-Atlantic liner, and as a result had a wonderful five days ashore."

GREAT RESPECT FOR SINATRA

This remarkable aptitude (in spite of Mr. Troup's protests to the contrary!) for playing instruments other than the piano interested me. Seems, however, Bobby's family owned music stores where he learned to play practically every instrument in the book.

Thereon fame as a song-writer made bandleader Tommy Dorsey sign him as staff songwriter, in the days when both Frank Sinatra and Matt Dennis worked for the band.

Of Sinatra Bobby said:

"A lot of people say a lot of things about Frank. Although we knew each other, we were never very close, but I have enormous respect for him. For one thing, if he meets you, even for five minutes, he'll never forget you, and will always come over and greet you, no matter who he's with at the time."

"I remember I hadn't seen him for nearly ten years. About a year



BOBBY TROUP . . . knows a lot about music and the stars; Merry Nolan interviews him and the story is on this page.

PIGALLE PLANS

International Talent In New Floor Show

THE PIGALLE in Piccadilly, most successful restaurant and night rendezvous in the West End of London, terminates its 12 months cabaret show "Champagne Punch", on December 31, opens a three to four weeks season, on January 1, with a number of variety acts constituting an International Cabaret presentation.

This includes Tonia Bern, the glamorous Continental songstress we've raved about; David Berglass, the master magician; Bill Finch, from America—an amazing baton 'twirler' and, for the first time in London cabaret, the wonderful precision dancers, The John Tiller Girls.

Opening on January 30 will be the new Pigalle spectacular, "Champagne Show", with a sparkling array of talent including the immaculate conjurer, Channing Pollock; Pat Dahl, the lively songstress; Eric Brand, from America and Peter Elliott, the athletic singer who has been retained from the last show. More details anon.

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THEY CERTAINLY READ THE ADVERTISEMENTS IN THE 'R.M.' (And The Music Too!)

PUBLISHER-composer Lawrence Wright has a policy of including a reproduction of part of the music in all his advertisements in the musical press.

He recently tested the drawing power of this kind of advertisement in THE RECORD MIRROR. So in the Xmas and New Year Edition of this paper, the reproduction of the notes under the title of his melodious 'Swedish Polka' were deliberately not those of the number. Actually they were part of the cornet solo of a Brass Band arrangement of Lawrie's own 25-years-old composition, "The March of the Herald."

Did any readers spot the deliberate mistake? Just ask Bill Ward, general manager of the Lawrence Wright Music Company.

Since THE RECORD MIRROR Xmas and New Year Edition was published,

the Wright House has been bombarded with telephone calls from scores of readers who have spotted the error and are telling the Wright people all about it!

This has convinced Lawrie Wright that people do take notice of our advertisements!

VERA, 'TIFH,' BACK ON AIR

TWO particular favourites return to the BBC's Light Programme in January.

On Thursday, January 2, between 9.31-10 p.m., Vera Lynn introduces "Yours Sincerely," in which she reminds listeners of songs they like to remember. She is supported by Woolf Phillips and his Orchestra; production is by David Miller.

"Take it from Here," written by Frank Muir and Denis Norden, begins its eleventh year on Wednesday, January 8, between 9.31-10 p.m. Stars are again Dick Bentley, Jimmy Edwards and June Whitfield, with Wallas Eaton, the Keynotes and the BBC Revue Orchestra, conducted by Harry Rabinowitz.

No doubt listeners will be hearing more episodes in the life of Ron and Eth, who are more often than not engaged in some domestic upheaval, with interruptions from Ron's father, Mr. Glum.

Producer is Charles Maxwell.

'BIG GUITAR' COMPETITION

"PLAY that Big Guitar" is the title of Bert Weedon's latest composition and recording; in fact, it is the first disc he has made which includes a vocal group.

In view of the enormous popularity of the instrument a "Play that Big Guitar" competition is being sponsored by Parlophone Records, Selmaer's and Mills Music. Contestants are invited to either write a new set of lyrics for this song and/or write an original composition suitable for a Bert Weedon record.

Prizes, apart from a publishing and recording contract, are guitars and record music vouchers.

Entries: Desk D, Mills Music Ltd., 20 Denmark Street, London, W.C.2.

Ajex Members Learn Gramophone History

Decca Lecture Team Turn Up Despite Dense Fog

PARTICULARLY HEARTY THANKS were extended to the three representatives of the DECCA Record Company who fulfilled their obligation to the Committee of the Willesden branch of the Association of Jewish Ex-Servicemen and Women to give 50 of its members a most absorbing lecture on the Gramophone, the Gramophone Record and all that go with them.

The lecture, arranged by Allan Duskwick, vice-chairman of the Willesden branch of Ajex, in association with the Editor of the RECORD MIRROR, had been an event eagerly anticipated by the members and an attendance of 200 or more was anticipated, but on the night of the event, dense fog bore down throughout the country and with visibility down to zero and the going both on foot and by transport being described by the A.A. as dangerous, it would have been quite in order to call the whole thing off.

But, despite the inconvenience, the three DECCA representatives, plus Neville Marten of the RECORD MIRROR and Douglas John, our photographer, braved the journey to Willesden—one of the worst-afflicted fog areas—and turned up, complete with equipment at the Ajex Hall. Fifty members of the Association also found their way and so the lecture went on. It proved most enjoyable and informative. Tony Froud (publicity and sales); Bob Crabb, exploitation, and G. M. Nathan, in charge of the physics laboratory at DECCA's New Malden record factory, each discoursed on the progress of the Gramophone industry from its early days to its present remarkable status. Mr. Nathan demonstrated its development with several old-time instruments, cylinders and discs which kept the audience engrossed throughout.

Neville Marten spoke of the manner in which records are pub-



Mr. Nathan demonstrates the old-time horn record player; on the left is Allan Duskwick; next to Mr. Nathan are Neville Marten of the RECORD MIRROR, Bob Crabb and Tony Froud. See adjoining story. — R.M. Picture.

licised and the liaison between the record companies and the music-publishing companies.

Allan Duskwick paid tribute to all concerned in the lecture, called for special applause (wholeheartedly given) for the team which had so braved the elements in order not to let the Association down.

CHRISTMAS BRINGS OUT THE "ODDIBODDIES" as the shops and stores fill with customers. Take a thought that, amidst the holly, the cotton wool "snow", the beaming Santa Clauses and the tinkling trimmings, the Christmas rush hours spell aching feet, splitting heads, worn tempers and, eventually, mounting exasperation to the shop assistant and the salesman.

Before I turned journalist and general jazz odd-job man I spent a great many embryonic years in what was then termed the "retail trade". I first tried to sell boots and shoes, learning the business at the hands of a short, sharp and ageing batchelor who would roar "James!" at the slightest provocation, hesitation or error.

I began by scrubbing the steps and floor of the shop and ended, not altogether gloriously, by taking over the old man's job when he died. The best wage I ever drew from that boot and shoe retailer was two pounds five per week (with no kind of bonus). The hours were from 8.30 a.m. to 7 p.m. with a useless half-day on Thursday.

At Christmastime the disadvantage of being a retailer or a retailer's assistant is exaggerated beyond belief. The law says that shops can, during Christmas week, stay open just as long as there is trade. The madness reaches sheer bedlam by Christmas Eve and the long awaited Christmas Day is reached in a state of near exhaustion. The day after Boxing Day the shops are open once more and, after all the fury and hard work two very brief days are gone in a flash.

In the record shops the tension is heightened by a continual replaying of all the pops and carols and suitable background music for the party. The noise never stops and the poor folk doling out your records are often ready to bite the woodwork.

Some Of The 'Characters'

NOW I TELL YOU ALL THIS BECAUSE of the "oddibodies" who cheerfully wander in to add that final touch to the fun and games. Just don't become one of those this festive season... or... *!?!*??*?*

Last year I vividly remember Pierre (and that was quite probably not his real name, for he spoke very poor English) — who entered like a lamb but remained to cavort like a lion. At first his requirements were simple enough, for he said he wanted light orchestral versions on LP of music by Gershwin, Jerome Kern and other famous popular composers. Within half-an-hour we had spread thirty long players in front of him and, were in the process of playing excerpts from the eleventh record on the pile.

He stayed with us for four solid hours, monopolising the gramophone, selecting and then discarding various records and finally, after four of us had taken shifts to cope with him, bought three records. An hour later he returned with his purchases and demanded that he be allowed to change them, irrespective of the fact that no reputable record store is prepared to exchange microgroove records after they have left the shop. He stayed another two hours.

"Dongo" was a tall, thin,

Please Don't Be An 'Oddibody' This Christmas

Pleads

JAMES ASMAN

The 'Serve-Me-First Oddibody'

cadaverous man with a drooping moustache and a leather purse. I have never yet met a man who keeps his money in a purse who isn't to say the very least, careful. "Dongo" was so careful it hurt. All the prices of the records were "too much", despite the fact that they are decided by the companies and not by us. We pushed him on to the second-hand stocks and he spent the rest of the day meticulously examining dozens of discs with his long nose rubbing the labels. He eventually bought an EP which had been reduced from 13/7d. to 6/6d. after persistently trying to get a further reduction on it. We didn't wish him a Merry Christmas — it didn't seem worthwhile.

And I remember Charlie and his wife, Mrs. Charlie. He wanted to buy some jazz on record. He knew what he wanted, until Mrs. Charlie showed her hand.

"Do you like that, dear?" he asked her, hopefully. She screwed up her face, shrugged her shoulders and generally expressed dislike. But she said, "You get what you like, darling", and the pantomime was on. In the end he took one record—one which, I'll swear, neither of them really wanted.

And then there was the chubby gent who brought his wife, his two children and several friends into the shop to listen to a formidable heap of records. After a good deal of sweat had been used up by all of us he announced, with a most winning smile, that he didn't want to buy anything just then, but that he might be given a radiogram for Christmas and he would be buying records next year sometime.

ANOTHER kind of "oddibody" is exemplified by the character who stalks into a crowded record shop and haughtily expects to be served immediately, irrespective of how many other customers are waiting. There is the middle-aged woman who drags in a number of undisciplined children, a dog and a heap of parcels which persist in falling all over the floor. She can never remember what it was she wanted and, during the uncomfortable wait whilst she tries to get her breath, rearrange her parcels, control the children and the dog and remember what it was she wanted, the dear little kiddiwinkies begin to pull any displays they can find to pieces, the dog nonchalantly lifts its hind leg over a pile of record cases and she completely disorganises every other customer by scattering her packets over their feet. We usually find that it wasn't the record shop she wanted but the newsagents next door!

But the worst "oddibodies" are not, by any means, peculiar to Christmas. They are the "Pedestrians", the "Wanderers", who have a little time to spare before they can get in the pub, the club or the theatre.

They stroll into a busy record store and fill it to capacity by walking around gazing vacantly at the displayed sleeves and posters and listening to the music.

There are many, many forms of "oddibodies"—and all of them become a serious menace at a frantic time like Christmas.

The fellow who professes to know more than the assistant and turns out to be a complete ignoramus with a chip on his shoulder. The character who wants to chat or to argue. The one who insists upon helping you sell a record to another customer and usually manages to scotch any chance you might have had to make a sale.

The "friend" who looks you up on Christmas Eve, right in the middle of the busiest time and waits around for a chance to exchange banalities or to take you out for a drink—which you haven't got a cat in hell's hope of sparing the time to enjoy.

The giggling teenage girls



who are doomed to be perpetually embarrassed until they reach adult status—if they ever do. The bunch of youths who gang into the shop together, seeking a false courage from numbers and desperately "showing off" to the despair of everyone in the place.

But They Are 'Eternal'

The "oddibody" is eternal—he was with us when I was a very grubby and humble shoe shop assistant.

So, on behalf of the hard-working, hard-pressed record retailers, might I appeal to any of you with tendencies to become an "Oddibody" to think of our frayed nerves? There is a distinct danger that we will grow into embittered "Scrooges" if you come out in force this Happy Christmas-time.

Skiffle Owes A Lot To This Negro Folk Singer

LEADBELLY Volume 1
Huddie Ledbetter (Negro Folk Singer with guitar etc.)
"John Henry"/"Rock Island Line"/"Ain't You Glad"/"How Long"; "Good Night Irene"/"Good Morning Blues"/"On Monday"/"Ol' Riley".
MELODISC MLP. 511

LEADBELLY Volume 2
Huddie Ledbetter (Negro Folk Singer with guitar etc.)
"Meeting at the Building"/"Talking, Preaching"/"We Shall Walk Through the Valley"/"Cow Cow Yicky Yicky Yea"/"Out on the Western Plain"/"Fiddler's Dram"/"Yellow Girl"/"Green Corn"; "Noted Rider"/"Big Fat Woman"/"Burrow Love and Go"/"Bring Me Li'l Water Silvy"/"Julie Ann Johnson"/"Line 'Em"/"Whole Back, Buck"/"John Hardy".
MELODISC MLP.512

HUDDIE LEDBETTER, affectionately known as "Leadbelly", was born near Mooringsport in Louisiana in 1885. His adolescence was an earthy one for when he was only fifteen he fathered a daughter illegitimately. A year later he sported his first set of new long trousers and visited the district of ill-fame known as Fannin Street, down in the Negro quarter of Shreveport.

Shortly afterwards he married his first wife, Letha, rambled around Texas and began to play both accordion and guitar. On June 7, 1918, he was convicted of murder and assault to kill and on a conviction of assault to kill entered the Texas Penitentiary under the pseudonym of Walter Boyd. Although his sentence was originally for 30 years' hard labour, Leadbelly composed a song specially for Governor Pat M. Neff and secured a pardon after just over six years.

From 1925 to 1930 he worked in Texas and Louisiana as a labourer in either the automobile or oil refining industries. Early in 1930 he was once again in serious trouble and was sent to the Louisiana Penitentiary on a ten-year sentence with intent to murder.

Again, composing a song extolling the virtues of the prison governor, Leadbelly achieved another pardon after four and a half years.

He became a protégé of the folk expert John A. Lomax who, together with his son Alan, travelled the South seeking Negro folk music in the dreaded prison farms, jails and remote country areas of the Deep South. Leadbelly acted as driver and assistant-in-general to the Lomaxes, helping them to record many examples of rare folk song, some of it in dangerous environments where the ex-convict singer proved to be an invaluable safeguard.

He recorded for the library of Congress and began a new life as a professional folk singer, appearing at numerous night clubs. He visited France in 1949 for a concert tour but never managed to come to Britain. Soon after his return to America Huddie Ledbetter died, in New York on December 6, 1949. His recorded work is unique for the folk quality and for the rich repertoire of native songs he was able to introduce to a new audience. Leadbelly had learnt his songs in the rough by-ways where few white men had ever been able to visit safely. He made a rare and valuable contribution to the accumulated folk library of Afro-America and, a few years after his death, gave unwitting birth to the peculiarly British musical phenomenon called "Skiffle".

These new MELODISC releases are particularly important for they represent the first of a series of albums by Leadbelly produced in America by the Stinson label. In them Huddie is to be heard singing with various accompaniments, sometimes as a solo voice, and always in perfect taste and sympathy with his own race culture.

The debt "Skiffle" owes to Leadbelly can easily be discerned from the titles listed on these two initial releases, which include such later favourites as "Rock Island Line", "Ain't You Glad", "We Shall Walk Through the Valley", "Green Corn", "Big Fat Woman", "Bring Me Li'l Water, Silvy" and "Julie Ann Johnson".

But this is by no means "Skiffle". It is earthy and fervent Negro folk song, sung vibrantly by one of the finest coloured American



XMAS JAZZ PARTY AT BEAULIEU

STEPHANE GRAPPELLO France's famous "hot" violinist, will be the star attraction at a Christmas Jazz Party which is to be held at Beaulieu, Hants, on Saturday, December 21.

Party will be held in the Domus—once the monks' dormitory of the ancient Beaulieu Abbey—following the success of two floodlit jazz "tattoos" already held in the grounds of Lord Montagu's estate.

Supporting Grappello at the party will be the Dill Jones Trio, the Avon Cities Jazz Band and the Tia Juana Jazz Band.

Having built up one of the world's finest collections of veteran motor vehicles and cycles—the New Year will see the car museum exhibits alone exceed the century mark—Lord Montagu hopes in time to establish Beaulieu as a new British centre of traditional jazz.

TED HEATH FOR BBC-TV

TED HEATH and his Band will be seen and heard in a 20 minutes' programme on BBC TV on Monday evening, December 30.

In the show, his two singers Peter Lowe (brother of Dennis Lotis) and Bobbie Britton will have featured spots.

DOESN'T SHOW ITS PACES

A DRUM IS A WOMAN

DUKE ELLINGTON AND HIS ORCHESTRA WITH MARGARET TYNES, JOYA SHERRILL, OZZIE BAILEY & CHORUS.

Part 1—"A Drum is a Woman"/"Rhythm Run te Tum"/"What Else Can You Do with a Drum".

Part 2—"New Orleans"/"Hey, Buddy Bolden"/"Carribee Joe"/"Congo Square".

Part 3—"A Drum is a Woman"/"You Better Know It"/"Madam Zaji"/"Ballet of the Flying Saucers".

Part 4—"Zaji's Dream"/"Rumbobop"/"Carribee Joe"/Finale.

"A DRUM IS A WOMAN" is a musical fantasy paralleling the history of the origins of jazz. As such, it is based upon Ellington's own definition of jazz and expressed in his personal, highly original language. So reads the introduction to the sleeve notes of this unusual album. There is, as a matter of fact, very little else one can add.

The great orchestra led by the Duke has far too few chances to show its individual paces in this

Continued on page 8

THE TEMPO JAZZ LABEL RECORDS

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featuring **RONNIE SCOTT**
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AL FAIRWETHER'S JAZZMEN — EXA 63
New Orleans Hop Scop Blues; Yama, Yama Blues; Margie; Pauline's Blues

HENRIK JOHANSEN'S JAZZBAND — EXA 64
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WILBUR DE PARIS — EXA 72
Frankie and Johnnie; Waiting For The Robert E. Lee; Change Of Key Boogie

ALEXIS KORNER SKIFFLE GROUP — EXA 76
I Ain't Gonna Worry No More; County Jail; Kid Man; Easy Rider

78 and 45 r.p.m.
CITY RAMBLERS SKIFFLE — A.165
Delia's Gone/Boodie-Am Shake

TEMPO RECORDS, 113 Fulham Rd., London, S.W.3.

JEFF KRUGER, BACK FROM 3-MONTHS TOUR OF THE UNITED STATES, SAYS:

BRITISH MODERN JAZZMEN HAVE AN UNNECESSARY INFERIORITY COMPLEX. They should forget it straightaway. Except for the few real jazz giants, our boys are as good as I heard in the States!

The speaker: JEFF KRUGER. At 26, agent, promoter, publisher, owner of "Jazz at the Flamingo" club in Warwick Street, London, W, and self-styled Czar of British modern jazz.

He has recently returned from a three months' business-pleasure trip to the States. Main purpose of Jeff's visit: to arrange for American modernists to work in London at the Flamingo. In exchange for his group's working at American clubs like "Birdland."

"From what I saw of the scene there," he told me, "I'm sure of one thing. That British groups like the Tony Kinsey Quintet, 'The Jazz Couriers,' Don Rendell's Jazz Six, the Allan Ganley-Joe Harriott Quartet and Dizzy Reece's Quintet are capable of holding their own over there against almost all-comers. And of proving a big success.

"Our bands have so much more presentation and production than those I saw in the States. And the Americans love anything that's properly presented. A band in uniforms that takes pride in its appearance has won half the battle before its blown a note.

"One thing that really amazed me there: the almost total lack of communication between artist and audience. The musicians played for themselves alone. They were in their own little world, generally didn't seem to give a damn about the customers. None of the leaders even attempted to put the listeners in the picture."

ON THE ANGLO-U.S. BAND EXCHANGE

Jeff had equally outspoken views on the Anglo-American band exchange.

Said he: "I'm not having any of my combos palmed off with tours of American Services camps. Or, for that matter, tucked away in a rock 'n' roll circus.

"It's not right. Our bands are good enough to warrant proper presentation. In the right setting. Either in clubs or on jazz package shows.

"After all, American groups are really made a fuss of when they come to England. Least they can do is to return the courtesy when ours visit the States.

"Matter of fact, the USAF camp circuit has one advantage. It enables our boys to look around over there and see and hear what's happening, so that they know what's wanted. I think I'd consider all my groups doing that first, entirely unpublicised. So that they'd be properly prepared for a second, official visit, playing clubs and concerts."

Then there's the all-important financial side of the exchange. Commented Kruger: "The prices they're asking are too much for England. American promoters must figure we're an easy kill. Because it seems that they charge three or four times what an artiste is worth to us. Or, even more important, what an artiste could ever expect to earn back home in the States.

"Instead of improving the exchange situation, it kills it. Instead of settling for ten per cent, they are out to make profits of fifty per cent. Or more. They must be sensible about this or there are liable to be no more tours."

KINSEY HOPES

Unless anything completely unforeseen happens, Kruger is hoping that the Tony Kinsey Quintet will go to the States very soon. In return for an all-star American combo, to include Zoots Sims and Al Cohn (tenors), Max Roach (drums), Oscar Pettiford (bass) and Randy Weston (piano), which would play concerts and work "prom"-concert style at London's "Flamingo". He added: "I'd be very pleased if Kinsey could play the college circuit on which Gerry Mulligan, Dave Brubeck, Chet Baker and Bud Shank have done so well".

Kruger completed some deals whereby discs by British jazzmen would be issued in the States. And, most important of all, exploited.

One man who was extremely co-operative: British-born Doug Moody, artistes chief of HERALD Records, New York. Hitherto specialising in rock 'n' roll pops, HERALD go all out on LPs as from January. Among their initial issues: albums by "The Jazz Couriers" and an all-star group with Ronnie Scott, Harry Klein, Tubby Hayes, Terry Shannon, Lennie Bush and Tony Crombie. They're part



'BRITISH JAZZMEN, FORGET THAT INFERIORITY COMPLEX!'

NOT IN VAIN

Now to revert to that opening gambit. About our boys being up to blowing with all but America's real jazz giants. Kruger is first and foremost, a business man. He's made some highly outspoken statements. To my way of thinking it'd be extremely bad business on his part to make such statements, if he didn't believe sincerely what he has said.

And as similar statements have been made over the past six months by Tony Crombie and Tommy Whittle, could be there's some truth in what this column's been saying all along.

And that I haven't been waving the Union Jack simply out of sheer bravado.

I'd love the opportunity to go there and hear for myself.

RECORD OF THE YEAR . . . and THE DECADE!

Miles Davis with a 19-piece orchestra playing the arrangements of great writer, Gil Evans. Could be the most important contribution to jazz arranging since Miles' Capitol band of 1949 (where Evans was one of the leading lights). Heard a copy last week. It's on American COLUMBIA. That's PHILIPS here. Johnny Franz, please note. Man behind the project: George Avakian, of course.

MEMO TO FLEET STREET: I'm so sick

of seeing in the national press, the words "hep," "hep-cat," etc. If you must use such a word, for Pete's sake move with the times. The correct word is "HIP."

"Hep" went out with the '30s. But, maybe, it's appropriate when describing debs and their delights!

JOHNNY D'S BEST EVER

FOUR more shopping days till Christmas. So, if you're buying jazz discs, here are comments on some recent releases. . .

• FIVE STEPS TO DANK-WORTH

Johnny Dankworth (12 in. PARLOPHONE PMC 1043): Now this is really something! Unquestionably one of the best records ever produced by British musicians. However much I've admired Dankworth's music and band in the past, I've never heard it sound so good—or so exciting—as on this record.

The full band is heard on six of the ten tracks. Titles: "Stompin' at the Savoy," "Just a Sittin' and a Rockin'," "Limehouse Blues," "Somebody Loves Me" and two JD originals, "Export Blues" and "Hullabaloo."

Dave Lindup scored "Somebody" and "Sittin'"; Dankworth, the other four. All the writing has depth, imagination, a goodly modicum of originality (a rare event these days), recognition of where jazz has its roots and, in every case, a tremendous sense of climax.

The scores are interpreted and executed with verve, heat and enthusiastic respect. There are plenty of solo spots, with Dankworth and trumpeter Dickie Hawdon making the most of their opportunities. John's solos are somewhat restrained. But Dickie blows up a personal storm throughout the album. Some darned good full-blooded, uninhibited jazz trumpet-playing. A special word of praise, too, for Derrick Abbott's superb leading of the brass section. A fine player.

The weakest section in the band is undoubtedly the rhythm section. Though it is only fair to state that, on the whole, it is much more stimulating on this record than I have heard it in the flesh. Its somewhat stodgy lack of swing is underlined on the two tracks by trombonist Laurie Monk's Quartet. A pianoless, Mulligan-inspired group which left me unmoved.

The other small group is the Quintet led by trumpeter Hawdon using Dankworth and the full rhythm section. They play two attractive, swinging Hawdon originals: "One For Janet" (a blues for his daughter, which used to be known as "Jan-Jan") and a

theme on "Deep Purple" changes. Hawdon again blows with guts and fierce emotion. In all fairness; the rhythm section sounds very healthy on these two tracks.

I understand that Norman Granz was very impressed by this LP and by the band "in person." So will you be. It's a fine all-round effort with special credit due to Dankworth, Lindup, John's recording manager, George Martin and EMI's engineer. Except for the Quartet tracks and the rhythm section, I'd be very tempted to give this the "full five" rating.

But, nevertheless, this is an album of which Britain can be very proud. (★★★★)

• "JACKSONVILLE" — Milt Jackson (12 in. LONDON LTZ—C15091): This is the side of Milt's playing that you won't hear very much of on his MJQ sets, unfortunately!

It's a blowing session (an Ozzie Cadena date for Savoy) with Bags at his free-wheeling best and, I imagine, happiest. Uninhibited yet always sensitive, directly emotional yet never gushingly so. Happy in a fairly serious-faced way on the medium and up tempos: wistful and movingly sad on ballads (dog "Sentimental Mood"). In short: one of the greatest of all the modern musicians.

His cohorts here are equally excellent. Tenorist Lucky Thompson is a perfect partner for Bags; an intelligent, emotional soloist with a highly individual sound and style. The rhythm section? Savoy's famous "Trio": Hank Jones, Wendell Marshall and Kenny Clarke. Need I say more?

Tunes are Bird's famous blues, "Now's the Time," an Ellington ballad medley of "Sentimental" (for Milt), "Mood Indigo" (Lucky) and "Azure" (Hank); Milt's "Minor Conception" (on "Tahiti"-like changes?) and a workout on the blues in waltz-time, "Soul in 3/4." This is a thoroughly straight-

forward, unpretentious, down-to-earth session. A pity the bass was under-recorded. Maybe I have enjoyed other Milt records more.

But how can you quibble with half stars over an honest record like this! (★★★★)

• "JULIAN 'CANNONBALL' ADDERLEY AND STRINGS." (12 in. EMARCY EJM 1262): Following in the footsteps already trodden by Charlie Parker, Dizzy Gillespie and Clifford Brown, recording manager Bobby Shad has put new coloured altoist, Cannonball Adderley with strings. He's luckier than his predecessors in that the string section is larger and hence avoids that anaemic, strangled sound. The arranger-conductor concerned is Richard Hayman. Generally speaking, his scores have lush warmth and plenty of "body." They are, in fact, very easy on the ear. Cannonball sails in and out of them with ease and a broad, sweeping, Benny Carterish sound, displaying considerable technique. A fine saxophone player.

The songs are all pretty ones. Like "Polka Dots and Moonbeams," "I've Never Been in Love Before," "Street of Dreams," "You Are Too Beautiful," etc. The LP was obviously aimed at the mood music market and, as such, is thoroughly successful. My girl friend digs it like nobody's business. I do, too . . . as being ideal for late night, lying-in-bed-and-listening music. But the purist will find it schmalzy. Which, let's face it, is the idea of the album!

My rating is broad-minded (★★★★)

• "WAIL, FRANK WAIL" — Frank Foster/Elmo Hope (12 in. ESQUIRE 32-033): When this LP was first released in the States (on Prestige), the title was "Hope Meets Foster." It was Elmo's date. For British release (and, I believe, a re-listing by Prestige) Basic band tenorist, Frank Foster, gets preferred billing.

If he's new to you, Hope is a pianist influenced more than a little by Bud Powell, musically and mentally. Also on hand: Drummer Arthur Taylor, British bassist John Ore (a swinger) and (on three tracks), trumpeter Freeman Lee, 29. There are six titles on this blowing session. Three are blues of different shades ("Wail, Frank, Wail," "Zarou," "Yaho"); two, melodic, bopish, Foster originals; and "Georgia on My Mind."

Foster is the show-stealer. A hard, swinging sound, direct emotion, lots of soul. Elmo, too, is a soul brother. But has sounded better than here. Lee shows traces of Kenny Dorham and Clifford Brown. He blows with warmth in a brassy way, but is far from exceptional. Ore turns on from the second track onwards, while "AT" boots the group along (though his tempos are far from steady).

Best track by far is "Yaho," the most rooted of the 12-bars. Great Foster here. "Wail" doesn't in comparison. "Georgia" is enjoyable.

An adequate album. But not outstanding. Excellent Ira Gitter notes (?) which state many home truths.

Good recorded sound (by Van Gelder) (★★★★)

PAUL ANKA'S MILLION: E.M.I. GOLD DISC AWARD AT EDMONTON THIS SUNDAY

SIXTEEN-YEARS-OLD PAUL ANKA'S COLUMBIA disc, "Diana," has topped the million sale mark in Great Britain—a very rare achievement. To mark the event, E.M.I., makers of COLUMBIA records, will present a Gold Disc to the American youngster. The presentation will be made on the stage of the Regal, Edmonton, where Anka is appearing this Sunday (22). During the first performance (there are two shows), Mr. J. F. Lockwood, managing director of EMI, will personally award the Gold Disc to Anka whose second one this will be, for in America, where the sales of "Diana" were also over a million, he also received a Gold Disc. Another presentation to mark the occasion is also being made at the Regal at the same time—but the nature of this award is a secret.

* FLORIDA MUSIC COMPANY WISH TO THANK E.M.I. FOR GIVING

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THE 'SWEET BEAT' COMPANY

★ VOCAL VIEWS

By DICK TATHAM

Continued from page 3

sort of bloke who, when he takes a gamble, goes through with it without doing his nut.

When, in the spring of this year, he started promoting shows, he came a cropper once or twice. He just "wrote it down to experience." Nowadays, most of his ventures are making money; but his demeanour is much the same as when he was losing it.

Here's a case typical of the rain and shine character of the entertainment world. . . Last March, Lincoln put on a show headed by Terry Dene at the Civic Hall, Croydon (Surrey). If there were a couple of dozen customers there, he was lucky.

He said to me at the time: "No use worrying. With a bit of luck, we'll take a theatre in Croydon six months from now, and pack the place."

Well, he did just that. A few weeks ago he put on a bill (again headed by Terry Dene) at the vast Davis Theatre, not a quarter-mile away from the Croydon Civic Centre. It has over 3,000 seats. They all went.

Planning For Development

Lincoln is likely to extend his promotions in 1958 — and he has decided views on the right policy: "Trouble is, too many bills today have only one top-rate act—drawing more money than it ought to. It's up to the 'teenage' attractions to lower their demands a bit so that we can put out package shows where EVERY act is top-rate. That way, the halls will get audiences, and the acts—though getting less per week—will at least be working 52 weeks in the year."

One of Lincoln's featured acts in 1958 will be Wee Willie Harris, who has the useful property of being controversial (Some think he's fine, others think he's terrible).

Apropos of Lincoln's gimmick of dyeing Wee Willie's hair a shrieking red, I asked: "Why didn't you go the whole way and have it dyed green?"

"Not likely!" said Paul. "Wouldn't have looked natural!"

N.B. To clear up the mystery once and for all, the *Two P's* gets its name from the simple fact that the building's landlords previously ran it. They are two brothers. Their name is Irati.

Fredye Marshall Back In America

SAID AU REVOIR late last week to Fredye Marshall, that talented coloured singer whose claims were pressed in this column long before folk in show business started giving her the bookings she deserved.

Fredye had just finished a six-week season in the annual show at Coventry, and was due to fly at the weekend back to America (her home country) for a number of top-bracket engagements.

She'll be back in the new year, but will probably make a return visit to Italy first.

Very domesticated is Fredye. She takes on her travels, when practicable, a sort of miniature kitchen: saucepans, ice buckets, gadgets galore.

So, when Fredye had her "au revoir" party, there were the usual drinks plus chicken, New Orleans style, cooked by her for the thirty-odd guests.

Finale: Miss Marshall, stand-

ing up, with her apron still on, and singing "Mr. Wonderful" and "Mary's Boy Child."

I Like These

Two New EP's

MAY I RECOMMEND two just out EP's? They are breakdowns from longplays by British singers.

First is part three of Dennis Lotis's "How About You?" Songs: "Spring Has Something Up Her Sleeve," "That Lovely Weekend," "Dusk," "How About You." Number: NIXA 24055.

Second is part two of "A Canadian In London," by Ted Hockridge. He sings: "The Way You Look Tonight," "Love Is Here To Stay," "They Can't Take That Away From Me." Number: NIXA NEP 24054.

Both very nicely done; would, I'm sure, make neat little presents.

N.B.: Know who wrote "Lovely Weekend"? Answer: Mr. and Mrs. Ted Heath.

Not The First

'My Fair Lady'

HO-HUM DEPT. In 1925, George and Ira Gershwin wrote a musical. Its name: "My Fair Lady." Straight up!

This was news to Chappell's, who will be publishing the music of the current Broadway hit musical, "My Fair Lady." But they say, "There's nothing against using the same title as another show, unless—of course—you copy that of one that's very well known."

Which calls to mind the time just after the war, when "Annie Get Your Gun" was packing 'em in in the West End.

Some enterprising firm put out a touring revue named "Fanny Get Your Fun." They got taken to court—but won the case!

Colin Hicks And

Those 'Tomatoes'

"A LOT OF DARNED NON-SENSE" — that's how manager Johnny Kennedy described recent press stories that, at Finsbury Park Empire, North London, last week, Colin Hicks (Tommy's brother) was pelted with tomatoes.

Kennedy: "How on earth could it possibly happen? People perhaps bring apples or bananas into a show, but not normally tomatoes. If he had been pelted, either some character would have had to smuggle them in with him (which means he would be judging Colin's act before he'd heard it) or else he'd have had to go out and buy some—and by the time he'd found any in Finsbury Park at that time of night, the act would have been over."

"Was anything thrown?"

"I believe some Teddy Boy threw one—repeat one—bit of fruit in the general direction of the stage. It landed short."

(For the report of Colin Hicks' act this week at Chiswick Empire, please see page 20).

GOSPEL SINGER



DON CARROLL makes his debut as a recording gospel singer on the CAPITOL label. His disc is reviewed on page 14 (col. 3).

French Record Chief Visits London



RECENT DISC CHIEF VISITOR to London was Mr. LEON KABA. He is President of VOGUE Productions Internationales Phonographiques of Paris. He came here to visit the heads of Vogue Records in this country; he has special leasing arrangements with them. Mr. Kaba's company has the Pye catalogue distribution rights in France, Belgium and Switzerland, owns a music publishing company called 'Carousel'. Mr. Kaba is here seen taking a stroll in the West End during his brief, but, as he told us, 'very important visit' here, adding that 'the record industry is destined for even greater success in the coming years . . . new artistes, new ideas and new interest is being created all the time'.—R.M. Picture.

'PAL JOEY'

London Premiere Jan. 9

AS THEIR FIRST New Year presentation to British audiences in 1958, Columbia Pictures will premiere their spectacular film "Pal Joey," starring Rita Hayworth, Frank Sinatra and Kim Novak, on January 9, at the Leicester Square Theatre, London.

A bewitching musical, based on the successful Broadway and London Rodgers and Hart stage hit, "Pal Joey" has been acclaimed in New York as the best musical entertainment of the year. Currently it is No. 1 box-office hit throughout America.

"Pal Joey" stars Frank Sinatra, in another brilliant characterisation—this time the tailor-made title role of a heel who didn't have a dime, but a philosophy. Rita Hayworth and Kim Novak are the two women in his life, one a gay ex-stripper ("Vanessa the Undresser"), the other a small town girl who was essentially good. "Pal Joey" is song-studded with Rodgers and Hart numbers such as "The Lady Is a Tramp," "Bewitched, Bothered and Bewildered" and "My Funny Valentine." Kim Novak sings and dances for the first time on the screen, while—taking a break from straight drama—Frank Sinatra sings his way through.

HARRY'S 'DAVY':

GENERAL RELEASE, FEB. 3

● HARRY SECOMBE'S Michael Balcon - produced film, "Davy", which also reveals a brilliant Adele Leigh, is set for general release from February 3. Plans regarding a Big Premiere may fall through because Harry is playing in pantomime for the next three months. "Davy", I'm told by several of my colleagues of the RECORD MIRROR who've seen it at private showings, is a triumph for the lovable Secombe and for everybody concerned, including Ron Randell and Alexander Knox.

I.G.

SUPER C.P. MUSICAL

● NEW COLE PORTER musical, "Wonderland", now being cast by MGM in the Film City. Company hope to make it the biggest-ever song and dance affair to go on screen in 1958.

JAMES ASMAN

Continued from page 6

rather pretentious work. The "history" is barely recognisable in its sophisticated form—and hardly likely to be accepted by most European enthusiasts.

Although the undoubted genius of the Duke is apparent throughout this album no theme or melody seems likely to outlast the brief moment of glory granted to "A Drum Is a Woman". This is, in other words, not Ellington at his best. The old, incredible magic of his writing and conducting is missing, and the self-conscious parade of recitatives and "significant" songs becomes a trifle embarrassing.

Yet, of course, it is the Duke, and Ellington always manages to gain that special quality which is his alone. Therefore it becomes a great artist's less worthy effort, and, with so much fine material available by him, it must receive a minor place in the niche preserved for Edward Kennedy Ellington and his creations.

● THE BISHOP SISTERS (Gwen and Jen), close harmony singers, are to play in pantomime at the Hippodrome, Stockton-on-Tees.

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Christmas Greetings From Broadway

NOTHING SOUNDS quite as stirring these days on New York's 36 radio stations as the "River Kwai's" pulsating "Colonel Bogey March". The Mitch Miller and Edmundo Ros recordings set most of the Big City's feet tapping round the clock. Practically impossible to hear that tune and not whistle a couple of bars! . . .

THIS IS THE TOWN where, in many ways, it's superfluous to buy LPs. The radios feature entire albums through the day and night. For instance, a few hours consecutive listening might embrace the Bing Crosby-Buddy Cole "New Tricks" package followed by "My Fair Lady" with a new Kostelanetz LP next. Then, Ella Fitzgerald and Louis Armstrong changing pace with their latest with the Hugo Winterhalter "Music By Starlight" LP to calm things down again. And so it goes . . . on and on and on and on.

BROADWAY SCENE HAPPIED up considerably by the arrival of unanimously acclaimed "The Dark at the Top of the Stairs" close on the heels of the sensational "Look Homeward, Angel". The moving and beautifully acted "Dark" (title implies there's nothing to fear in the dark at the top if you've got someone climbing the stair with you) is hailed as William ("Picnic") Inge's best play and returns Teresa Wright to the boards in a touching performance. Director Elia Kazan rates his customary kudos . . .

MICHEL RAY, the British youngster who was born in Gerrard's Cross and makes an exciting debut in one of the year's finest films, "The Brave One" (don't miss this one), makes his Broadway bow in the title rôle of the comedy "This is Goggle". Play is based upon a group of published short stories and concerns a man returning from the navy to adjust to family life. Kim Hunter, who is supposed to star in the West End production of "Cat on a Hot Tin Roof", also stars in "Goggle". Young Ray is of French and German parentage, has been studying at Kensington's Lycée Français . . .

COLUMBIA RECORDS low-price pop label, Harmony, is making it easy for fans with tons of old Danny Kaye singles to lose them and invest in an LP packaging the comedian's familiar items like "Dinah", "Anatole", "Tchaikovsky", "Minnie the Moocher" etc. Album is tagged "Pure Delight", probably suggested by the included great old "Lady in the Dark" tune, "The Princess of Pure Delight" . . .

NEW ANNA MAGNANI film, "Wild Is the Wind", gets the Peterson personal recom-

Wally



Peterson's

BROADWAY MIRROR

EXCLUSIVE MUSIC AND SHOW BUSINESS BULLETINS FROM OUR OWN CORRESPONDENT IN NEW YORK: ADDRESS: WALLY PETERSON, APT. 22, 221, EAST 85th STREET, NEW YORK CITY, 28, NEW YORK, U.S.A.

mendation. Magnani is her magnetic and magnificent self with strong support from Anthony Quinn and Anthony Franciosa (everybody's named Anthony this year!). In this tale of modern life on a Western sheep ranch (adapted from a tale of life on an Italian horse-raising farm) Magnani sings a Neapolitan item called "Scapitcciatiello" that might have some novelty interest. Title tune is heard via the Johnny Mathis soundtracking . . .

TOWN intrigued by the announced plan to take the ill-fated "Rumple" to London after its brief 5-weeks New York exposure. West Enders would certainly love Eddie Foy, without whom the comic-strip-idea piece would be less than nothing, but the whole thing still seems like a questionable venture. Producers' other plan, to unveil the decade-old Phil Silvers success, "Top Banana", in London has a dubious sound, too. A Phil Silvers show without the Bilko Kid???

GOT a fifteen-year-old female Bernhardt around your house? 20-Century still searching high and low for their Anne Frank to start filming "The Diary of . . ."

TRENDEX, up to now satisfied with being synonymous with the ulcer-raising TV ratings system, steps into the recording field to churn out scientific surveys of the most popular discs . . .

WHATEVER HAPPENED TO "CONFIDENTIAL"? PLENTY OF SPARE COPIES NOW THAT THE POLICY HAS SWITCHED TO SOMEWHAT LESS RACY RACKET AND DRUG EXPOSES . . .

BROTHER DICK may be better known elsewhere around the globe but BOB Haymes is number one boy in more than a few Manhattan homes. Comes in via one of the local radio stations for a couple of hours every morning . . . with records and chatter . . .

TOWN'S finest free shows are in the Herald Square vicinity, 33rd and Broadway-ish. New York's two best known department stores are down thataway. Gimbel's main window carries a five-piece Bavarian Band in full native regalia. Every quarter-hour during the day long concert

Father Christmas pops out of a chimney to make a little speech. Macy's devotes seven windows to a musical adaptation of a book called "The Year without Santa Claus", tale of a Yuletide when Santa took a holiday and the kids took over his round. Accompaniment is recorded by the Boston Pops Symphony. Then, too, of course, there's the Rockefeller Centre counterpart of Trafalgar Square's giant illuminated tree . . .

LOCAL TIN PAN ALLEY gentry not too full of good cheer about those Christmas presents for DJ's this year, what with the season failing to turn up even one real healthy looking Yuletide ballad. Some of those disc spinners get things like Cadillacs, too . . .!

SUCH PRAISE FOR THE ALAN JAY LERNER - FREDERICK LOEWE SCORE FOR MGM'S "GIGI": THE "MY FAIR LADY" BOYS ARE, APPARENTLY, ON THE TOP TEN TRAIL AGAIN WITH SUCH TUNES AS "I REMEMBER IT WELL", "THE NIGHT THEY INVENTED CHAMPAGNE" AND THE TITLE SONG . . .

TIMES SQUARE grapevine has Sinatra producing a picture with Peter Lawford called "Ocean's Eleven" (about two ex-GIs who use their training to hold up the whole of Las Vegas) with Dean Martin and Sammy Davis Jr. starring and also planning a Broadway musical treatment of "Robinson Crusoe" with a thin Robinson and a Friday by the name of Davis Jr. . . .

COMIC ALAN KING HIGHLIGHTS A LARGE CHUNK OF THE "RECORD MIRROR" REVIEW OF HIS JUDY GARLAND SHOW ACT IN A TWO-PAGE VARIETY SPREAD OF HIS LONDON RECEPTION . . .

JUST OUT AND JUST RIGHT: ELLA FITZGERALD'S NEW VERVE PACKAGE, "LIKE SOMEONE IN LOVE"; DORIS DAY'S "DAY BY NIGHT"; RCA'S "SAYONARA" ALBUM . . .

20TH-CENTURY trying to get Spencer Tracy to join Marilyn Monroe in the remake of "Blue Angel" . . . Charles Laughton's "Witness for the Prosecution" performance reportedly his best since "Mutiny on the Bounty" . . .

YOUNG Geoffrey Horne, a small but excellent part of "River Kwai", a hot favourite to land the Ben Hur rôle in the planned super-remake . . .

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'This Panto Will Make Or Break Me'

But David
Whitfield
Needn't Worry

"I FEEL THAT IT'S GOING TO MAKE OR BREAK ME," said singing star David Whitfield in a serious mood as we sat discussing his forthcoming pantomime stint at the London Palladium.

Personally, I believe that this engagement will win converts to the Whitfield cult by the coach-load.

It is quite understandable, though, why this forthright, likeable guy should view it all with some apprehension.

"Let's face it," Dave soliloquised, "playing the Palladium as a two-weeks variety date is an entirely different kettle of fish from a longish run in a production—especially a Palladium production—which borders on a giant musical."

In "Robinson Crusoe" David will have up in front with him such names as Arthur Askey and Tommy Cooper. Holding the production reins will be Robert Nesbitt—who certainly knows a thing or two about this sort of thing. But I do know for sure that Nesbitt likes David's smooth style and also that he made a long journey north last year especially to see him work. And Nesbitt was impressed—very impressed.

My considered opinion is that Davy boy hasn't a thing to worry about and that around

AH!
I Can
Tell You
That—

Christmas when he steps out on to that Palladium stage he'll be on the road to bigger and better things than he's ever before achieved. I maintain it's great to hear a real voice nowadays, particularly if it doesn't have a guitar plucking along with it . . .

AGENT WITH
A SMILE

SAW A REMARKABLE SIGHT
THIS WEEK.

An agent wearing a water-melon smile and loudly proclaiming that all in the garden was rosy! This rare specimen of the tenpercent kingdom was mercurial Billy Marsh who was rejoicing at a veritable hat-trick.

In the first place, client Peter Cavanagh went along to the Victoria Palace that Monday evening to cover himself with glory and net around £64,000 worth of free publicity the following day as a result of his Duke of Edinburgh take-off at the Water Rats show. I must say I don't recall ever having seen so much ink spilled and so much space for pictures for a variety artiste! Nice work, Peter.

An even bigger smile of contentment covered Billy's countenance

on Wednesday when the Annual and Frankie Vaughan. When you Cinema Box Office survey conducted by the KINEMATOGRAPH WEEKLY was announced . . . occupying positions Number Five and Eight respectively were yet two more our friend was looking so delighted with the world. A.H.

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FRANKIE VAUGHAN HELPS TO SET UP NEW 'TAKINGS' RECORD AT HOSPITAL'S CHRISTMAS SALE OF WORK

● **FRANKIE VAUGHAN**, who seems to spend every minute he has away from his stage, screen, television, radio and recording commitments helping charity, sacrificing even his own home life for the causes which call upon him, added yet another good deed to the long, long list he has chalked up in his colourful career.

As you may have read, my wife recently underwent an operation at St. Andrew's Hospital, Dollis Hill Lane, London, N.W. The hourly bulletins I received from the hospital were indeed encouraging and when she was well enough to receive visitors, Mrs. Green told me of the wonderful work the sisters and nurses of the hospital were doing for every patient in that hospital. She was so enamoured with their sympathy, care, attention and untiring efforts for the sick and ailing that, St. Andrew's Hospital not being State-aided and having to rely upon the generosity of others to keep going, she made me promise that anything that could be done for it should be done.

A SPONTANEOUS 'I'LL BE THERE'

AN OPPORTUNITY SOON ARRIVED. The other Saturday the hospital held its Christmas Sale of Work. The matron, sisters and nurses knitted and sewed for months before turning out all kinds of useful things for the home; they also asked for gifts to add to their own contributions. I heard that each year a sum of around £300 is raised as a result of the Sale. It would be nice, I thought, if something could be arranged to make this year's total considerably higher.

Something was arranged.

I asked Frankie Vaughan if he could possibly make a personal appearance at the hospital—to draw the crowds and the cash.

I knew that Frankie was heavily engaged on all kinds of commitments; he had just come back from Gibraltar where he had been working on his new film; he had been asked to appear on a '6.5 Special' TV show that very day and there was a hectic week-end of rehearsing to get through.

But Frankie (who, incidentally, performed at two more charity shows the same week-end) said, with a spontaneity that elevated my esteem of him to the heavens, that he'd love to come along especially when I stressed the great work performed by the staff of St. Andrew's Hospital.

His visit attracted the biggest-ever attendance of prospective clients of the hospital's annual Sale of Work. He autographed scores of his pictures at sixpence a time; he was 'mobbed' from stand to stand but said he wouldn't stay unless people bought something. Quickly the stalls were getting rid of their goods... sales mounted, record takings were registered. At the end of his visit, the Matron proudly announced that over £450 had been raised... an all-time high.

But Frankie didn't conclude his 'engagement' at the Sale. He visited every ward in the hospital, talked with scores of patients including those in the Children's Ward. He was also warmly thanked by Mrs. Green who was visited by him in St. Joseph's Ward where she lay and where the patients loudly cheered him as he made his way to chat and joke with them.

GOOD LUCK TO THEM ALL

Frankie stayed for over three hours, endeared himself to not only the patients but (naturally!) to the nurses, the sisters and the matron; he was profusely thanked by all of them for the time and trouble he had devoted to the cause; typically, Frankie replied: "It's the little things like this that count most in life; I am deeply thrilled to know that I have been of some help."

I know only too well that Frankie Vaughan is but one of many Show Business stars who do so much for charity and who do so much to give cheer to the sick; in all my years as a journalist it has always been one of my chief pleasures to make known their good deeds. This Christmas there will be hundreds of stars going the rounds of hospitals to entertain the ailing, young and old, and to all of them I say: "You're doing a wonderful job of work and may you enjoy continued good luck for your efforts."

BOOK NOW FOR NEXT YEAR!

● **DISAPPOINTED THAT** her Greetings Announcement did not appear, because of oversight on her part, in the 1957 RECORD MIRROR Xmas and New Year Edition, jazz leader and tenor saxophonist **BETTY SMITH** called in to our office, placed her order and left a sum of money on account for next year's R.M. Christmas Edition! *Other artistes please note!*

● **THAT** popular film *The Bolshoi Ballet*, featuring *Ulanova*, will be launched in a new way at the Davis Theatre, Croydon, on Monday, December 30—with piano recitals by *Eileen Joyce*. A section of the film was shot at the Davis Theatre when the Russian company played there after their London appearance. The rest was filmed at the Royal Opera House.



FRANKIE BLOWS the toy trumpet he purchased at the St. Andrew's Hospital Xmas Sale of Work... the nurses didn't care a darn if he was out of tune; Frankie could do no wrong! See adjoining story.—R.M. Picture.

The A GOING PAGE MEETIN PEOPLE



STARS AT SOHO KIDS PARTY

THE Annual Children's Christmas Party, arranged by the Soho Association, will again be held at the Cafe Royal, London, W., on January 1.

Over 250 children from the five Soho schools have been invited to a lively programme which will include a cartoon film show, games, a high tea, an all-star cabaret and, of course, Santa Claus with a present for every young guest.

Among the many Show Business personalities who have promised to come along to entertain or sign autographs are **Kenneth Horne**, **The King Brothers**, **Gillian** and **Jackie Moran**, **Kenneth MacLeod**, **Little Noddy** and **Silky**, **Desmond Morris**, **Peter Finch** and **Rene Ray**, **Vera Lynn**, **Winifred Atwell**, **Mike Hawthorne** and **Enid Blyton**.

HAPPY GUESTS AT THE V.A.L.G.O. BALL

This year's Variety Artistes Ladies Guild and Orphanage Dinner and Ball at the Dorchester Hotel, London, W., was a rip-roaring success, probably the best of the series. Celebrities by the score were among the guests and our Douglas John secured many excellent shots, some of which are reproduced here. Pictures here are of (TOP) back row, l. to r.: **RAYMOND LONG** (Frankie Vaughan's new pianist); agent **KEITH DEVON**; publicist **AL HUNT**. (Sitting, l. to r.): Mrs. **RAYMOND LONG**; agent **BILLY MARSH**, **FREDA WISDOM** (wife of Norman) and your editor, **ISIDORE GREEN**.

Bottom picture (left to right): **GEORGE ELRICK**; **BERNARD DELFONT**; **AVRIL ANGERS**; **DICKIE HENDERSON**; **LOTTIE ALBERT** (tireless hon. organiser of all the VALGO functions); **SHEILA VAN DAMM** and Mrs. **GEORGE ELRICK**.—RM Pictures.



REALLY ENJOYING IT!

Naturally, the RECORD MIRROR Xmas & New Year Edition is the most widely read musical and show business publication this holiday season. Here are two intensely interested readers—**BOB MONKHOUSE** (left) and **JOHNNIE RISCOE**; they had their copies at the Variety Club Xmas Luncheon.

—R.M. Picture.

BILLY VAUGHN Sail along silvery moon

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THE DECCA RECORD COMP

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PICTURE PARADE...

Yes, it's the RECORD MIRROR Picture Parade Week... it's telling the Green Man stories via our cameraman Douglas John. Top picture right (left to right): BERNARD DELFONT, the celebrated impresario who, with his beautiful wife, musical-comedy actress CAROL LYNNE (right of picture) were Host and Hostess at the Variety Artists Ladies Guild Annual Dinner and Ball at the Dorchester Hotel; BILL OFFNER, of those landmarks of entertainment in London, the Society and Pigalle restaurants and the Stork Club, and Miss MAGGY SARRAGNE, the beautiful and vivacious French musical-comedy singing star, currently appearing in the "Folies" show at the Prince of Wales Theatre, London, W.

CENTRE PICTURE: His Royal Highness the Duke of Edinburgh meets some of the leading "Rats" at the midnight matinee at the Victoria Palace, London, where the Grand Order of Water Rats, in conjunction with the Variety Club of Great Britain, presented a star-studded show in aid of the London Federation of Boys Clubs—a function which produced £4,000 for the cause. (See Georgie Wood's "On Reflection", page 12. The Duke is seen shaking hands with our columnist Georgie Wood, a member of the G.O.W.R. In the centre of the pair is CYRIL DOWLER, who was King Rat for 1957; on the extreme left is the King Rat for 1958, CLARKSON ROSE. Next to Georgie Wood are TOM MOSS; GEORGE DOONAN and BEN WARRISS.

BOTTOM PICTURE: One of the highlights of both the Water Rats' shows at the Victoria Palace and the VALGO Dinner and Ball was the "double singing act" of GRACIE FIELDS and her brother TOMMY, here captured during their delightful duet.

—RM Pictures.



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ALL SEATS BOOKABLE

WHAT A WEEK-END it was for those of us who, like Jack Train, Jimmy Wheeler and me were determined to take in the Savage Club Centenary dinner at the Savoy—and the Water Rats Midnight Matinee at the Victoria Palace.

The wonderful speeches of Lord Goddard, Sir Norman Birkett, Benno Moisewitsch and the brilliant rhyming of Sir Alan Herbert were worthy of a Centenary celebration.

I also enjoyed Mr. Paul McGrath of the New York Players Club.

I was part of the entertainment, but I was not in form and realising I was flopping I was mercifully short.

Dennis Castle was much better than he "went". His really clever letters from viewers could have been the hit of the night in a better spot. He deserves much greater fame. I like him even though his introduction of me made me feel like an object presented by Sir Mortimer Wheeler in 'Animal, Vegetable and Mineral'!

Sir Louis Sterling had such distinguished guests as Sir Ian Hamilton, Companion Water Rat Lord Sholto Douglas and Lord Evans, the eminent doctor who is doing so much to restore Past Test Rat Ronnie N'Gai back to health.

It was the greatest night of its kind that any club has ever known, and made us all feel in the midst of all the titles that the best title of all is "Brother Savage".

THE 'RATS' INSTALLATION

THE installation of officers for the G.O.W.R. Year of 1958 was held at the Eccentric Club in the early evening prior to the Savage Club function. It drew a large attendance. Tributes were paid to Cyril Dowler for his work in 1957. The new King Rat Clarkson Rose read a witty rhymed rignarole dealing with the qualities of Past King Rats.

Johnnie Riscoe as Prince Rat again expressed his surprise that he had been elected as the No. 2 man of the year.

Once again Herschel Henlere is Musical Rat. His pianistic comments are positively brilliant. During a dialect duologue between Serge Ganjou and Harold Berens we heard Herschel playing "Rule Britannia!"

THE MIDNIGHT MATINEE

ANDY NEATROUR deserves the thanks of the G.O.W.R. for his untiring work in making the Mid-night Revel at the Victoria Palace in the presence of H.R.H. Prince Philip possible. Nor should the Rats overlook Rat Dickie Afton's large part in the planning of the show. Big stunt of Peter Cavanagh's terrific Geophysical Year TV take-off was Dickie's idea. Of course he produced it and acted in it.

On leaving the theatre at nearly

EMPIRE LEICESTER SQUARE

M.G.M. presents
Alec Guinness
in "BARNACLE BILL" (U)

On Reflection

GEORGIE WOOD'S COLUMN



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

three o'clock in the morning His Highness told Andy that he had not enjoyed such an informal evening so much for a long time. The Duke really did seem to enjoy himself. He appeared to laugh most at Dickie Henderson and Jimmy Wheeler. During the interval he asked agent Johnnie Riscoe how many acts he booked and was obviously amazed that Johnnie has one hundred "exclusive" artistes. Then His Highness wanted to know what an agent's "cut" is — and if ten per cent is the legal maximum!

What a reception "Our Gracie" got!

She was on very late in a very long programme. I was sitting next to Harry Green, both of us entranced by her magic—and Harry knowing more about magic than most men. The duet with her brother Tommy was a gem of sincere showmanship. Perhaps the man who earns the biggest slice of G.O.W.R. thanks is Companion Rat Jack Hylton. Only those of us who worked as backroom boys in the preparation of this historic show know all our beloved Jack put into it.

Chief Barker Mike Frankovich and the Variety Club Companion Water Rats Billy Butlin, M.B.E., and Rosser (Lex Garages) Chinn were thanked from the stage for the great part they played in making this a financial success. Without them it could not have been such a night. All the takings go to the London Federation of Boys Clubs. Soon a cheque for £4,000 will be handed to Prince Philip as a result of this excellent work.

No show could ever hope for a

13 SONGS IN NEW CAGNEY FILM

THIRTEEN SONGS by Maxwell Anderson and Allie Wrubel have been given final approval by producer Aaron Rosenberg for use in Universal-International's colour musical "Never Steal Anything Small."

The numbers, which will be sung by stars James Cagney, Shirley Jones, Roger Smith and Cara Williams, include "Never Steal Anything Small," "I Haven't Got A Thing To Wear," "Helping Our Friends," "Innocent Appearance," "I Look Across The Table," "What Does A Woman Do?," "Starting Out To Live Along Again," "Now is The Only Time Ever," "It Takes Love To Build A Home," "I'm Sorry . . . I Want A Ferrari," "Come To Order Men," "I'm Looking For An Honest Face" and "Invitation To Rally."

In addition to composing music for the songs, Allie Wrubel is writing the entire musical score for the picture.

better send-off than the opening of "These Foolish Kings". The Duke roared with laughter at Bud Flanagan, Jimmy Nervo, Teddy Knox, Charlie Naughton, Jimmy Gold and Eddie Gray in The Christening Scene, the greatest piece of slapstick vulgarity ever to delight anybody who loves true music hall. This scene is a classic of its kind.

When the show was all over His Royal Highness came back-stage and didn't only show an interest in the "names" but found time to talk with everybody around. He had talks with the head "Topper" and the head "Tiller" girls. He even knew that Tommy Fields and Jimmy Wheeler will be in pantomime together at Golders Green. He knew that Harry Green had just returned from America.

And now I'm off to Portugal.

In fact I'll have been at the Palace Hotel, Estroil, for almost a week when you read this. I'll be back in the New Year.

POST SCRIPTS

Stan Laurel sent me a cutting from the LOS ANGELES TIMES. It shows Sabrina "taken with a friend — Norman Wisdom"! Such is fame! Eddie Calvert reads me every week. Nice of him to tell me.

So many only "have had their attention brought to the paper" because of the writer having produced a cap that fits!

Walter Winchell doesn't often give plugs to British singers in his column. He likes Vera Lynn very much (he can share that with me). In his NEW YORK MIRROR column he says:—"Vera Lynn's platter of 'Tonight' (from the 'West Side Story' score) is a dreamy dandy."

FUNNIEST THING IN CURRENT ENTERTAINMENT IS THE CINEMA SEQUENCE IN THE NEW NORMAN WISDOM HIT, "JUST MY LUCK."

FRANKIE AGAIN 'IN TROUBLE' BEFORE FILM'S HAPPY ENDING

SEEMS LIKE FRANKIE VAUGHAN is destined for "trouble" in his film career. While making "These Dangerous Years" he spent a sizeable slice of his time on the stages of Elstree Studios "on the run" from the Liverpool police.

And today, as you read this bulletin, Frankie is once again up against the law, this time for Anna Neagle's second solo production "Wonderful Things."

Frankie is, in fact, in a courtroom on Elstree's Stage Five, being tried on a charge of robbery with violence by the magistrate, played by Wilfrid Hyde White.

As a young Gibraltar fisherman who comes to London to make his fortune, Frankie finds the path to wealth a rough, tough and slippery one. On this particular occasion he has been mixing it a little too dangerously with a giant of a gypsy. In this, his second film, Frankie's co-stars are Jeremy Spenser and Jackie Lane and it introduces Jean Dawnay.

PALACE

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"CINERAMA HOLIDAY" ends its run at the London Casino on February 8. It will have run for two years and have been seen by two million people.
"Seven Wonders of the World" (the third Cinerama presentation) starts at the Casino on February 12.

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DON FOX MARRIES IN THE NEW YEAR

DYNAMIC POP SINGER DON FOX — his DECCA recordings of "Be My Girl" and "Party" achieved encouraging sales — is to marry Miss Evelyn Gold on Thursday, January 9. Ceremony — 3 p.m. — at the Western Synagogue, Edgware Road, London, W; reception at Selby's Restaurant, Hanover Street.
Don Fox established a fine reputation on the halls last year; his talents were persistently boosted by this paper. He has first-rate prospects in 1958; television engagements are now being negotiated.

TERRY SCANLON, Australian comic has started a new season at the Windmill Theatre, W. It is his third there within eight months.

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BRUCE BRACE'S

People



Places

FOR THE first time ever in a Mayfair night club I am presenting at Winston's a midnight pantomime, "Aladdin and his Wonderful Lamp."

I was most flattered when I saw delicious songstress Lita Roza occupying a ring-side table on the first night. She told me she'd come along in the hope of picking up a few tips, for she opens in panto herself on Boxing Day at Gloucester.

Then the Spanish Embassy phoned my receptionist a few nights later to reserve a table for the Ambassador, His Excellency Primo De Rivera. We were delighted that such an exalted person wanted to see "Aladdin," so the table was duly booked. Dead on time the receptionist notified the head-waiter that His Excellency had arrived, and a moment later an impressive figure was bowed ceremoniously through the doors and shown with great aplomb to the best table in the club.

You can imagine my surprise when I went along to greet him personally and discovered that he wasn't an ambassador at all—but Gregory Ratoff, complete with Imperial beard, stiff collar and monocle! He was accompanied by famous film director Daryl Zanuck. Gregory, I must admit, seemed

Mine Host Of Winston's Club In Clifford Street, In The Heart Of London's West End, Meets The Stars Of Stage, Screen, Radio, TV And Records, Tells You All The Inside Story About Them

to accept being addressed as "Your Excellency" as if it were the most natural thing in the world. All ended well, however, as the real His Excellency, Primo De Rivera, arrived ten minutes later. And what a charming gentleman he is . . . Although panto is a strictly traditional English entertainment that only true-blue Britishers usually appreciate, the Ambassador enjoyed all the fun of "Aladdin."

Incidentally, that brilliant female impersonator Danny La Rue, who features in all my shows here, is doing a double panto this year. He appears every night at the Finsbury Park Empire as one of the Ugly Sisters in "Cinderella" and then nips smartly back to Winston's to play Widow Twankey in "Aladdin."

Most Moving Of All Speeches

I'VE never seen a hard-boiled sophisticated audience so genuinely moved by a few simple words as I did the other day at the Variety Club of Great Britain's Christmas luncheon at the Savoy. As you'll all no doubt have read in the national Press, the guest of honour on this occasion was the matron of the Lewisham Hospital, Miss Marjorie Ball. She gave a quiet, unrehearsed speech to this gathering, the hard core of which consisted of the most blasé people in show business, thanking them for the gold compact and the cheque for her children's ward that were the Variety Club's way of showing their appreciation of the magnificent work her hospital had done after that tragic railway accident. And this audience leapt to its feet to applaud her with the most heart-warming spontaneity for the most sincerely delivered speech of thanks I have heard in all my life.

The fantastically funny speech by Bob Monkhouse was a classic and my old pal Jimmy Wheeler followed him as a speaker in the true tradition of the variety theatre. Jimmy, by the way, told me that he always spends the two weeks before Christmas not working—for money, that is. Instead he devotes the whole of

the fortnight to non-stop work for various charitable organisations all over the place. More power to his elbow!

WHEN I handed in my coat at the cloakroom of the Dorchester the other evening I noticed it was hung next to an overcoat that looked very familiar in some strange way. It was of dark grey material, with an astrakhan collar and a lining of mink, and I knew it could belong only to one person. The attendant followed my eyes and said: "Yes, Mr. Brace, what you're thinking is quite right. That coat does belong to His Royal Highness the Duke of Windsor. He's at a private party in one of the rooms upstairs." I discovered that according to the tailor's label this coat was made by a very well-known West End tailor—in 1934! What a fascinating story that overcoat could tell.

AT Rico Dajou's Casanova Club the other Sunday evening the highly eligible Aly Khan was dancing cheek to cheek—but not with the famous French mannequin he's been seen around with so much during the past twelve months.

HAD a Christmas card from my old friend Billy Daniels. I'm pleased to report that he'll be back in this country in February.

Ilene Leaving, But Returning



BEAUTIFUL coffee-coloured American vocalist **ILENE DAY** (she once worked for me at another Mayfair club when she first came here from Washington) has in the last two years carved out for herself a very successful career as a singer in London's West End. For the past few months she's been leading lady at the glittering Pigalle floor show. Now, Ilene tells me, she's leaving the Pigalle at the end of the year and is off to Spain, France and Germany on a singing tour. Then she comes back to London to appear in a West End production and to make some more recordings.

I kicked off on the subject of Pantomime, and as this is the Christmas season I might as well end up in the same strain. Had a soft drink (just shows what Christmas can do to a guy!) with likeable Tommy Steele at Al Burnett's Stork Club the other night. And Tommy told me he was really looking forward to his first panto season at Liverpool. Those Liverpoolians should be rockin' all right this Christmas.

May I take this opportunity of wishing all my readers, members of Winston's Club, and my many show business friends a Very Merry Christmas and an even better New Year . . .

Filling Up The Kids' Christmas Trees



JIMMY WHEELER was in grand form when, apart from being Guest of Honour at the Variety Club Xmas Luncheon at the Savoy Hotel, London, he acted as Father Christmas and helped considerably to stack the trees with good things . . . the said good things being gifts from the guests. Many children's hospitals will be brightened and many patients cheered up as a result of these handsome gestures from the Variety Club folk. **BRUCE BRACE**, here seen with Jimmy at one of the trees, contributed generously—he brought along several expensive walkie-talkie dolls and fur animal toys.—R.M. Picture.

JOAN BUYS KIDDIES CAR FOR 100 GNS.

At the Variety Artistes Ladies' Guild & Orphanage Annual Dinner and Ball at the Dorchester Hotel, London, one of the liveliest guests and the liveliest auction bidders was **JOAN TURNER**, the girl with a thousand voices and with a range claimed to be higher than Yma Sumac's.

Joan bid 100 guineas for a kiddies car during the sale of donated articles, a handsome sum which will help the Orphanage tremendously in their fine work. Here's Joan—with **HUGHIE GREEN** who conducted the auction—proudly taking the first ride in the car! —R.M. Picture.



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BIG BATCHES OF SEASONAL DISCS this past fortnight . . . so here's a bumper review section this week. Lots of interesting newcomers to notice, whilst there are some rival versions of the rising instrumental "Raunchy".

Newcomers include Paul Beattie and Do and Dena Farrell who have heavy sales possibilities with their very first discs. There's also a good Nixa capture in Jackie Davies.

Pat Boone joins the Christmas tune sellers by cutting "White Christmas" and an amusing rock 'n' roll version of "Jingle Bells".

The beat stuff is still holding on to the market as you'll see by the fresh influx of rock 'n' roll on spin this week. But, in completely different vein, there's also a brilliant record from the Four Freshmen.

Ready to dip into the big bag of Spinning Pops? . . . Right—let's go.

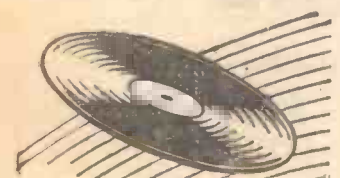
TYPICAL STARGAZERS

THE STARGAZERS

"Out Of This World"
"The Skiffing Dogs"
(DECCA F 10969)

THE STARGAZERS borrow a leaf from the Southlanders with their "ooh-wah-ooh-wah-ooh-wah" stuff that leads into the fast rocker "Out of this World." Sounds like an all-male group on this side as they hiccough their way into outer space with a rock rocket lyric. Passable stuff.

The flip deck has already been aired by the Stargazers on television and it still comes up with



quite a broad sense of comedy now that the disc has been released.

"The Skiffing Dogs" has a lyric which twists favourite skiffle numbers into a laugh pattern to fit the title. "Skiffle" for example now becomes "Sniffle" . . . main tune is based on "The Cumberland Gap" and I think the side will gather plenty of chuckles in its travels. (Any minute now Nixa's well-known singing dogs are liable to register a protest!)

THEY'LL MAKE IT HERE

SONNIE STEWART AND HIS SKIFFLE KINGS

"Let Me Lie"
"Mama Don't Allow It"
(PHILIPS PB 773)

"LET ME LIE" from an effective rising start continues with the right sort of skiffle noise and there's an unexpected drum break to liven things up still more past the half-way mark.

Stewart and his Kings haven't made much of an impact on record to date, but they stand a better chance here — particularly since "Let Me Lie" is also featured by them in the Terry Dene film "The Golden Disc." This quick-mover is one of Stewart's own compositions.

"Mama Don't Allow It" is yet another version of "Mama Don't Allow." In recent years Mama has disallowed everything from Dixie to dish-washing. Now she's against skiffle playing "in here."

Stewart's arrangement is rousing and right for his customers with a neat switch to "Frankie and Johnny" mid-way.

CHARLIE G. AGAIN

CHARLIE GRACIE
"Cool Baby"
"You Got A Heart Like A Rock"
(LONDON HLU 8521)

CHARLIE GRACIE bids for the sellers again with another London release. "Cool Baby" lies in the breathless rock 'n' roll pattern. Charlie whispers as much as sings this steady mover. A chorus and rhythm section back him up but I missed the usual Gracie guitar work.

On the flip he pitches into a heavier beat item with some guitar creeping through on this side. Gracie lifts the power and growls a mite here while the chorus aid him again.

Both sides have the professional rock touch and both stand a chance of collecting further neat royalties for the pleasant little fellow.

FUTURE TOP TENNER?

DON CARROLL
"At Your Front Door"
"The Gods Were Angry With Me"
(CAPITOL CL 14812)

GOSPEL singer Don Carroll makes his debut under the Capitol label and reveals a strong clear voice as he beats his way steadily through the ballad "The Gods Were Angry With Me". Girl group add contrasting sound to what could be a very weighty release.

"At Your Front Door" is one of Don's own compositions—and it proves that he knows the kind of pounding beat that sells nowadays.

A really powerful ballad which underlines the impression that the 20-years-old Carroll is liable to develop into a Top Tenner of the future.

We want to be with you for Christmas!

Petula Clark
"Alone" N.15112

Lonnie Donegan
"My Dixie Darling" N.15108

John Fraser
"Why Don't They Understand" N.15098

Edmund Hockridge
"All At Once You Love Her" N.15107

Gary Miller
"Year After Year" N.15106

Marion Ryan
"Ding Dong Rock-a-Billy Wedding" N.15105

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SISTERS' DEBUT TRIUMPH

SPARKLING DEBUT

PAUL BEATTIE
"Nothing So Strange"
"I'm Comin' Home"
(PARLOPHONE R 4385)

PAUL BEATTIE is another newcomer to the world of the groove. And do make a note of the name. Paul's got a deep dark pleasing sound which could lift him into the 'rave' category.

"Nothing So Strange" is a beat song which he strolls through as if he'd been doing this sort of thing for years. In my opinion a good side with plenty of possibilities.

With the echo chamber opening out, the sound on the flip "I'm Comin' Home" gets a performance from Paul which makes me even more positive that he's a rising star. In fact I'd go so far as to make this a TOP TWENTY TIP. The orchestral accompaniment is colourful with a nice pause trick mid-way.

The size of the voice is useful and the echo warping ought to have the customers packing the counters.

TTT

GOOD, SOLID SOUND

KEN MACKINTOSH

"Raunchy"
"Mojo"
(HMV POP 426)

BRITISH ORCHESTRA MAN Ken Mackintosh takes a band size shot at the "Raunchy" melody bringing in the sax pretty quickly after guitar opening.

Ken keeps the beat going effortlessly and makes the most of the repetitive tune using his musicians well in a moderate arrangement.

"Mojo" is a cling-cling instrumental which follows the same line of thought as its record mate here.

Piano and squawking saxophone carry most of the weight but there's a good solid sound from the Mackintosh band as a whole.



hoarse style and an audience suddenly appears to cheer him at the close of the side. Passable rocker.

The slow beat tune on the turnover has already been heard from other quarters. Harris takes "Back to School Again" with some echo around him and his rough-edged voice is just about what the number deserves. Whether Wee Willie sells seems (to me, anyway) to depend more on the reaction of viewers who have already been intrigued by the sight of him.

I'd also say this — he sounds a lot better (as here) when you cannot see him at the same time!

YOU'LL UNDERSTAND

GEORGE HAMILTON IV
"Why Don't They Understand?"
"Even Tho"
(HMV POP 429)

"WHY DON'T THEY UNDERSTAND?" is the British tune by Joe ("Mr. Piano") Henderson which had a fair success here some time ago. Now it's been doing very well on the other side of the water and one of the U.S. discs reaches us now. George Hamilton the Fourth has a lightweight voice which is right for this type of ballad and he puts his easy manner to good use.

The release of this record could well mean a brand new revival for the song — it has plenty of custom still untapped in Britain.

For the flip, Hamilton speeds things up to go into a quick Country and Western offering and "Even Tho" has got a nice feeling about it. The melody is simple — so is the lyric — so is the performance. For all three reasons it could become a best-seller.

MAKE THE MOST OF THIS

THE MOST BROTHERS

"Whistle Bait"
"I'm Comin' Home"
(DECCA F 10968)

THE MOST BROTHERS have a feminine voice or two wandering along with them on "Whistle Bait" which reminds me forcibly of some of the King Brothers' work.

An odd little song which moves along pretty slickly it seems to join present beat sounds with the old *itchikoo* style. Sort of a re-styled old hat. The boys have a good open noise.

The rocker on the other deck gets a novel backing with the drum work sliding in a neat effect. A jingly tune "I'm Comin' Home" is put over well by the vocal group and they've got the girls around again to doo-wah with them.

When they're a little more distinctive I'd reckon the Most Brothers will bear watching.

JUST THE JIVING JOB

ERNIE FREEMAN

"Raunchy"
"Puddin'"
(LONDON HLP 8523)

SAXOPHONE MAN ERNIE FREEMAN joins with a rockin' instrumental group to give us his version of "Raunchy". His thin tone squeals through in solo spots, but don't look for this side to be a pure instrumental solo.

It's the group as a whole which makes the rock noise . . . and they make it very powerfully, too.

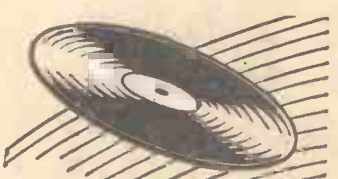
"Puddin'" brings the sax into more prominence and with a fatter note that rides above the electric organ in the group. Ernie indulges in some goose honking for this quick rocker. Good stuff for the jivers.

TRIBUTE TO THE 2 I'S

WEE WILLIE HARRIS
"Rockin' At The Two I's"
"Back To School Again"
(DECCA F 10970)

WEE WILLIE HARRIS, the red haired shock rocker who has shaken many a TV set with his weird appearances on "Six-Five Special," turns up on the first disc under his Decca contract.

And he pays tribute in his first song to the coffee bar where he was discovered by Paul Lincoln. "Rockin' at the Two I's" lets the Harris boy loose with his



hoarse style and an audience suddenly appears to cheer him at the close of the side. Passable rocker.

The slow beat tune on the turnover has already been heard from other quarters. Harris takes "Back to School Again" with some echo around him and his rough-edged voice is just about what the number deserves. Whether Wee Willie sells seems (to me, anyway) to depend more on the reaction of viewers who have already been intrigued by the sight of him.

I'd also say this — he sounds a lot better (as here) when you cannot see him at the same time!

FRANK SINATRA'S SMASH HIT

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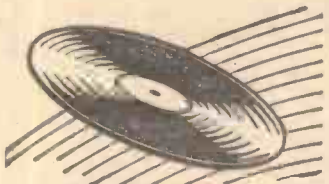
BOONE, FRESHMEN, ADD TO LAURELS

OUT OF THE ORDINARY

JOHN CAIRNEY AND SAMMY SAN

"A Certain Girl I Know"
"Two Strangers"

(HMV POP 424)



YES, SIR, REALLY FRESH!

THE FOUR FRESHMEN

"Granada"
"How Can I Begin To Tell"
(CAPITOL CL 14810)

THE FOUR FRESHMEN revive "Granada" — and I really mean revive — with an excellent release here.

This vocal team have built up a tremendous reputation but this must be marked out as one of their very best issues.

Don Barbour is the group member taking the lead on this side, but the group as a whole make an overall sound of splendid quality. Pete Rugolo has given them a brilliant orchestral backing of plenty of size and variety.

A very effective backing which blends Latin-American and modern beat rhythms helps to make "How Can I Begin To Tell" almost as exciting in sound as the upper half of the pairing. The harmonies here are first-rate and two of the Freshmen also contribute good solos on trumpet and trombone.

John Cairney takes the lead throughout while Sammy adds his harmony and a small rhythm section accompaniment.

The sound is not unlike Belafonte—a distinct folksy effect but with a modern slant that could have the customers queuing. The numbers themselves are out-of-the-rut ballads with delightful lyrics and I've a hunch they'll build into quite something.

Do listen to this record for something different.

Commercial? Given the right promotion I'd say yes.

I'd also say that American fans would go for the disc.

SMOOTH INSTRUMENTAL

BILLY VAUGHN

"Raunchy"
"Sail Along Silvery Moon"
(LONDON HLD 8522)

BILLY VAUGHN'S orchestral treatment of "Raunchy" will surely help the number into some happy sales. Oddly-titled tune is given the steady rock rhythm with some good solo work from the musicians. The guitars have themselves a good time in particular. A very smooth performance with sax, piano and drums all contributing towards big figures for Billy.

The saxes open out on the reverse with the slow, gentle "Sail Along Silvery Moon" while the rhythm section fill in with the clippety-cloppy beat.

Not so potent as the other deck but a nice choice as coupling all the same.

DRIFTS HAPPILY...

BILL JUSTIS

"Raunchy"
"The Midnight Man"
(LONDON HLS 8517)

BILL JUSTIS is part composer of "Raunchy", so being the man who began it all, one can expect his orchestral treatment to be pretty good.

Certainly this pattern has been followed pretty closely by those now rivalling him on disc with the melody.

A pleasing side, this, which drifts happily along to a fade-away finish; it plants the theme firmly all right.

"The Midnight Man" carries a male vocal with group assisting in the backing. This is a middle beat rock production with chimes pointing the title and guitars strumming all the way.

It's different enough to help the disc garner sales.

MARCHING WITH MITCH

MITCH MILLER

"The Bowery Grenadiers"
"Whistle Stop"
(PHILLIPS PB 771)

MILLER'S orchestra and chorus are never afraid of sounding brash and corny. They contrive to do both with "The Bowery Grenadiers"—a march tempo offering with an old-fashioned sense of humour.

Maybe a popular thing in "lil' ole Noo York" but I doubt if it will mean much to British ears.

But "Whistle Stop" is more like it... a cute brisk novelty without words but with the chorus led by feminine voice—*doo-dooing* and *lalaing* along with the high-stepping tune.

Quite an amount of charm on this side but again... not destined for the Big Time I'd say.

OUT OF THE RUT

LAVERN BAKER

"Humpty Dumpty Heart"
"Love Me Right"
(LONDON HLE 8524)

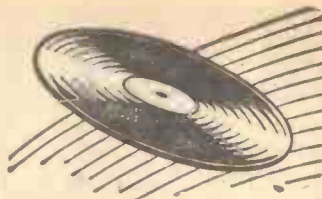
BOTH MISS BAKER'S songs here come from the picture "Mr. Rock and Roll", and in "Humpty Dumpty Heart" she's got an easy strolling little seller.

The singer's distinctive voice dances along easily with this pleasant number which reminds me slightly of the Clooney "Oh Man Oh Woman" in pace and melody.

Adding to this illusion is the *uh-huh* gimmick which LaVern and her male chorus use so well.

On the flip she's got a novel steady beating romancer which has a whining vocal gimmick that could help it catch on in a really big way.

Out of the rut and with a bluesy undercurrent, it's worth your ear time.



SMART BEATER

CLYDE MCPHATTER

"Rock And Cry"
"You'll Be There"
(LONDON HLE 8525)

COUNTRY and Western star Clyde McPhatter has a smart little beating item in "Rock and Cry" which he sings in company with a feminine group. It's a number well designed to set your feet moving. Yes, "Rock and Cry" ought to find itself moving up the ladder soon.

"You'll Be There" is a slow shuffle beat number which McPhatter sings more after the fashion we have heard from him previously. Like its label companion the song comes from the film "Mr. Rock and Roll".

There's a commercial flavour here too, but the side itself is not quite so appealing as the top deck.

WARM & GENTLE PAT

PAT BOONE

"White Christmas"
"Jingle Bells"
(LONDON HLD 8520)

PAT BOONE has now definitely joined the Crosby-Sinatra ranks by putting out this coupling of the famous Christmas songs.

And he certainly handles "White Christmas" smoothly. He takes the ballad along warmly and gently—no suspicion of the rock beat here. A chorus behind him adds size to the performance; all in all it is well worth lining this effort alongside Bing and Frank's evergreens.

But bang on the beat comes "Jingle Bells". Pat really whips new life into this oldie without harming it. The lyrics have been altered slightly to bring in rock 'n' roll and the youngsters should really leap at it. Honking sax jumps into the sleigh also for a side which ought to grab a hefty slice of seasonal sales.

JOLLY AND ALL THAT

WILL GLAHE

"Liechtensteiner Polka"
"Swiss Kanton Polka"
(DECCA F 10961)

WILL GLAHE'S accordeons and voices roll out the corn in an unashamedly breezy fashion for "The Liechtensteiner Polka" which has the continental flavour you'd expect.

A gay little tune which may well carry plenty of weight in the sales stakes, it's not for the "cats" but for those who used to consider themselves gay dogs.

"Swiss Kanton Polka" is cut along similar lines with some hand-clapping thrown in. You won't understand most of the words because they're not sung in English, but the jollity is pretty universal and you'll feel you know the melody already.

'UKELELE' IS THE SIDE

DEAN MARTIN

"Good Mornin' Life"
"Mak'n Love Ukelele Style"
(CAPITOL CI 14813)

DEAN MARTIN eases his way into "Good Mornin' Life" well enough, but the sound seems thin to me and I wouldn't class this as one of the star's better efforts. A quick little ballad which has a piano strumming along with Dean and a vocal group taking the middle section, it seems to be rather out of touch with current demands.

On the turnover Dean has something which is more like it. Almost a Hawaiian rocker this half has a ukelele (of course) and a male group singing with Dean, who is in much better voice here. A likeable performance this which makes the other deck seem even stranger by contrast. Gets the three star grading on the strength of this deck.

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JERRY LEE LEWIS, LONNIE DONEGAN, TOP TWENTY TIPS

TWO TOP TWENTY TIPS WIND UP THE END OF THE YEAR COLLECTION — one British, one American. And it seems fitting that Lonnie Donegan should be one of them.

The skiffle boy's really had himself a big year and he's going out in the same sales fashion as he came in.

Disc debuts... Wee Willie Harris of the tomato top and comedians Mike and Bernie Winters... the RECORD MIRROR'S very own 'discoveries'.

JERRY LEE LEWIS

"Great Balls Of Fire"
"Mean Woman Blues"
(LONDON HLS 8529)

LONNIE DONEGAN

"Jack O' Diamonds"
"Ham 'n' Eggs"
(NIXA N 15166)

JERRY LEE LEWIS made good all right with his "Whole Lotta Shakin' Goin' On" — now he swings back into the fight with his rockaroo from the "Jamboree" film.

Georgia Gibbs is also out on this number — and while her version is a fine one to my way of listening, there's no doubt that Lewis is on a Top Twenty kick. That's why I'm making him a TOP TWENTY TIP.

His exuberant singing of "Great Balls of Fire" is complete with some strangled whoops and there's a great sense of rhythm all the way. Piano predominates for the backing but if there's a complaint it lies in the tightness of the sound. The side could have been lifted to even bigger excitement if some of the muffle had been removed. But buyers won't quibble.

"Mean Woman Blues" is a fair coupling, but "Great Balls of Fire" is full value for the money you'll pay for the disc.

(On going to press with the Top Twenty, we found that in fact Jerry Lee had made it!)

LONNIE DONEGAN has done well with his "My Dixie Darling" though not as 'sensational' as with his previous successes. But he should be way back up the tree again with this new release. I'm TOP TWENTY TIPPING this one because it's the quick kind of skiffle that the Donegan fans like to collect.

I reckon it'll be among our January high-sellers and it should easily out-climb "My Dixie Darling". Typical Donegan sound — and that doesn't need amplifying, does it?

"Ham 'n' Eggs" is an old old number which Lonnie has revised to fit himself and he makes a slow steady meal out of it.

This side could sell a-plenty on its own and it certainly provides a good contrast to the top half. Knowing the way Lonnie's fans do their shopping it wouldn't surprise me at all to find him with another double-sided smash. (We're reserving a space for him in our Top Twenty list!)

★ GUIDE TO THE STARS



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WHItEhall 9901

TERRY DENE
FAN CLUB
SECRETARY,
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Street,
London, W.1



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Britain's Premier
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JIMMY WHEELER
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MIKE AND BERNIE WINTERS: PROMISING DISC DEBUT



THEY 'DO' NICELY

MIKE AND BERNIE WINTERS

"Does My Baby?"
"How Do You Do?"
(PARLOPHONE R 4384)

HE'LL BE 'BETTER LOVED'

JIMMIE RODGERS

"Kisses Sweeter Than Wine"
"Better Loved You'll Never Be"
(COLUMBIA DB 4052)

★ **COMEDIANS** Mike and Bernie Winters who have been associated with Tommy Steele on stage and TV and who have appeared in "Six Five Special" to identify themselves with the coffee bar set, now turn up on disc under the Parlophone label.

In "Does My Baby" they've got a steady rockin' song which they handle easily to a typically expert backing by Tony Osborne.

On the flip, they move right away from the rock beat to indulge in the kind of song that used to be connected with comedians. A Reg Dixon-Flanagan and Allen type of tune with a friends-to-the-end lyric line, it's a quiet stroller written for themselves by themselves (in fact they wrote the rocker on the upper deck too). Chummy and cheery.

★ **SEEMS LIKE** the oldie "Kisses Sweeter Than Wine" is in for a very big revival. Jimmie Rodgers follows his "Honeycomb" hit by producing a good version of the old ballad.

Male voices pack splendidly behind the soloist as he chants his way through the song. Nice step up in key may not be a new trick, but it is effective still. So is the hand-clapping behind Jimmie while he throws his easy-on-the-ear voice into the arrangement.

"Better Loved You'll Never Be" is a slow romantic ballad which Jimmie sings sincerely and sweetly. Those who have been chasing up the Rodgers' sides will want this disc in their collection. He'll also develop his British following—that's for sure.

HE'S THE RIGHT SOUND

PLAS JOHNSON

"You Send Me"
"Swanee River Rock"
(CAPITOL CI 14816)

★ **SAXOPHONIST** PLAS JOHNSON takes the lead at the head of his orchestra for a purely instrumental version of the song "You Send Me." He takes this rocker at a slow steady pace emphasising the title line in such a way that those who go for the tune can sing to his side.

His "Swanee River Rock" really rocks the river and rolls it up on the bank in such a way that only vestiges of the familiar melody are caught.

But for a honking up-tempo item it's good for today's market and Johnson's got the kind of sound which should please the customers.

Whether or no he'll ever become a big name over here remains to be seen. Personally, I'd say he'll have to come up with something rather more sensational, but this is worth recommending.

IDEAL FOR HIS FANS

SONNY JAMES

"Why Can't They Remember"
"Uh-Huh-mm"
(CAPITOL CL 14814)

★ **THE** "Southern Gentleman", Sonny James, has been without a hit here since he fought out the "Young Love" battle with Tab Hunter. But he could strike lucky again as a result of this new coupling.

"Why Can't They Remember" is a gentle rocker which Sonny sings comfortably, warming things up with his dark tones. Male group sing with him and there's a cling-cling backing from a compact rhythm group.

Things speed up for "Uh-Huh-mm" on the turnover. Gimmicky rock 'n' roller which the songster handles competently and which should appeal to his fans. Instrumental group backing the star supply sax and guitar stuff in the manner expected.



SHE'S AVAILABLE, TOO

BONNIE LOU

"I'm Available"
"Waiting In Vain"
(PARLOPHONE R 4154)

★ **BONNIE LOU** enters the fight on "I'm Available"; she treats it with the same technique as Margie Rayburn and Cynthia Lanagan . . . joining herself on multiple track harmony.

She seems to take it a little slower and with less brightness than the other girls. Altogether a quiet side which I cannot see breaking her long run outside the Top Twenty. Her own performance is smooth enough but the overall effect somehow lacks impact.

"Waiting in Vain" is a slow ballad with a subdued beat and Bonnie handles the tearful lyrics well. A broken-hearted tale, it could appeal to those who want their sentiment really sugary. I liked the piano and guitar accompaniment behind the star.

LIVELY STUFF

BIG BEN BANJO BAND

"Leichtensteiner Polka"
"Swiss Kanton Polka"
(COLUMBIA DB 4049)

★ **THIS** is the right time of the year for Norrie Paramor's Big Ben Banjo Band to collect sales — and the publicity received from their appearance in the Royal Variety Performance certainly won't hurt them.

The strum-along version of "Leichtensteiner Polka" is breezy stuff with chorus singing. More I listen to this tune, the more its resemblance to "There's Gonna Be a Hot Time in the Old Town tonight" comes to mind.

The cute bouncy treatment of "Swiss Kanton Polka" carries hand-clapping and the chorus comes in again to give the song a more English sound than you'll find in the Will-Glahe version.

If you're skiing for Christmas-time holidays this isn't the thing to play when you've broken an ankle!

FEMALE ROCKERS!

DO AND DENA FARRELL

"Young Magic"
"New Love Tonight"
(HMV POP 427)

★ **DO AND DENA FARRELL** are two 19-year-olds who make their first dive into discdom with this record. They could find themselves acclaimed as the country's first real girl rock team.



THESE TOP THE LOT!

Christmas At Home

Parts 1 & 2

DB. 4020 (Also on 45) No. 45 DB 4020

A BEAUTIFUL RECORD FOR THE WHOLE FAMILY AND

Party Rhymes

Parts 1 & 2

DB. 4036 (Also on 45) No. 45 DB 4036

IN WHICH EVERYONE CAN JOIN BOTH RECORDED BY **RONNIE RONALDE**

ON

COLUMBIA RECORDS

(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

They've got the coarse vocal sound which seems to be useful commercially in this field.

The numbers, I gather, are their own work too. "Young Magic" is a middle beater which they chant in a manner which will stand comparison with some of the American rock outfits.

Roughness of the Farrell girls on the flip won't hurt their chances—on the contrary it's right for the fast rocker they offer.

It's about time we found ourselves feminine rock stars—the Steeles and Denes have had it all their own way to date. This record could change the scheme of things quite a lot.

Easy on the ear, though perhaps without the punch of the Sinatra disc, Crosby's "Chicago" will be a nostalgic spin for many a fan.

On this disc Bing is again backed by that keyboard genius Buddy Cole and his small group. Buddy's piano really complements the grand singer's work.

It's even more noticeable on the reverse when Bing revives "I'm Alabammy Bound." With piano working away at speed Bing still gives that wonderful illusion of leisure. The voice is smooth as ever for a very pleasant coupling.

mental piece it is played with good feeling for its Scottish atmosphere by Campbell (and he's got the right name for it after all!).

But, while it makes entertaining listening, I'm afraid I cannot see it racing away into the best-selling brackets. It's too gentle—and lacks the needed impact.

Murray is late with his version of "Shangri-La" on the reverse, but as this song hasn't happened here yet, it doesn't seem to matter so much. The trumpet man is in a sentimental mood again. But I feel he can do better than this—in fact he's already shown that he can.

GOOD OLD BING!

BING CROSBY

"Chicago"
"Alabammy Bound"
(BRUNSWICK O 5726)

★ **NOW** that the "oldie", "Chicago", has come back into favour as a result of Frank Sinatra's performance in the "Joker Is Wild," Brunswick enterprisingly bring out the slick version by Bing.

A BIT LATE, MURRAY

MURRAY CAMPBELL

"Balmoral Melody"
"Shangri-La"
(PHILIPS PB 774)

★ **TRUMPETER** Murray Campbell, a Frankie Vaughan discovery, is featured in the new Terry Dene film, "The Golden Disc"; "Balmoral Melody" was written for him in the film by Phil Green.

A fairly lush, slow instru-

LOVELY STUFF, MINDY!

MINDY CARSON

"Sweet Georgia Brown"
"Water Wheel"
(PHILIPS PB 770)

★ **MINDY CARSON** introduces a modernised arrangement of the oldie "Sweet Georgia Brown" . . . she sings "Sweet Georgie Brown" in order to pin the title on a man she's wild about.

And what form Mindy is in for this lively side!

She lives it up with superb musicianship to a rousing swift-moving orchestral backing from Sherman Edwards.

One of Sherman Edwards' own melodies is sung by Mindy on the other side of the disc. "Water Wheel" is a rippling ballad which keeps the flavour of its title. A pretty song but a little too pretty to be a commercial bet. Good contrast, however, to the other side.

One of these days Mindy will get her sales reward on this side of the Atlantic. Let's hope this disc leads to more fans for Mindy . . . she deserves 'em.

LET'S GO TO THE CIRCUS . . .

★ **A DOZEN** top British film stars are to attend what should be one of the most glittering London occasions for many a Christmas. This is the gala performance of the Moscow State Circus at Harringay on Friday (20), in aid of the Animal Health Trust.

Kenneth More heads a star-spangled guest list which includes Virginia McKenna, Stanley Baker, Susan Beaumont, Jill Dixon, John Gregson, Anne Heywood, Jill Ireland, June Laverick, David McCallum, Betta St. John and Tony Wright.

VOGUE THE GREATEST CATALOGUE IN THE WORLD VOGUE

JAZZ LP's	
To Swing or not to Swing BARNEY KESSEL	LAC 12058
Jazz West Coast—Vol. 2.	LAE 12061
Swining Sounds SHELLY MANNE	LAC 12062
Grand Encounter; 2 East-3 West	LAE 12065
Earl "Fatha" Hines plays "Fats" Waller	LAE 12067
Firehouse Five plus Two	LAG 12079
Gerry Mulligan Quartet	LAE 12080

POPULAR LP's	
Hoagy Sings Carmichael	VA 160712
Mambo with Benny Bennet	VA 160114
DORITA Y PEPE	
VA 160123	
'POP' Singles	
78 and 45 r.p.m.	
Blues for Anna Bacca/Blue Moon LYNN HOPE	V.9083
Eleven till Two/Blues for Mary LYNN HOPE	V.9082

Don't Treat me this way/ Doodle Doodle Doo GENE AND EUNICE	V.9083
Rockin' With The Clock/The Flirt SHIRLEY AND LEE	V.9084
So Afraid/Tell Me THE TANTONES	V.9085
Love Is Here To Stay/Lock My Heart The SHARPS	V.9086
Little Bitty Pretty One/ I hope you won't hold it against me THURSTON HARRIS & The SHARPS	V.9092

VOGUE RECORDS LTD., 113 FULHAM ROAD, S.W.3. Tel.: KNI. 4256/7/8/9

RECORD MIRROR SPOTLIGHT ON

- **LET'S HAVE A BALL**
Winifred Atwell (Decca)
- **ALL THE WAY**
Frank Sinatra (Capitol)

BOTH ARE previous 'ones to watch'. It's usual for Winnie to surpass even her normally high sales with a special burst of custom with a seasonal recording at Christmas time.

The successor to her "Let's Have A Party" and "Let's Have A Ding-Dong" discs bids fair to put up a showing well in the tradition. It's gone from 10 to 7, and looks capable of climbing higher.

Sinatra, of late, has enjoyed top-ranking success on LP, but without comparable effect in the 78 charts. It was generally felt a "single" success was long overdue from him, and his "All the Way" seems, in fact, to be going all the way to remedy the position.

It's a typical swinging effort which deserves its Top Ten distinction.

ONE TO WATCH

- **KISSES SWEETER THAN WINE**
Frankie Vaughan (Philips)

HERE WE HAVE ANOTHER instance brewing up of things coming in threes. Frankie has recently had two fine successes in "Man On Fire" and "Something In the Bank, Frank".

They have only just disappeared from the Twenty, and "Kisses Sweeter Than Wine" gives every indication of giving him another winner. (In fact, we assume that to get them, Frank did put that money in the bank!)

The new disc is not yet in the Twenty (though showing in the Best Sellers by British Artists), but initial reports suggest it should start climbing in earnest at any moment now.

Let's hope, for the sake of the popular Frankie, that it does as well as "Green Door" which this time last year was up in second place.

L. P. Commentary

WHAT A REMARKABLE SELLER is "The King and I" (Capitol). Once again it holds firm at No. 1 after many months in this envied position.

Presley's "Christmas Album" (RCA) displaced Sinatra at No. 2; his "Lovin' You" (RCA) came from 4 to 3; but "The Best of Elvis", having left the chart, is—for the moment, at any rate—the worst of Elvis.

As we suggested might happen in our last issue (December 7) "Oklahoma!" (Capitol) has regained its place in the Top Five. In fact, it is now fourth, leaving the fifth spot to Sinatra's "Swingin' Affair" (Capitol).

An interesting fact was that Frankie's "Songs For Swingin' Lovers" on Capitol (prominent in the chart early this year) staged quite a come-back, and narrowly missed coming in again.

Crosby's "Christmas Sing With Bing" (Brunswick) again sold well, but still hasn't achieved quite the momentum necessary to swing it into the ratings.

STAR RECORDS,
207 HOLLOWAY ROAD, N.7

1. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
2. Mary's Boy Child Harry Belafonte (R.C.A.)
3. My Special Angel Malcolm Vaughan (H.M.V.)
4. Wake Up Little Susie Everly Bros. (London)
5. White Christmas Pat Boone (London)
6. Let's Have a Ball Winifred Atwell (Decca)
7. Great Balls of Fire Jerry Lee Lewis (London)
8. My Dixie Darling Lonnie Donegan (Nixa)
9. Ding Dong, Rock A Billy Wedding Marion Ryan (Nixa)
10. Jack O' Diamonds Lonnie Donegan (Nixa)
11. Little Bitty Pretty One Thurston Harris (Vogue-Coral)
12. Keep A Knockin' Little Richard (London)
13. Be My Girl Jim Dale (Parlophone)

BROWN'S RADIO,
258 BALDWIN'S LANE,
BIRMINGHAM, 28

1. Be My Girl Jim Dale (Parlophone)
2. Mary's Boy Child Harry Belafonte (R.C.A.)
3. Party Elvis Presley (R.C.A.)
4. Crazy Dream Jim Dale (Parlophone)
5. I Love You, Baby Paul Anka (Columbia)
6. Wake Up Little Susie Everly Bros. (London)
7. That'll Be The Day Crickets (Vogue-Coral)
8. Remember You're Mine Pat Boone (London)
9. You've Gotta Have Something In The Bank, Frank Frankie Vaughan (Philips)
10. Shiralee Tommy Steele (Decca)
11. Love Letters In, The Sand Pat Boone (London)

- PAUL FOR MUSIC,**
11 CAMBRIDGE HEATH ROAD, E.1
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 3. My Special Angel Malcolm Vaughan (H.M.V.)
 4. Wake Up Little Susie Everly Bros. (London)
 5. Reet Petite Jackie Wilson (Vogue-Coral)
 6. I Love You, Baby Paul Anka (Columbia)
 7. All The Way Frank Sinatra (Capitol)
 8. Let's Have a Ball Winifred Atwell (Decca)
 9. That'll Be The Day Crickets (Vogue-Coral)
 10. Whole Lotta Shakin' Going On Jerry Lee Lewis (London)

- IMHOFS,**
112-116 NEW OXFORD STREET, W.C.1
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Be My Girl Jim Dale (Parlophone)
 3. All The Way Frank Sinatra (Capitol)
 4. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 5. Let's Have a Ball Winifred Atwell (Decca)
 6. Wake Up Little Susie Everly Bros. (London)
 7. My Special Angel Malcolm Vaughan (H.M.V.)
 8. Alone Petula Clark (Nixa)
 9. Peggy Sue Buddy Holly (Vogue-Coral)
 10. Let Me Be Loved Tommy Sands (Capitol)

- LEYTONIA RADIO LTD.,**
788 HIGH ROAD, LEYTON, E.10
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Let's Have a Ball Winifred Atwell (Decca)
 3. Be My Girl Jim Dale (Parlophone)
 4. My Special Angel Malcolm Vaughan (H.M.V.)
 5. April Love Pat Boone (London)
 6. Wake Up Little Susie Everly Bros. (London)
 7. Join In and Sing, No. 4 Johnson Bros. (Decca)
 8. I Love You, Baby Paul Anka (Columbia)
 9. Alone Petula Clark (Nixa)
 10. Kisses Sweeter Than Wine Frankie Vaughan (Philips)

- ENGINEERING SERVICE CO.,**
18-20 MARKET STREET, BOLTON
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. My Special Angel Malcolm Vaughan (H.M.V.)
 3. I Love You, Baby Paul Anka (Columbia)
 4. Wake Up Little Susie Everly Bros. (London)
 5. Reet Petite Jackie Wilson (Vogue-Coral)
 6. Santa Bring My Baby Back Elvis Presley (R.C.A.)
 7. Keep A Knockin' Little Richard (London)
 8. Party Elvis Presley (R.C.A.)
 9. Alone Petula Clark (Nixa)
 10. Ma, He's Making Eyes At Me Johnny Otis (Capitol)

- MCCORMACK'S,**
31 COWCADDENS ST., GLASGOW, C.2
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. April Love Pat Boone (London)
 3. Santa Bring My Baby Back Elvis Presley (R.C.A.)
 4. My Special Angel Malcolm Vaughan (H.M.V.)
 5. I Love You, Baby Paul Anka (Columbia)
 6. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 7. Keep A Knockin' Little Richard (London)
 8. Be My Girl Jim Dale (Parlophone)
 9. Wait and See Fats Domino (London)
 10. Remember You're Mine Pat Boone (London)

- ALFRED DEITCH,**
64 WENTWORTH STREET, E.1
1. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 2. Mary's Boy Child Harry Belafonte (R.C.A.)
 3. My Special Angel Malcolm Vaughan (H.M.V.)
 4. All The Way Frank Sinatra (Capitol)
 5. Great Balls Of Fire Jerry Lee Lewis (London)
 6. Let's Have a Ball Winifred Atwell (Decca)
 7. Wake Up Little Susie Everly Bros. (London)
 8. I Love You, Baby Paul Anka (Columbia)
 9. Kisses Sweeter Than Wine Jimmie Rodgers (Columbia)
 10. Alone Petula Clark (Nixa)
 11. Reet Petite Jackie Wilson (Vogue-Coral)

- MELODY MAKER,**
11 & 17 LONDON ROAD, EDINBURGH
1. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 2. Mary's Boy Child Harry Belafonte (R.C.A.)
 3. I Love You, Baby Paul Anka (Columbia)
 4. My Special Angel Malcolm Vaughan (H.M.V.)
 5. Party Elvis Presley (R.C.A.)
 6. He's Got The Whole World In His Hands Laurie London (Parlophone)
 7. Be My Girl Jim Dale (Parlophone)
 8. That'll Be The Day Crickets (Vogue-Coral)
 9. Teddy Bear Elvis Presley (R.C.A.)
 10. Wake Up Little Susie Everly Bros. (London)

- RECORD RENDEZVOUS,**
2 WITHENS LANE,
LISCARD, WALLASEY
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. I Love You, Baby Paul Anka (Columbia)
 3. Alone Petula Clark (Nixa)
 4. Remember You're Mine Pat Boone (London)
 5. He's Got The Whole World In His Hands Laurie London (Parlophone)
 6. My Dixie Darling Lonnie Donegan (Nixa)
 7. My Special Angel Frank O'Rone (Mercury)
 8. Diana Paul Anka (Columbia)
 9. Reet Petite Jackie Wilson (Vogue-Coral)
 10. Keep A Knockin' Little Richard (London)

- P. RHODEN & SON,**
19-21 HIGHER PARR ST., ST. HELENS
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. My Special Angel Malcolm Vaughan (H.M.V.)
 3. Wake Up Little Susie Everly Bros. (London)
 4. Shake Me, I Rattle Kaye Sisters (Philips)
 5. Great Balls of Fire Jerry Lee Lewis (London)
 6. Be My Girl Jim Dale (Parlophone)
 7. I Love You, Baby Paul Anka (Columbia)
 8. Remember You're Mine Pat Boone (London)
 9. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 10. Santa Bring My Baby Back Elvis Presley (R.C.A.)

- THE RECORD CENTRE,**
2 NEW STREET, OSWESTRY
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Wake Up Little Susie Everly Bros. (London)
 3. He's Got The Whole World In His Hands Laurie London (Parlophone)
 4. I Love You, Baby Paul Anka (Columbia)
 5. My Special Angel Malcolm Vaughan (H.M.V.)
 6. Reet Petite Jackie Wilson (London)
 7. White Christmas Pat Boone (London)
 8. Be My Girl Jim Dale (Parlophone)
 9. Remember You're Mine Pat Boone (London)
 10. Something in the Bank, Frank Frankie Vaughan (Philips)

- THE RECORD CENTRE,**
14 BARGATES, WHITCHURCH
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Remember You're Mine Pat Boone (London)
 3. Reet Petite Jackie Wilson (London)
 4. Wake Up Little Susie King Bros. (Parlophone)
 5. Be My Girl Jim Dale (Parlophone)
 6. Keep A Knockin' Little Richard (London)
 7. I Love You, Baby Paul Anka (Columbia)
 8. My Special Angel Malcolm Vaughan (H.M.V.)
 9. Alone Petula Clark (Nixa)
 10. April Love Pat Boone (London)

- MICHAEL SOMERS, 15 VIVIAN AVE.,**
HENDON CENTRAL, N.W.4
1. Wake Up Little Susie Everly Bros. (London)
 2. All The Way Frank Sinatra (Capitol)
 3. Mary's Boy Child Harry Belafonte (R.C.A.)
 4. Diana Paul Anka (Columbia)
 5. Let's Have a Ball Winifred Atwell (Decca)
 6. That'll Be The Day Crickets (Vogue-Coral)
 7. Party Elvis Presley (R.C.A.)
 8. Wait And See Fats Domino (London)
 9. My Special Angel Malcolm Vaughan (H.M.V.)
 10. Alone Petula Clark (Nixa)

- HICKIES, 35 HIGH STREET, SLOUGH**
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Be My Girl Jim Dale (Parlophone)
 3. Reet Petite Jackie Wilson (Vogue-Coral)
 4. Wake Up Little Susie Everly Bros. (London)
 5. That'll Be The Day Crickets (Vogue-Coral)
 6. Diana Paul Anka (Columbia)
 7. My Special Angel Malcolm Vaughan (H.M.V.)
 8. Remember You're Mine Pat Boone (London)
 9. He's Got The Whole World In His Hands Laurie London (Parlophone)
 10. Affair To Remember Vic Damone (Philips)

- BAKER'S, 161 HIGH STREET,**
GILLINGHAM, KENT
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. Wake Up Little Susie Everly Bros. (London)
 3. My Special Angel Malcolm Vaughan (H.M.V.)
 4. I Love You, Baby Paul Anka (Columbia)
 5. Let's Have a Ball Winifred Atwell (Decca)
 6. Santa Bring My Baby Back Elvis Presley (R.C.A.)
 7. Be My Girl Jim Dale (Parlophone)
 8. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 9. April Love Pat Boone (London)
 10. Wake Up Little Susie King Bros. (Parlophone)
 11. Great Balls of Fire Jerry Lee Lewis (London)

TOP TEN SALES TALK

WEEKS GO BY, AND STILL THE HIGH-FLYING "MARY'S BOY CHILD" BY THE SMOOTH-VOICED HARRY BELAFONTE (R.C.A.) CONTINUE ITS COURSE OF BEING NOT JUST IN THE LEAD, BUT AHEAD OF THE OTHER CONTENDERS BY THE WIDEST OF WID MARGINS.

Up into second spot comes "Ma, He's Making Eyes At Me" (Johnny Otis Show on CAPITOL) which adds to several recent cases of a song years gone by climbing once again into popular favour.

A terrific struggle for third place between "Wake Up Little Susie" by the EVERLY BROTHERS (LONDON) and "I Love You Baby" by PAUL ANKA (COLUMBIA) ended in a dead heat. Yet this close rivalry was eclipsed by that fo eighth position, where no fewer than three discs shared equal honours.

New to the Top Ten was a disc we singled out as "One To Watch" in our issue for November 23—"All the Way", which brings a welcome return for FRANK SINATRA (CAPITOL) into the best sellers on 78.

At No. 7, a place above Frankie, was another "One To Watch" (December 7) — WINNIE ATWELL'S seasonal "Let's Have a Ball" DECCA.

Back into the Ten comes PAT BOONE, with "Remember You're Mine" (LONDON), and note that the College Boy is enjoying his usual success by having "April Love" also in the charts at No. 18.

British artistes make a praiseworthy showing this week. MALCOLM VAUGHAN, JIM DALE and WINNIE ATWELL are in the Top Ten; LAURIE LONDON, PET CLARK and the KING BROTHERS are second Ten occupants.

Big sales are reported from dealers throughout the country of JERRY LEE LEWIS'S "Great Balls of Fire" which, from nowhere, has made Number 16 in our Top Twenty this week... this looks like becoming higher still in our lists.

THIS WEEK'S OUTS AND INS

- **OUT GOES:**
"Santa, Bring My Baby Back" by Elvis Presley (RCA) from 7 to 11.
"Alone" by Petula Clark (NIXA) from 8 to 13.

- **IN COMES:**
"Remember You're Mine" by Pat Boone (LONDON) from 11 to 8.
"All the Way" by Frank Sinatra (CAPITOL) Group 14 to 8.

- SELFRIDGES, OXFORD STREET, W.1**
1. Mary's Boy Child Harry Belafonte (R.C.A.)
 2. I Love You, Baby Paul Anka (Columbia)
 3. Ma, He's Making Eyes At Me Johnny Otis (Capitol)
 4. All The Way Frank Sinatra (Capitol)
 5. Alone Petula Clark (Nixa)
 6. Let's Have a Ball Winifred Atwell (Decca)
 7. April Love Pat Boone (London)
 8. Wake Up Little Susie Everly Bros. (London)
 9. Crazy Dream Jim Dale (Parlophone)
 10. Diana Paul Anka (Columbia)

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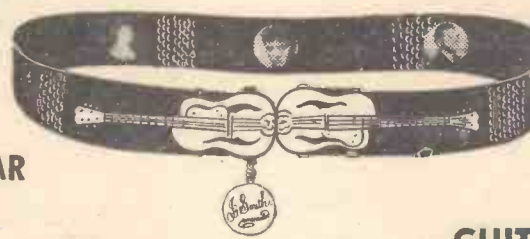
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This beautifully designed gold finished bracelet really looks good, has an extra strong chain and is guaranteed unbreakable. It contains portraits of six different stars or five different poses of the same star; Elvis Presley, Tommy Steele, David Whitfield, Pat Boone or Johnny Ray. You'll be thrilled with this 3/11 each. Your name beautifully engraved for only 2/- extra.

BEAUTIFULLY DESIGNED GILT & IVORY PLASTIC CALENDAR

Beautifully designed gilt and ivory plastic calendar with a magnificent high gloss coloured photograph, set in the frame of Elvis Presley, Tommy Steele, Pat Boone or David Whitfield. Alternatively you can have a black and white photograph of any star from our enormous range of approximately 500 stars. Just state your choice. 5/- each. Post free.



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Suitable for Ladies or Gentlemen. Two beautiful miniature guitars with superb finish and amazing self-locking invisible clasp, mounted on adjustable simulated snake skin belt. 9/6 each. Personalised with your name engraved on an elegant disc 2/- extra. Obtainable only at address below. POST FREE

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ROCK-a-CHICKA
PB 775



JOHNNIE RAY
PINK SWEATER ANGEL
TEXAS TAMBOURINE
PB 762

JOHNNY MATHIS
CHANCES ARE
THE TWELFTH OF NEVER
PB 749

KAYE SISTERS
ALONE
SHAKE ME I RATTLE
PB 752

ROBERT EARL
MY SPECIAL ANGEL
THERE'S ONLY YOU
PB 767

RONNIE CARROLL
APRIL LOVE
NEVER BE AFRAID
PB 768



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RECORD DEALERS' LIST

GLASGOW

- 195-197 TOLL...
1. Mary's Boy Child
2. Ma, He's Making Eyes At Me
3. Alone
4. Wake Up Little Susie
5. Be Content
6. I Love You, Baby
7. Remember You're Mine
8. My Special Angel
9. Something in the Bank, Frank
10. Kisses Sweeter Than Wine
Bill Bailey

GALLOWAY

- 271 GALLOWAY
1. Mary's Boy Child
2. Alone
3. My Special Angel
4. Ma, He's Making Eyes At Me
5. Remember You're Mine
6. Kisses Sweeter Than Wine
7. Be Content
8. Party
9. He's Got The Whole World In His Hands
10. Bill Bailey

SALFORD

- 35-37 KING ST.
1. Mary's Boy Child
2. Be My Girl
3. That'll Be The Day
4. I Love You, Baby
5. He's Got The Whole World In His Hands
6. Keep A Knockin'
7. Reet Petite
8. Santa Bring My Baby Back
9. Peggy Sue
10. Just Born

HAMILTON'S

- WESTON ROAD, SOUTHEND-ON-SEA
1. Mary's Boy Child
2. Ma, He's Making Eyes At Me
3. My Special Angel
4. Let's Have A Ball
5. I Love You, Baby
6. Alone
7. Be My Girl
8. Party
9. Remember You're Mine
10. Wake Up Little Susie

GRAHAMS

- 14 EXMOUTH MARKET, E.C.1, & 172 CALEDONIAN ROAD, N.1
1. Mary's Boy Child
2. Ma's He's Making Eyes At Me
3. My Special Angel
4. All The Way
5. I Love You, Baby
6. Great Balls of Fire
7. Remember You're Mine
8. That'll Be The Day
9. Party
10. Just Born

H. J. CARROLL

- 496 GORTON LANE, MANCHESTER, 18
1. Mary's Boy Child
2. I Love You, Baby
3. Diana
4. Alone
5. Wake Up Little Susie
6. Great Balls of Fire
7. Ma, He's Making Eyes At Me
8. Reet Petite
9. Be My Girl
10. Remember You're Mine

SUTTON'S RADIO SERVICE

- 205 LORDSHIP LANE, TOTTENHAM, N.17
1. Let's Have A Ball
2. Mary's Boy Child
3. I Love You, Baby
4. Party Pops
5. All The Way
6. Ma, He's Making Eyes At Me
7. Great Balls of Fire
8. He's Got The Whole World In His Hands
9. Diana
10. Alone

WHYMANTS

- 1055 LONDON ROAD, THORNTON HEATH, SURREY
1. Mary's Boy Child
2. I Love You, Baby
3. Be My Girl
4. Wake Up Little Susie
5. Wake Up Little Susie
6. Ma, He's Making Eyes At Me
7. My Special Angel
8. He's Got The Whole World In His Hands
9. Diana
10. Alone

WEBSTER & GIRLING

- 211 BAKER STREET, W.1
1. Mary's Boy Child
2. All The Way
3. Wake Up Little Susie
4. Ma, He's Making Eyes At Me
5. Long Before I Knew You
6. Something in the Bank, Frank
7. Remember You're Mine
8. I Love You, Baby
9. Let's Have A Ball
9. My Dixie Darling
10. April Love

HENRY'S RECORDS

- 136 ST. MARY'S ST., SOUTHAMPTON
1. Mary's Boy Child
2. My Special Angel
3. Kisses Sweeter Than Wine
4. Ma, He's Making Eyes At Me
5. Alone

ROUGH

- 1. Mary's Boy Child
2. Santa Bring My Baby Back
3. Ma, He's Making Eyes At Me
4. My Special Angel
5. Wake Up Little Susie
6. I Love You, Baby
7. April Love
8. Keep A Knockin'
9. Great Balls of Fire
10. Jack O' Diamonds

CKNEY, E.9

- 1. Mary's Boy Child
2. Santa Bring My Baby Back
3. Ma, He's Making Eyes At Me
4. My Special Angel
5. Wake Up Little Susie
6. I Love You, Baby
7. April Love
8. Keep A Knockin'
9. Great Balls of Fire
10. Jack O' Diamonds

NEMS LTD.

- 50 GREAT CHARLOTTE STREET, LIVERPOOL, 1
1. Mary's Boy Child
2. Santa Bring My Baby Back
3. Ma, He's Making Eyes At Me
4. My Special Angel
5. Wake Up Little Susie
6. I Love You, Baby
7. April Love
8. Keep A Knockin'
9. Great Balls of Fire
10. Jack O' Diamonds

ROLO RECORDS

- 368 LEA BRIDGE, LEYTON, E.10
1. Mary's Boy Child
2. Ma, He's Making Eyes At Me
3. Wake Up Little Susie
4. Be My Girl
5. I Love You, Baby
6. My Special Angel
7. Alone
8. All The Way
9. Great Balls of Fire
10. Jack O' Diamonds

COOPER'S RECORDS

- 340 HIGH STREET, CHATHAM
1. Mary's Boy Child
2. I Love You, Baby
3. Ma, He's Making Eyes At Me
4. Be My Girl
5. Wake Up Little Susie
6. My Special Angel
7. Diana
8. He's Got The Whole World In His Hands
9. Party
10. Remember You're Mine

LEVY'S RECORD SHOP

- 142 MARYLEBONE ROAD, N.W.1
1. Mary's Boy Child
2. Ma, He's Making Eyes At Me
3. My Special Angel
4. All The Way
5. Whole Lotta Shakin'
6. Wake Up Little Susie
7. Gotta Have Something in the Bank, Frank
8. Santa Bring My Baby Back
9. Kisses Sweeter Than Wine
10. My Dixie Darling

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

- 1. Mary's Boy Child
2. Wake Up Little Susie
3. Ma, He's Making Eyes At Me
4. Party
5. Remember You're Mine
6. That'll Be The Day
7. I Love You, Baby
8. He's Got The Whole World In His Hands
9. Something in the Bank, Frank
10. Man on Fire

CLIFTON

- 109 PRINCES STREET, EDINBURGH
1. Mary's Boy Child
2. I Love You, Baby
3. Wake Up Little Susie
4. Ma, He's Making Eyes At Me
5. Party
6. My Special Angel
7. Be My Girl
8. Remember You're Mine
9. Let's Have A Ball
10. He's Got The Whole World In His Hands

SYDNEY SCARBOROUGH

- UNDER THE CITY HALL, HULL
1. Mary's Boy Child
2. My Special Angel
3. Ma, He's Making Eyes At Me
4. Diana
5. I Love You, Baby
6. Wake Up Little Susie
7. He's Got The Whole World In His Hands
8. Party
9. Be My Girl
10. Santa Bring My Baby Back

Britain's TOP TEN

WEEK ENDING DECEMBER 14, 1957

- Last Week This Week
1 1 MARY'S BOY CHILD Harry Belafonte (RCA)
6 2 MA, HE'S MAKING EYES AT ME Johnny Otis Show (Capitol)
2 3 WAKE UP LITTLE SUSIE Everly Bros. (London)
3 3 I LOVE YOU BABY Paul Anka (Columbia)
5 5 MY SPECIAL ANGEL Malcolm Vaughan (H.M.V.)
4 6 BE MY GIRL Jim Dale (Parlophone)
10 7 LET'S HAVE A BALL Winifred Atwell (Decca)
14 8 ALL THE WAY Frank Sinatra (Capitol)
9 8 PARTY Elvis Presley (R.C.A.)
11 8 REMEMBER YOU'RE MINE Pat Boone (London)

THE 'SECOND TEN'

- Last Week This Week
7 11 SANTA BRING MY BABY BACK Elvis Presley (RCA)
13 12 HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
8 13 ALONE Petula Clark (Nixa)
12 14 REET PETITE Jackie Wilson (Coral)
17 15 THAT'LL BE THE DAY The Crickets (Coral)
— 16 GREAT BALLS OF FIRE Jerry Lee Lewis (London)
15 17 DIANA Paul Anka (Columbia)
16 18 APRIL LOVE Pat Boone (London)
— 19 WAKE UP LITTLE SUSIE King Brothers (Parlophone)
18 20 MY SPECIAL ANGEL Bobby Helms (Brunswick)

BEST-SELLERS BY BRITISH ARTISTES

- 1 MY SPECIAL ANGEL Malcolm Vaughan (H.M.V.)
2 BE MY GIRL Jim Dale (Parlophone)
3 LET'S HAVE A BALL Winifred Atwell (Decca)
4 HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Parlophone)
5 ALONE Petula Clark (Nixa)
6 WAKE UP LITTLE SUSIE King Brothers (Parlophone)
7 ALONE Southlanders (Decca)
8 KISSES SWEETER THAN WINE Frankie Vaughan (Philips)
9 SOMETHING IN THE BANK, FRANK Frankie Vaughan/Kaye Sisters (Philips)
10 MY DIXIE DARLING Lonnie Donegan (Nixa)

Best Selling Long-Players

FIRST FIVE

- Last Week This Week
1 1 THE KING AND I Sound Track (Capitol)
3 2 ELVIS'S CHRISTMAS ALBUM Elvis Presley (RCA)
4 3 LOVIN' YOU Sound Track (R.C.A.)
5 4 OKLAHOMA! Sound Track (Capitol)
2 5 A SWINGIN' AFFAIR Frank Sinatra (Capitol)

Introducing **SHIRLEY DOUGLAS** with
The **CHAS. McDEVITT SKIFFLE GROUP**
"ACROSS THE BRIDGE"
"DEEP DOWN"



C.B. 1405 45 & 78 RPM

WATCH OUT FOR THIS S. AMERICAN SINATRA!

*Ron Coby One Of The Hits
In Exciting 'Jamboree' Film*

THERE'S NO DOUBT ABOUT IT — producer Max Rosenberg, the guy who made "Rock, Rock, Rock," has thought of everything for his new star-packed musical movie "Jamboree".

But everything!

He's included a couple of dozen top record stars, a huge line-up of top disc-jockeys and a host of new numbers, many of which are Top Twenty certs.

Briefly: "Jamboree" is a sure-fire box-office success. The formula is fool-proof.

A RECORD MIRROR Special
by
PETER JONES

That's not to say it is a good film, though. Far from it. Camera-work is stilted . . . so is most of the acting. And the story!—still, who cares about the story in this sort of flick?

Point is that all the kids who buy records will flock to see it. What more could a hard-working producer want?

Story-line covers a couple of youngsters billed as America's "New Singing Sweethearts," whose respective managers get them together, tear them apart, then get them together again.

Stars, popped in at three-minute intervals, include Count Basie, Charlie Gracie, Carl Perkins, Slim Whitman, Fats Domino and Jerry Lee Lewis. Most of the numbers rock like crazy, but there are some soulful ballads too.

CONFIDENT OF BIG HITS

MOST OF THE MUSIC is handled in this country by Aberbach Music, who can confidently expect big things from "Great Balls of Fire," the Jerry Lee Lewis hit which has scorched up the American Hit Parade in a couple of weeks; "Cool Baby", sung in the film by Charlie Gracie "A Broken Promise", by the Four Coins; and "Glad All Over", by Carl Perkins.

The fabulous Basie band plays "Jamboree" over the credits and later on swings through "One O'Clock Jump". And an interesting new name is that of Ron Coby, who sings "Toreador".

Of Ron Coby, producer Rosenberg told me at the preview, to which I was especially invited: "This boy is looked on as the Sinatra of South America. He's as big there as Frank is in the United States."

You're going to like Mr. Coby.

And you're also going to lap up Joe Williams' brilliant vocal on "I Don't Like You No More", backed by the Basie boys.

The "Sweethearts" are played by a morose-looking Paul Carr and by Freda Holloway. Freda's singing voice is dubbed by Connie Francis, who in turn sounds like a mixture of Doris Day and Ruby Murray!

Among the disc-jockeys who keep things moving is Britain's Jack Jackson.

Apart from the numbers already mentioned, the film (which may be called "DISC Jamboree" on its release here) includes: "Record Hop Tonight", by Andy Martin; "For Children Of All Ages", by Connie Francis; "Who Are We To Say", by Connie Francis and Paul Carr; "Teacher's Pet", by Frankie Avalon with Rocco and His Saints; "Seimpre", by Connie Francis; "Sayonara", by Jodie Sands; "Your Last Chance", by Frankie Lymon's younger brother, Lewis; "If Not For You", by Paul Carr; "Unchain My Heart", by Slim Whitman; "Crazy To Care", Martha Lou Harp; "Cross Over", Jimmy Bowen; "Hula Love", from Buddy Knox; "Wait And See", by Fats Domino; and a neat duet, "Twenty-four Hours a Day", by Connie Francis and Paul Carr.

Which all adds up to a musical that's a cinch to do big, big business.

Young Singers Make The Headlines



THE SMART-ALECK CRITICS can knock 'em as much as they like, but newcomers like those pictured above will rock 'em in return. The youngsters clamour for them and as **DICK TATHAM** so aptly puts it in his review, on this page, of the show at the Chiswick Empire this week, they are helping to fill the music-halls and creating new interest whilst the more established names are emptying them. The young singers in the photographs above are **COLIN HICKS** (right), with **MARTY WILDE**; on the right is **JERRY LEE LEWIS**, the new American rage, whose recording of "Great Balls of Fire" a sensation in the States, has now entered the RECORD MIRROR'S Top Twenty lists. (The Hicks-Wilde picture is an RM exclusive.)

Dick Tatham, After Watching This Week's Show At Chiswick Empire, Says

STOP KNOCKING COLIN... HE REALLY PITCHES INTO IT

THE second house audience was coming out of Chiswick Empire, West London, on Monday night this week after seeing a variety bill headed by Colin Hicks and Marty Wilde.

Before I got to the exit I heard a girl (about 18) exclaim: "Coo! Aren't they smashing!" Just outside a man (about 28) said to his companion, "They ought to be locked up. It's an insult to the public intelligence."

Pity I didn't get their names and addresses; Jack Solomons could have put 'em on at Harringay.

'TOLERANCE IS NECESSARY'

But what from a neutral viewpoint (e.g. mine) is to be said for Messrs. Hicks and Wilde, latest boosters of the sale of aspirins among the older age-groups?

Admittedly, you can understand anyone brought up on Tony Martin being baffled by these rockers and their ear-splitting amalgam of ordinary boisterousness and down-right psychotic frenzy. You know—sort of finding it hard to decide whether they should be sent to Coney Island or Colney Hatch.

Yet, just the same, these kids are representative of the newest generation of popular entertainers, trying to fill the music halls which their elders are failing to fill. So, in my view, much tolerance is necessary.

Take young Colin Hicks. He's been knocked so much by the press, you'd think he was a politician. But, for Pete's sake, why? True he makes a raucous noise—but these days, if you start accepting that as a disqualification, you rule out half of the Top Twenty, and most of the performers currently drawing in the customers.

Like the rest of the rockers and skiffers, Colin jerks out a staccato, beaty kind of so-called song for which (by some deeply humorous process) bokes solemnly sit down and write words.

Heaven alone knows why. Colin's as utterly unintelligible as the rest of his ilk, and precious little can be done about it, short of having a small screen by the prompt corner, and projecting English sub-titles on to it.

But what the lad does have to his credit is a supercharged enthusiasm, and a high-g geared capacity for work. Many of Monday's audience, indifferent to his opening numbers, came to applaud him in the end for his zestful, energetic slugging away.

At the moment, Colin lacks the warm, disarming personality of his brother Tommy Steele. But I think Colin outscores Tommy in his stage movements. He bounds and capers coltishly about with the relentless energy of a dustman collecting Christmas boxes; the boy would, I'm sure, make a fantastic tap dancer.

Finally: Colin Hicks is only sixteen. He's pitching into his attempt to entertain with a vigour which many older artistes could well imitate. Let's offer him a bit of encouragement.

MARTY WILDE, who closes the show, is an 18-year-old singer on a rock and C. & W. kick. To me he seemed a very "typed" rock 'n' roller, and should do well while the craze lasts, but what'll become of him afterwards is difficult to say.

I hear plans are afoot (as they so often are) to feature him, in a film and/or stage musical. As he's a good-looking lad and has a fine (six-foot-two) physique, this shift of medium could click over.

I understand Larry Parnes and John Kennedy (managers of Steele, Hicks and Wilde) have backed this bill themselves and will put out a similar tour in the New Year. Their enterprise in putting young "unknowns" before the public (and, I believe, successfully) is to be very much applauded.

PUB AND CLUB TOUR FOR RONNIE HARRIS

COLUMBIA recording artiste, singer **RONNIE HARRIS**, who has just concluded a year's tour throughout the country in revue, has now embarked upon a series of engagements which must be about the most novel ever undertaken by any artiste. He is to tour pubs, clubs and the like.

"Working men's pubs and clubs are very modern these days," Ronnie says, "and audiences are very appreciative. I am making one-night appearances, singing and signing autographs, at the leading pubs and clubs in Ashington, Blyth, Bedlington, Lynnmouth, Whitley Bay, Stanley, Hexham, etc., etc. In between I shall also be appearing at Old Folks' Homes and Hospitals for which, of course, my services will be free."

After the 'pub and club' tour, Ronnie will resume his music-hall tour in another revue; he will be seen in the Jack Jackson ITV show on Sunday, January 5.

PET CLARK MAY BE IN VAUGHAN BILL

PETULA CLARK may be one of the top acts in the big variety bill being presented by Bernard Delfont for a season at the Palace Theatre, London, W., beginning January 20.

Frankie Vaughan is headlining and the supporting programme promises to be one of the strongest ever presented. Mr. Delfont told the RECORD MIRROR that negotiations are proceeding with Petula Clark and whilst, as he said, he could not give us the official O.K., as we went to press, he added that "negotiations were proceeding satisfactorily."

Our Critics—Bless 'Em!

GRACIE FIELDS, Britain's First Lady of Variety, was the star turn of Sunday night's ITV show from the Prince of Wales Theatre, London. The following morning the critics had their pieces printed about her. Said James Thomas (Daily Express):

"In 15 minutes last night Gracie Fields answered the critics who have been asking if she is finished. The answer is NO. And the cheers she got must have been echoed all over the country. Gracie is far from finished. She is a mellow veteran, she is a professional . . . Gracie, grab your crown and welcome back . . ."

But dear Harold Conway of the Daily Sketch had a totally different viewing point. Wrote this genius of a critic:

" . . . now for Gracie Fields—and the unhappiest ten minutes of television I have watched this year . . . fighting to wipe out the memories of that recent Royal Variety flop. (I was not aware, nor were any members of the audience present at this year's Royal Variety Performance, that Gracie was a flop—Editor.) . . . But fighting on two cylinders . . . I must add my own plea: Please, Gracie, leave us our memories and affection. Don't—in this style of act, anyway—hurt us or yourself any longer."

You pays your tuppence ha'penny and you takes your choice; as far as I'm concerned anyway, it's not going to be Mr. Harold Conway for whose edification I impart the information that Gracie's success on TV has brought her two quick return dates—one this Saturday (21) and the other January 4. They wanted her to do lots more, but she's going off to Capri after the January 4 show. I.G.