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No. 5 in the U.S. Hit Parade
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The Record Mirror

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and 'HEY DADDY'



EDITED BY ISIDORE GREEN

The Record Mirror

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THE PAPER FOR ALL MUSIC AND
SHOW BUSINESS FANS
ACTING EDITOR: DICK TATHAM

'CONGRATULATIONS ON THE RM MICHAEL HOLLIDAY SPECIAL'

Sir,—The RECORD MIRROR is to be congratulated for its brilliant "Mike Holliday Special" last week. I found it very interesting indeed and it was admirably presented in every way and without a doubt a pleasing piece of journalism for "Mike's" fans and all alike.

All of his recordings have been carefully chosen, and every one is real good, whether they have been in the Top Twenty or not, and it is hoped he will make many more.

Like Bing Crosby, Mike has the ability to please young and old— which these days is undoubtedly an achievement. Mike's liking for Bing is shared by many of his followers.

Being as the Mighty Bing has very nearly deserted the recording studios of these last three years, thereby causing the collectors to wait in purgatory for a new release to come forth, Michael has stepped in and presented us with some real great singing, and for me his is the tops when accompanying himself on his guitar.

With regards to the Discography mentioned by Dick Tatham, I would like through the RECORD MIRROR to thank the Columbia Gramophone Co. Ltd., and especially Norrie Paramor for all the recording data supplied and so making the Discography possible.

I have privately compiled a Bing Crosby Discography which covers over 30 years of recording, and many hundreds of discs; but a great added thrill came to me when Mr. Paramor sent me Mike Holliday's recording data in full. Messrs. Stan White, Frank Murphy and Ted Laker are to be congratulated on producing it; and I sincerely hope the fans will find interest in it.

LESLIE D. GAYLOR, 16 Pan Lane, Newport, Isle of Wight.

Editorial note: Thanks to Mr. Gaylor for his compliments — and to the many others who have written to say they enjoyed the RM Michael Holliday Special.

(We have held back a few copies of last week's RM for any admirers of Michael Holliday who may have missed it. To get one, please send sixpenny postal order to "Michael Holliday Special," RECORD MIRROR, 116 Shaftesbury Avenue, London, W.1.)

'DISGUSTED' BY DICK TATHAM'S COMMENTS ON MARION RYAN

Sir,—I'm disgusted with Dick Tatham's article in last week's RECORD MIRROR about Marion Ryan's appearance at Chiswick Empire.

I am not a teenager. I am 43 years old, married, and have a family. And this is a genuine moan.

Mr. Tatham has done everything but shoot someone who, though perhaps not the best singer in the world, is a girl with a very pleasing voice and terrific personality.

I have made enquiries, and find Miss Ryan's publicity agent has never made the statements about voice and figure that Tatham alleges.

I think Marion is streets ahead of Patti Page. Could it be that your writer (who, I have been told, has not had much more than one year's experience) doesn't like British stars? Would he be nicer if Miss Ryan spoke American?

I seem to remember, a couple of weeks ago, the RECORD MIRROR saying how good Marion was!

Mr. Tatham ought to take up a job he can do, instead of insulting a good British star. After all, full houses, TV contracts and lots of record sales speak for themselves.

I will pay ten shillings to any charity you care to name if you dare to publish this—or won't you play unless people agree with you?—J. H. SAVILE, 10 Sarsfield Road, London, S.W.12.

Dick Tatham replies: (1) I well recall Miss Ryan's publicity man comparing her favourably with Patti Page; and he has repeatedly, and with delicious fulsomeness, extolled her physical charms.

(2) I have written for the RECORD MIRROR since October, 1955. My general press experience goes back 23 years. Mr. Savile and his misinformed informant can have proof if they wish. But it will make them look even more foolish.

(3) How does Mr. Savile square his charge that I'm against British artistes with (a) my repeated statements that Anne Shelton is better than Ella Fitzgerald? (b) that in Robert Earl, Lee Lawrence, David Whitfield, Malcolm Vaughan, Don Peters and others, we "lose" the Americans in the "big-voice ballad" department; (c) my encouragement of youngsters like Tommy Steele, Terry Dene, Terry Wayne, Colin Hicks and the John Barry Seven? (and surely he noticed that, in the very report he criticised, I "splashed" an "unknown" British performer, Roy Castle).

As I wrote, Miss Ryan has many who admire her work on stage, TV and radio—and the best of luck to her. As I also wrote, her followers (and her publicity agent) may be right. But if I personally feel she falls short of the lavish claims made for her, I must say so. Both Mr. Savile and I are entitled to our opinions.

Now, about that ten bob. . . If Mr. Savile will send it to me, I shall then add ten bob myself, and we'll give a pound to the Variety Artistes' Orphanage. Which, I hope, will be as good a note as any on which to end our argument.

PRESLEY FANS WILL MASS FOR 'CREOLE' PREMIERE

Thousand-strong turn-out planned

PRESLEY'S BRITISH FANS are to stage a "mass out- ing" on August 28, when the rock 'n' roller's new film "King Creole" opens at the Odeon, Marble Arch, London, W.

"We expect well over a thousand members will take part," said Jeanne Saword, president of the Elvis Presley Fan Club*, in a statement to the RECORD MIRROR last weekend.

NEW 'SASSY' LP ON AUG 1

And An EP From
Gary Miller

"SARAH VAUGHAN In Romantic Mood" is among the American Mercury discs to be released in Britain by NIXA next month. It is a 12-inch LP.

Issues on the NIXA label itself will include an EP, "On Stage," by Gary Miller. This will comprise four tracks from his LP, "Meet Mr. Miller," which he made last year. Rest of the LP will probably also be released in EP form in the next few months.

Letters

STRONG PLEA FOR RHYTHM & BLUES

Sir,—First a word of praise for the RECORD MIRROR. It is excellently written, fair, critically sound and by far the best magazine for photographs of show biz personalities.

BUT, I would like to appeal on the behalf of rhythm and blues collectors for a better coverage of this type of music. I am sure James Asman could do a marvellous job with an article devoted to this music, as he writes a splendid piece on C & W.

Little space is given to R & B, although the aforementioned Mr. Asman does make periodic reference to some of the best of the artistes. Jazz critics on the whole pass this music off as rock and roll and pop critics, as jazz. In this way many of the best releases, by little known or unknown artistes pass by unheeded. The record companies do not help matters either, as they are more interested in publicising the foul screams of such artistes as Presley.—FRAZER WRIGHT, 50 Sheffield Road, Hoyland Common, Nr. Barnsley.

BOUQUET FROM ISLE OF MAN

Sir,—As a new reader, there are a number of reasons why I like the RECORD MIRROR. At first glance it is a very pleasant paper, every page is of interest. My favourite stars are always to be found plus the most outstanding pictures I have ever seen.

Among my favourites is Dick Tatham's "Vocal Views," the Peter Jones page and the Tin Pan Alleyator, which gives me a wonderful idea of Tin Pan Alley, a place I've never been to but hope to some day.

I like your reviews very much. I went to see the RECORD MIRROR show at Blackpool last week and completely agreed with the interesting review made by Mr. Jones.

So thank you for a wonderful paper. It really is value for money.—A. G. FLETCHER, 107 Dunmow Street, Isle of Man.



THE PELVIS in action . . .

Longplay By Golf Champ

A LONGPLAY of golf instruction by Australian Peter Thomson, who recently won the British Open for the fourth time, is now on release on the COLUMBIA label.

"Golf—By Peter Thomson" is a 12-inch longplay, COLUMBIA 33SX 1068.

Rank Re-opens Blitzed Theatre

THE Holloway Gaumont, North London, blitzed during the war, is to be re-opened as a Rank cinema on Monday.

Anne Heywood and Donald Sinden are among those expected at the gala opening.

Rebuilt theatre is claimed to give an "unobstructed view" of a 50-foot screen from its 1,987 seats. As before the war, it is equipped for both films and "live" shows.

Organist on Monday will be Terence Casey. He played at the original opening in 1938.

Topic Sales 500% Up

FOLLOWING the EMI statement (R.M. 28/6/58) denying rumours of a disc slump and giving details of sales increases, comes a similar report from TOPIC records.

It states that sales in June this year were no less than 500 per cent above those for June, 1957. They were, in fact, only slightly less than those for January this year, which were a record for the firm.

"I think one of the main reasons is our concentration on folk music, which seems to be entering a period of enormous popularity," said Mr. Bill Leader, TOPIC manager, to the RECORD MIRROR last weekend.

Sinatra In Form Again

AMERICAN record circles are saying the new Frank Sinatra longplay, completed last week, is one of the best he's done (writes RM New York correspondent Wally Peterson).



A SPECIAL PRESLEY DISC event is scheduled for September. "Elvis's Golden Records," a 12-inch longplay, is to be released in Britain on the RCA label. It will be issued as a book-album, with new colour photographs of the rock 'n' roll singer.

*Presley Fan Club address is 24 Clarendon Flats, Mayfair, London, W.1.

DOESN'T THINK MUCH OF PRESLEY & CO.

Sir,—I'm fed up with people saying American stars are better than ours. They should look around at our budding entertainers.

For example, the Most Brothers. They are incessantly being compared with the Everly Brothers. Yet the British boys are a much better combination.

As for that swivel-hipped, thick-lipped, gruesome Elvis Presley, America can keep him (preferably under lock and key). I would much sooner have our own Marty Wilde, he at least, can sing—and is a much better performer.

Giving credit where credit is due, I give America 10 out of 10 for their only real artiste, Tommy Sands.

If anyone thinks American performers can hold a candle to such British performers as Terry Dene, Tommy Steele, Frankie Vaughan, Jim Dale, Gary Miller, Colin Hicks and others—well, they want their head examined.—(Miss) CHRISTINE EDWARDS, 36 Cathcart Street, Nottingham.

OOH! THE THINGS HE SAYS ABOUT SINATRA

Sir,—Consistently I read how wonderful Frank Sinatra is, so I bought a record of his called "Witchcraft." I think it appalling. People's tastes differ, and I agree Frank is a much better singer than Tommy Steele, but I do not think he should be classed higher than Bing Crosby or Perry Como for these reasons.

- His voice has a confined range and very little tone.
- In "Witchcraft" he goes flat.
- Also he has that annoying habit of delaying the start of his lines. (His pronunciation, I admit, is perfect).

So convinced am I that his is a false reputation, that I consider that Sinatra is a fashion like knee length skirts (i.e. there is snob value in pretending to appreciate them).

Finally, may I repeat a very hackneyed phrase by saying that the RECORD MIRROR remains the top in spite of the fierce competition it now faces.—PAUL HAWKINS, "Birk Crag," Hornsea, E. Yorks.

LIBERACE'S DEBUT ON '208'



FIRST RADIO LUXEMBOURG programme by Liberace will be broadcast on July 26. It will be "on the air" from 9.15-9.45 p.m.

This will be the first in a series of 30-minute programmes by the American pianist.

NEXT WEEK'S Record Mirror

DAVID
WHITFIELD

A Pen Portrait
by PETER JONES

★
"WHY I LIKE
PEGGY LEE"
by DICK TATHAM

★
NORMAN
WISDOM

Wonderful Story
and Pictures about
his film,
"The Square Peg,"
now being made at
Pinewood Studios

★
PLUS ALL THE
USUAL R.M.
FEATURES

★ VOCAL VIEWS

By **DICK TATHAM**

He's Quite A Character, This Singer Who's Also A Farmer

ATTACHED to the TV studios in Wood Green, North London, is a snack bar. In it, last Friday morning, I found Guy Mitchell drinking coffee. He was wearing a white singlet, khaki drill trousers, socks of a sufficiently glaring red to make him a Communist from the ankles down, and tan casual shoes.

Outside, a giggling gaggle of female fans focused coy, furtive glances through the snack bar window and onto Mr. Mitchell. He looked concerned. "Heh!" he called out to all TV folk within earshot. "Have those kids got tickets for the show tomorrow?"

Someone said they hadn't. "THEN GET 'EM SOME!" he insisted.

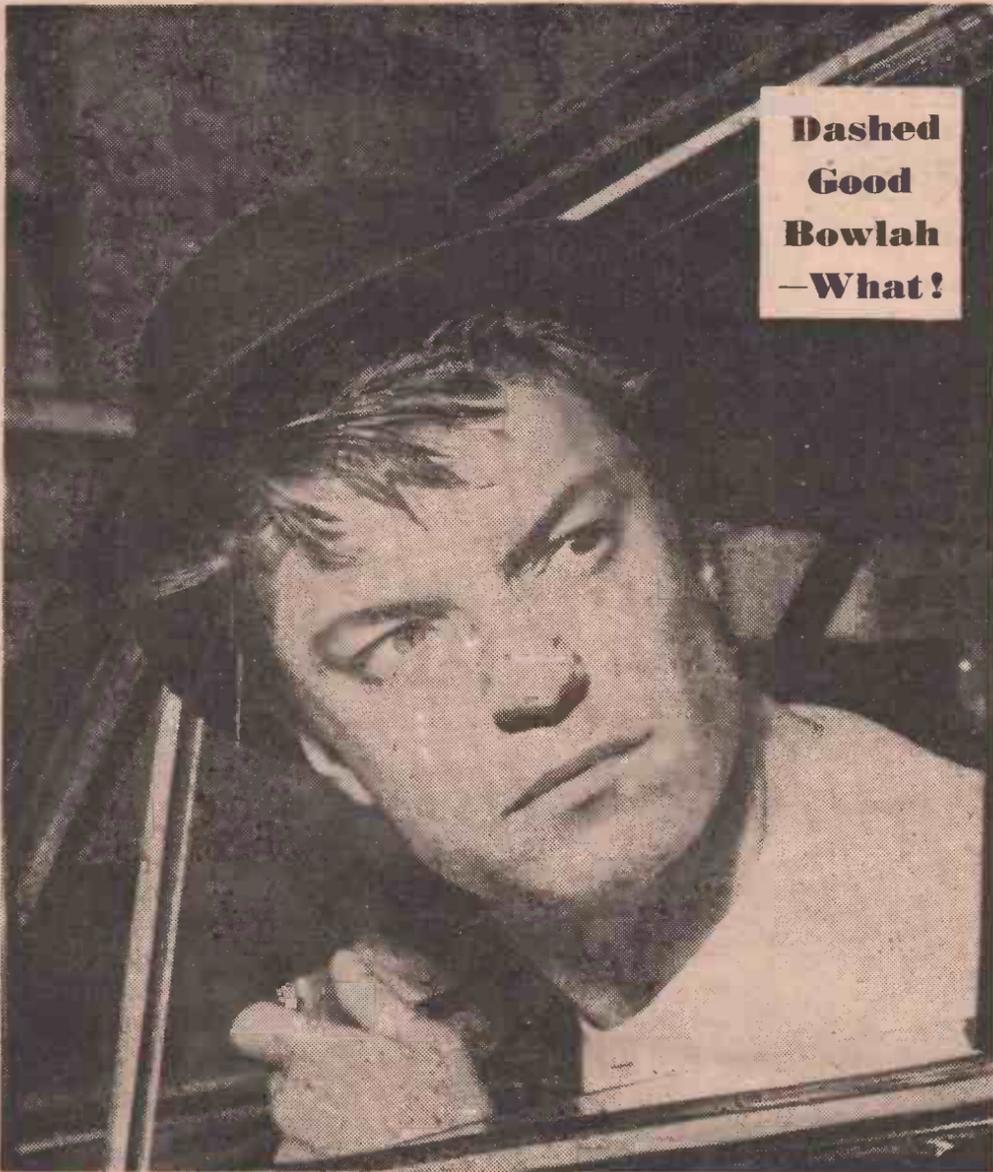
"But they don't seem very good-looking."

"See here," said the outraged Mr. Mitchell, "I'm not concerned about that. I gotta pretty wife."

So the kids got their tickets. Mr. Mitchell's publicity agent introduced me to him. "Hi!" said he, and shook hands with a grip like a Stillson spanner. Then he finished his coffee and ambled off towards the studio "floor." We all followed.

Task in hand was to rehearse for "Saturday Spectacular." It was soon obvious that Mr. Mitchell meant business; that (like most American performers) he revels in hard slogging; and that he approaches his work with the dedicated zeal of a vacuum cleaner salesman.

Plainly, the weary ritual of being introduced by a compère.



Dashed Good Bowlah—What!

GUY IN 'BRITISH' AND BING MOODS

During the lunch break from the "Saturday Spectacular" TV rehearsals described on this page, GUY MITCHELL raised the morale of everyone around by doing a take-off of a "too-too" British accent—and borrowed a bowler to look the part (picture left). He liked the tifter so much he even wanted to drive around Wood Green in it—till the owner decided the lease was up.

Picture below shows GUY with his wife, ELSE, a former Miss Denmark. As the story on this page tells you, she's just bought him a new pipe—and Guy is promptly breaking out into an impression of Mr. Crosby singing "The Blue of the Night."—R.M. Pictures.



then singing three numbers, and then bowing off by saying "cheese." had no part in his plans.

He went into animated conference with the producer about camera angles, minor gimmicks, gags, and such off-beat devices

ideas about the show itself, and about anything else in TV which happened to enter Mr. Mitchell's head. ("You know, in a studio like this, we could have a terrific scene with horses and bare-back riders. The cameras could angle up from the floor. Never been

(Mrs.) rushed to clinch, as if they'd wed yesterday. (They have, in fact, been married two years.)

"Present for you," said she.

Her husband took a small parcel, and started to unwrap it with the intrigued elation of a

(To me): "Say, have you read Carl Jung's 'Integration of the Personality'? You have, huh. Well, I been reading it, and I got several more of his books and it's interesting stuff. You see, psychology started with the idea

"Talking of records, I'd like you to hear my new album, 'A Guy In Love.' I sing ballads for the first time."

I said I'd certainly get hold of it.

Mr. Mitchell filled his pipe. His wife rushed forward with matches. "I'll lit it for you," said she.

"THAT," Mr. Mitchell explained, "is Danish."

He took her arm. "Guess we oughta have some lunch, hun," he told her. "I bin working hard, but I reckon it'll be a good show."

By all accounts, it was, too.

● And here's Mr. Mitchell doing that cartwheel down those stairs . . .

This Guy Mitchell Is A Real Slogger

as Mr. Mitchell making his entrance by doing a cartwheel down some stairs.

(This last item was repeatedly and vigorously rehearsed. It involved a neat bit of lifemanship by Mr. Mitchell: he had to take off his casuals—and it turned out he was the owner not only of the only pair of red socks in the joint, but also of the only pair of dark glasses.)

This physical exuberance was matched by a volatile flow of

done on television before. That'd be really sump'n").

His Wife's A Beauty Queen

Rehearsals were stopped by entrance of Mrs. Mitchell. She is Else Sorensen, a former Miss Denmark. She would stop a Test Match at Lords.

JANE'S 'SONGS AT SUNSET'

JUST OUT ON CAPITOL are three captivating EP's by Jane Froman (picture left) one of my favourite singers.

Many will remember the film of her career—"With a Song In My Heart"—made some seven years ago. In it, Susan Hayward played Jane. It dealt, among other things, with the latter's courageous come-back after a war-time plane accident.

These EP's are fine examples of her beautifully mellow singing. Details: "In The Blue Of Evening," "Red Sails In The Sunset," "Twilight - Time," "When Day Is Done" (CAPITOL EAP 1-889).

"Home, When Shadows Fall," "Under a Blanket of Blue," "Twilight On The Trail," "At Sundown" (CAPITOL EAP 2-889). "Come To Me, Bend To Me," "My Blue Heaven," "Deep Purple," "You'd Be So Nice To Come Home To" (CAPITOL EAP 3-889).

Mitchell (Mr.) and Mitchell schoolboy getting a birthday gift. It was a pipe.

"Thanks, hun," said Mr. Mitchell, and segued into a take-off of Bing singing "Blue of the Night."

Then he got serious. He told me: "They said our marriage wouldn't last. Looks as if they'll have to think again. She's a great girl, and I don't know what I'd do without her."

We wandered out of the studio into the sun, to talk. Some artistes clam up on you. Not Mr. Mitchell. Words come tumbling like the jackpot out of a fruit machine.

Off-Beat Talk

He goes in for the wise-cracking, slappy-happy, off-beat talk which so often is the verbal camouflage of someone living under extreme mental tension.

But he's a person you instinctively like. He seems straight, generous-natured and without the smallest sign of self-importance.

His outlook is admittedly broad. Not every day, for example, do you meet an artiste capable of such disparate statements as:

(To the producer): "How about if we had some guy up there hosing water down on me, like it was rain, then I could call up, 'Heh! Lay off, will ya! You're supposed to stop now'—and he could say, 'Yeah, but I like doin' this'—and that would get a yock, and you gotta have

yocks in a programme." of people having a subconscious, and then they change it to 'un-conscious,' and now they're thinking in terms of the sub-unconscious. For example . . ." Mr. Mitchell has the bulging eyes and ample biceps usually found among weight-lifters. I asked whether he was one of the "clean and jerk" gentry.

Heaving 250-lb. Bales Around

"Not exactly," said he. "But I've always done a lotta farm work, including heaving 250-pound bales around, so I guess that's what keeps me fit."

"How many farms do you own?"

"I don't like talking about what I got. It's not good, is it, to talk about how much you own, or how much money you got?"

I said I agreed, and that the thing to do about money was not to talk about it, but to have it.

"You gotta point," said Mr. Mitchell.

'Gotta Have Hit Disc'

We got on to records. Mr. Mitchell makes no bones about his attitude: "I gotta have another hit disc. Otherwise I shan't come over here next year—I never push myself. I believe my latest one, 'Hangin' Around,' has done pretty well over here, but I want one right in the Top Ten.



"So long, folks! It's been mighty nice meeting you all again."

(MORE "VOCAL VIEWS" ON PAGE 3)



SMALLS

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COLIN HICKS Fan Club.—All communications to the Secretary, 47 Ravensbourne Park, Catford, S.E.6.

FINEST MODERN VOCAL COACHING, postal or personal.—Write to Musical Services, 2, Denmark Place, W.C.2.

SINATRA addict making worldwide discography of his recordings wishes to contact fellow collectors anywhere, to assist.—J. Deacon, 20 St. Margaret's Road, East Grinstead, Sussex.

WANTED, David Hughes record of "Never," good price.—P. McCoy, 24 Sandringham Road, Liverpool 13.

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Issue Which Might Start A Row...

COULD RECORD FIRMS ISSUE SHEET MUSIC WITH DISCS?

Hi, there!

Tin Pan Alley these days seems almost deserted. Few big stars are calling on the publishers—for most of the artistes are in their summer seasons away. In fact, Blackpool (with its mass of big-name stars) has become a sort of provincial Alley.

And the publishers who've stayed behind are at least slightly worried about reports that some of the major disc companies are planning a further incursion into the pubbery field.

Plan is, according to rumour, that the record bosses will include, in the form of an inner sleeve for the discs, the printed sheet music of the songs sung on the said discs.

Nobody knows, at present, what the full legal position will be over this move. Fact

Main reason for his visit is to confer with heads of DECCA and E.M.I. regarding extensive release of HERALD and EMBER discs here and to set up, with Jeff Kruger, Ember Records International, an outfit to handle separate European release of his catalogue.

Al, by the way, was responsible for releasing Tony Crombie's "Sweet Beat" music on LP in the States—and has some other British jazzmen in mind for future release.

FUNNY REALLY, the rivalry between David Seville and Don Lang. It started, remember, on "Witchcraft" when David, who wrote the number, lifted it right up the American charts via his own vocal version. Then, enter Don. And, after a big battle, the quick-talking trom-

Mike Austin accompanies Billie Anthony. Les Baguley has played for most of the top names.

Billie, by the way, is delighted with the way her new disc "Careful, Careful" on COLUMBIA is shaping. Song is published by Blossom Music.

DON AGNESS (Leeds Music) a bit puzzled about "Very Precious Love," from the flick "Marjorie Morningstar." They lined up a tough plugging effort on it for some ten weeks but song didn't get anywhere—maybe because the film release was held up week after week.

So they stopped bothering much—and bingo! the song has suddenly started to sell, but BIG! via (particularly) the Doris Day version. Other discs out by Gene Kelly, the Johnston Brothers, the Ames Brothers, Slim Whitman and Jimmy Young.

And Don's also got the powerful "Kewpie Doll" and "Stairway of Love."

SOME MONTHS ago, Joe Henderson played me over a hunk of "mood music" called, then "Sur La Plage," by Gerard Calvi. He told me he'd ought to piece, like it but wasn't sure how to treat it for possible recording.

The tune now comes up as "St. Tropez", recorded by Petula Clark. English lyrics have been added by Russ Parker. In the original French disc, there were no words. Only seductive sighs from a couple ostensibly taking in the sun on a beach.

Pet Clark's version is backed by "Devotion" which is also covered on CAPITOL by Janice Harper. Little Janice, one time student of interior decorating, has done a fine job on the number, accompanied by the Manny Kellern orchestra.

See you later...

THE TIN PAN ALLEY-GATOR

is that, under normal circumstances, sheet music doesn't enjoy very big sales. And if the disc companies do find they're legally in the clear—well, sales dip still further.

Main point to remember is that the record companies couldn't do anything much about it in the case of published songs. Full copyright would then be held by the publishers. It is over new songs that the trouble might start.

Anyway, no-one is raising the big alarm as yet. The full legal position has to be sorted out before anyone can move. But watch it. Could lead to further altercations in the Alley.

APOLOGY CORNER: I quoted the "surprising" fact recently that Gary Miller and Marion Ryan had disked the stirring "Ivanhoe of England" march. Surprising? I'll say. It didn't happen. NIXA record concerned has, of course, Gary singing the march on his Todd — and Marion joins forces with him for the backing "A Couple of Crazy Kids". The record number: NIXA N. 15151. Sorry—to all concerned.

VISITOR TO LONDON these past few days is Al Silver, President of Angel Music Inc., and owner of two successful record companies (HERALD and EMBER Records) in the States. He's been conferring with his associates Jeff Kruger and Bill Randall, of Florida Music Company.

Al has had a gold record in connection with his million-seller in the United States "Get A Job" by the Silhouettes, and other stuff of his in the best-sellers are "The Joker" (Billy Myles), "To the Aisle (Five Satins)" and "Walking With Mr. Lee" (Lee Allen).

bonist won hands down on disc sales.

Didn't matter a lot to David because he was copping the royalties no matter whose disc sold.

The rivalry is on again with "The Bird On My Head", handled here by Bourne Music. I wrote about David's version last week—have since lent an ear to Don's rendering. Wouldn't like to guess which one will click stronger; but once again David is laughing. He's already got the disc sales in the States and he will get the royalties all over.

MYSTERY CORNER: Famed American party-giver and writer Elsa Maxwell penned a song called "All Mine." There's been no call for it in Britain until John Hanson included it on his latest EP.

Tune is handled in the States by Bourne Music Inc., but Bourne Music in London, apart from fishing out their only file copy, know not a thing about it. Nobody even knows if the slightly-fabulous Miss Maxwell has written anything else!

MICHAEL LEADER, of Reine Music, cropping a lot of praise from his idea of sending round back-scratchers to dee-jays and columnists to plug his "Scratch Me Back" title.

Song, which is a Belafonte feature, is building well.

Remember I tipped you off about the likely pairing of well-known accompanist Les Baguley and Mike Austin some months ago? Well, they turned up in "Six-Five Special" last Saturday as The Bel-Airs and, I reckoned created a brand-new sound on their two pianos plus soprano voice of Susan Jeans used as a musical instrument with no words.

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DENNIS LOTIS WANTS TO 'GO STRAIGHT'



This magnificent new study of DENNIS LOTIS was taken by R.M. photographer DEZO HOFFMANN. In the story below, Dennis reveals some of his show business ambitions and plans.—R.M. Picture.

But Singing Makes Things Hectic Now

DENNIS LOTIS has not yet clicked as a big international star. But he should worry — only problem for the slim South African is how to fit in all the lucrative work he's got lined up.

As it stands, though, he's a guy surrounded by goodwill on all sides. Goodwill from fellow artists who recognise him as one of our best song-salesmen — and positive idolatry from the fans, who've always found him easy to meet.

Stand By To Raise Eyebrows

I had a surprise-packed natter with him this week.

Eyebrow raiser No. 1: Dennis débuts in pantomime this coming Christmas at the Alexandra Theatre, Birmingham, as the Miller's Son in "Puss in Boots."

Eyebrow up-shooter No. 2: "If I had my way, I'd spend the rest of my life out in the great open spaces making Western films with blokes like Gene Autry." Said seriously, too.

Eyebrow lift No. 3: "I was lined up for the straight dramatic rôle played by Sean Connery in the Lana Turner film 'Another Time Another Place.' I finally lost it because I looked too young on film."

Eyebrow flicker No. 4: He's probably made more television appearances in the past year than any other singer of the same category.

And I must say it came as a bit of a shock to hear he'd never had a record in the Top Ten. "Top Twenty, yes. Top Ten never," he affirmed.

Take a look at this line-up of work. Commencing July 21 (Monday), new series of "The Jubilee Show," ITV presentation. That lasts eight weeks and is rehearsed all week.

Guest appearance in the new, unnamed as yet, Askey film, in which Dennis sings "Valentina," song penned by Mr. L. with music by Russ Conway.

Steady work cutting tracks for upcoming (September) release of his second LP, "Biding My Time", in which he will again be backed and arranged by Tony Osborne. All standards on this, bar one—a new item written by Dave Lee and Fleet Street columnist Herbert Kretzmer.

Then there's his current BBC Light Programme dec-jay series (14 in all) for which he has to write all the scripts, speak them and pick the discs. He had over 300 requests sent in after the first one four weeks ago.

His latest 78, "Only Man On The Island," is getting away well, despite competition from Vic Damone and Tommy Steele.

And Dennis also has a long list of Sunday concerts arranged for the

summer. Then, after four years, without a holiday, he finally gets his break. Three weeks in Italy, in September, for the Lotis family.

Wants To Break Into Films

All this, you may think, adds up to a complete and satisfying career. But Dennis spends his odd leisure moments on something else...

"I'm very, very keen to break into films in straight acting rôles. A lot of singers feel the same, of course, but with me it's rather an obsession. Trouble is finding a suitable story. I'm always reading scripts which might suit me."

"Something on the lines of the old Cary Grant rôles would be just right. If I find the right story, I've an open invitation to take it round to British Lion for their decision."

You see, Dennis may not be in the Vaughan, Steele, etc., class as a variety draw, but his career in all available fields goes on bomb-like. In fact, he can't get time to do much variety, much as he likes it.

"It's the live applause I like," he confessed. "That's the real reward of show business. And, believe me, I'm in love with show business. Any part of it. I studied as an electrical engineer—and hated it. Just loathed it."

Just a brief background note:

Vicki in a rush

GAL IN A tearing hurry this week is Vicki Stuart, 22-year-old singer of sultry, not to mention sexy, songs in sundry London night-spots.

Here's Vicki's midnight-hours set-up: 12.15 a.m., cabaret spot at the Society Restaurant; 1 a.m., ditto at the Stork Room; 1.30 a.m. ditto at the Embassy nitery.

And, to her great credit, she's



doing different acts at each place. Which all adds up to a lot of work in a very little time.

"Most of my material is specially written for me by chaps like Harry Dawson and Ross Parker, the lusty-voiced lass explained this week. "So it takes a bit of learning..."

Vicki has been around the show business scene for three years. She started at a party when, "just for kicks," she sang with a band. Theatre folk present urged her to try her luck and she's been working pretty solidly ever since.

She's done quite a lot of TV—notably the BBC, Harry Secombe and Ted Ray Shows.

Tony Brent's Eye Trouble

THE WAY Tony Brent told it to me, it sounded rather funny. He, however, was not laughing...

Seems he opened his right eye too wide and trapped an unsuspecting insect deep in the corner. Tony rubbed his peeper furiously and the insect disintegrated.

In considerable pain, Tony reported at a hospital and was operated on. Fully conscious, he watched the doc extricating hunks of insect.

"Then," Tony tells me with a slightly horrified tone, "this guy starts re-assembling the insect on a piece of paper. You know — ah, here's a leg. Eureka, here's the head. Goody, I've got the left eyeball."

All done to make sure no part of the insect was left in.

It was seven-an-a-half years ago that Dennis arrived in this country, with just £25 in his pocket and an optimistic soul. Then followed four-and-a-half years with Ted Heath.

It was a big risk, leaving his wife Rena and new-born baby, back home. But it paid off. However, he reckons now his pioneering days are over. He wouldn't nip off to the States unless he had a solid contract awaiting him.

A satisfied, happy man is Dennis. He has a lovely wife, wonderful children, a nice home and TWO CARS.

He also has, I report, a bicycle worth £4 10s. which he bought from a stage-hand. Why did he buy it? "Oh, I just like riding it around near my home. And anyway the guy needed the money..."

Nice bloke, Dennis.

HUTCH DAVIE

Woodchopper's ball

HLE 8667



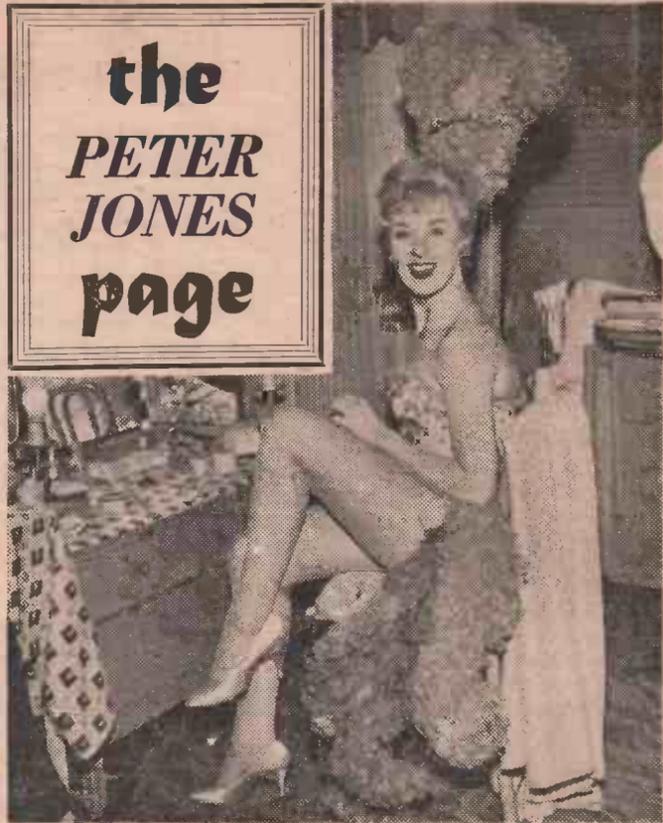
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HUSKY MISS RAE COMES OUT TOPS

the PETER JONES page



I BRING YOU, this week, the remarkable story of Lynette Rae (R.M. picture above), of a very serious throat infection which threatened to finish her career and of how she suddenly found herself "commercial."

It was three years ago that the delightfully blonde Lynette was informed, after a throat inspection: "No talking for six months at least. And you'll probably only be able to whisper for the next six months. Forget, too, about singing. You'll never hit another note."

Now Lynette, at that time was a soprano with a crystal-clear three-and-a-half octave range. A performer on the Adele Leigh lines, well outside the pop music sphere.

Lynette, a plucky and determined girl, vowed that she'd sing again, even if it took her a lifetime. An operation, plus many months of patient vocal exercises, did the trick.

She sang again. She appeared with

Ruby Murray in pantomime at Liverpool. Now she's singing in the London Palladium show "Large As Life." But with these differences.

Her speaking voice has dropped to a seductive huskiness. Her singing voice, range reduced to an octave and a half, is brisk, bashy and BIG.

And suddenly record companies are chasing after her for her "commercial" chances on pop stuff. She will finalise one contract or the other inside a couple of weeks. And she has just completed a spoken commentary on an Italian film "Meet Di Sica," tribute to the film director.

Lynette told me this week: "If anybody had told me that throat trouble would turn out a blessing, I'd have considered them mad."

"Yet it really did commercialise me. So—I'm a fatalist from now on."

And a pop star, too, if I'm not mistaken.

REVERENCE, PLEASE - IT'S A NEW GIMMICK!



Jazz Cashing In On 'Musical' LPs

"SOUTH PACIFIC JAZZ"

TONY SCOTT

Bali Ha'i • Honey Bun • Younger than Springtime • A Cockeyed Optimist • A Wonderful Guy • I'm Gonna Wash That Man Right Out of My Hair • Dites-Moi • Some Enchanted Evening • There is Nothin' Like a Dame • Happy Talk.

HMV. CLP. 1190.

THE ORIGINS OF THIS ALBUM may without much difficulty be traced back to 1856, when George Bernard Shaw was born. Without Shaw there would have been no "Pygmalion", without "Pygmalion" no "My Fair Lady", without "My Fair Lady" no record of it by Shelley Manne, and without Manne's best seller, no Tony Scott version of the music from "South Pacific". Let us all bare our heads in reverence for a moment, for a new gimmick has been discovered. The tie-up of jazz with stage successes.

There are those who contend the music from "South Pacific" is as good as any music from any stage success. To those, then, I recommend this record. There are those, too, who like owning slick and colourful sleeve photography. To those, too, I recommend this record. And there are those who think that because a man wins a Downbeat or Metronome instrumental poll he necessarily has the faintest idea what to do with his instrument. To those also can I recommend this record, with a clear conscience.

For the remaining tiny minority, however, who judge each record on its individual merits, and are not afraid to learn the awful truth, I have something rather different to say. Last year Tony Scott was placed at the head of one of the American polls, clarinet section. Frankly, this occurrence appears to me to be utterly incredible. By no stretch of the critical faculty could I ever concede that Tony Scott is even the third or fourth best jazz-clarinetist in the world.

The fact that his twitterings can be taken so seriously is an indication of the madness that has crept into standards of judgement in jazz.

Fifteen years ago his playing would have been laughed out of court as a girlish imposture. Today it is received with veneration. It is not too harsh a judgement to say there is not one single bar on this entire LP in which Scott exhibits the kind of melodic inventiveness one expects from a pollwinner, not one single bar in which he blows the clarinet as if it were a real musical instrument instead of an old drinking straw, not one single bar which suggests that the music he has chosen to record really interests him other than as a peg on which to hang a sales campaign.

I am not sure who should really have won that clarinet poll. Very possibly it should have been Jimmie Hamilton, from the Ellington band. Even Buddy de Franco would have been a reasonable selection.

Both of them, when they hear this album, will no doubt laugh all the way to their psychiatrist's office.

GIFTED YOUNG JAZZ PIANIST

THIS IS HAMPTON HAWES VOL. 2 THE TRIO

• You and the Night and the Music • Stella By Starlight • Blues for Jacque • Yesterdays • Steeplechase • Round Midnight • Just Squeeze Me • Autumn in New York • Section Blues

CONTEMPORARY LAC.12081

HAWES IS ONE OF THE BETTER young jazz pianists around today, so good in fact, that he is almost capable of sustaining

lous claims about Shu being mistakeable for Charlie Parker, which is the kind of error only a deaf mute could ever possibly arrive at.

Shu seems an unusually uneven player, varying from the floundering gaucherie of "S'Wonderful" to the comparative fluency of the fast passage in "Tenderly."

The jazz rhythms of Krupa are, of course, the jazz rhythms of another era, but when he contains himself and manages to forget the good old days, he is still a relaxed drummer who helps the front line.

PITY DINAH WASN'T THERE

CHAMBLEE MUSIC

Eddie Chamblee

• Flat Beer • Sometimes I'm Happy • At Your Beck and Call • And the Angels Sing • Tea for Two • Without a Song • Whisper Not • Stella by Starlight • Chamblee Special

EMARCY EJL.1281

EDDIE CHAMBLEE is the tenor saxophonist who married singer Dinah Washington early in 1957. As usual the woman turns out to have more to say than the man, and it is a pity Dinah was not present on this recording.

Within his limitations, however, Chamblee is an enjoyable musician to hear, although he totters on the brink of lunacy once or twice. He is one of those saxophonists who, having disregarded the lessons of Lester Young, has been attracted instead by the extrovert cavortings of Illinois Jacquet. One feels, given the slightest relaxation of strict self-control on Chamblee's part, we would have a wailing monster on our hands. On a track like "At Your Beck and Call," Chamblee suggests he might really play something worthwhile, perhaps in the vein of Ben Webster.

Of the supporting cast, outstanding is trumpeter Joe Newman, who contributes a gemlike solo in "Sometimes I'm Happy" and another in "Tea for Two." Also present are Julien Priester, trombone, Charlie Davis, baritone, Jack Wilson, piano, Richard Evans, bass, and Osie Johnson and Charlie Persip, drums.

TIP-TOED, PURSE-LIPPED

COMMAND PERFORMANCE

The Jazzpickers featuring Red Norvo

• The Stinger • Someone to Watch Over Me • Eyein' the Goof • Lester Leaps In • Blues for Bill • Evening in Azerbaijan • Bagatelle • My Ideal • Petite Rondeau.

EMARCY EJL.1280

THE JAZZPICKERS are one of those groups, unfortunately prevalent in jazz today, which believes in playing jazz on tiptoe with a cautionary finger held to pursed lips. The instrumentation of guitar, bass, drums and pizzicato cello, will bring a frown of suspicion to the discerning listener, and the truth is in fact what one might suspect.

They are all run-of-the-mill soloists, competent, except for the cellist, Harry Babasin, leader of the group, whose phrasing is so hamstrung it only just misses making his improvising a parody of itself.

Norvo of course, is the vibro-phonist who, having been caught flat-footed by the innovations of the

JAZZ '58

(METRONOME YEAR BOOK) This year's edition includes Reports, Photos, and Selected Discography, etc. Price 10/- (Post Free) To: — DOBELL'S JAZZ RECORD SHOP, 77, Charing Cross Road, London, W.C.2 (Dept. R.M.)

SNIP OF THE WEEK

MAINSTREAM Vol. 1 Gerry Mulligan Sextet

Elevation • Mainstream

MERCURY EMARCY ERE.1574

A FASCINATING record with continuous attempts at fugue being the chief feature of the improvising. Mercury, who have taken the trouble to produce a really exotic cover design, a photo of some kind of barge floating downstream in a purple world, should also have taken the trouble to list the personnel, which includes Bob Brookmeyer. Mulligan shares the honours with the photographer.

Minton revolution, now poses for comic photographs on LP covers in an attempt to sell the same kind of jazz he was playing twenty years ago. In fact, the jazz he played then and plays now is very good jazz of its kind, uncomplicated, clearly conceived and well executed.

The only trouble is that it is impossible to pretend that Milt Jackson never existed. Norvo may be as good as ever he was, but the listener is much better, and requires the same rate of improvement from his soloists.

The track "Evening in Azerbaijan" is an interesting one. The group evidently felt it wanted to play on the harmonies of "Night in Tunisia." Babasin, possibly stirred by his muse, or perhaps by the thought of more royalties, composed his own variation on the melody and called it "Evening in Azerbaijan." Babasin's theme is nondescript without being revolting, but it is no more than a quarter as listenable as the original on which it leans so heavily for support.

Why should Babasin bother? He certainly was not impelled by the spectre of hunger, not if the sleeve note photograph is any reliable guide.

That is the only possible reason I can see for a group like the Gerry Wiggins trio (which could if it wanted play the jazz material to which it is really suited) committing itself to playing third rate music as it plays here.

The choice is shrewd, of course. Nobody else would dream of making a jazz record of the music from "Around the World" so that there would be none of that tiresome competition that Shelley Manne had to face over his recording of "My Fair Lady." And the reason why nobody else would dream of making "Around the World" is that there is no music to play.

The film was not a musical in the accepted sense of the word, and apart from a particularly beery tearjerker of a waltz which achieved shortlived eminence in Tin Pan Alley, there is no music on which the jazz musician may draw. Wiggins in fact, in his attempt to stretch out his meagre resources over the length of an LP, has been harassed into playing no fewer than three versions of the beery tearjerker of a waltz. Co-operating with Wiggins on this unfortunate affair are Gene Wright, bass and Bill Douglass, drums.

All three are worthy of better things.

SEA OF ANONYMITY

JAZZ SHOWCASE

The Mastersounds

• Un Poco Loco • Wes' Tune • Lover • Dexter's Deck • If I Should Lose You • That Old Devil Moon • The Queen and I • Spring is Here • Water's Edge • Drum Tune

VOGUE LAE.12103

APPARENTLY in 1957 bassist Leroy Vinnegar phoned a recording president and, according to sleeve note said, "I have a tape I want you to hear. It's a terrific (sic) group." What he really said was "It's a terrific group," but the sleeve notes have glossed over that one.

I had better be as brief about this album. Personnel consists of Monk Montgomery on Fender Electric Bass; Buddy Montgomery, vibes; Richie Crabtree, piano; and Benny Barth, drums. All four have reached the general level of improvising competence we have



grown accustomed to, which is to say that none of them is in the least distinguishable from dozens of other soloists.

To attain a sufficient proficiency to immerse oneself in the sea of anonymity may be gratifying for the musicians involved, but it can be most trying for the reviewer attempting to assess the music as a piece of individual art.

This might be any one of a hundred different groups I have patiently listened to since I began reviewing. Thoroughly competent, professional and unimpaired.

TRIPPLICATE VERSION

AROUND THE WORLD IN EIGHTY DAYS

Gerry Wiggins Trio

• Around the World Pt. 1 • Aouda • Passepartout • Around the World Pt. 2 • La Coquette • Around the World (beguine) • The Royal Barge • Way Out West

LONDON LTZ-U.15109

HERE IS ANOTHER ATTEMPT, like Tony Scott's mentioned above, for jazz music to climb on to somebody else's bandwagon.

The sleeve note starts with an acknowledgement of this fact with—"The growing trend for jazz combos to interpret the music of hit Broadway shows and outstanding movie productions indicate one thing above all—jazz is broadening in scope, ever seeking new fields of expression."

Which is perfectly true, except that one must in order to reach the real truth, substitute for the phrase "fields of expression" the phrase "fields of profit."

ZOOT SIMS SAVES DISC

LIFE IS A MANY-SPLENDORED GIG

The Herb Pomeroy Orchestra • Blue Grass • Wolafun's Lament • Jack Spratt • Aluminium Baby • It's Sand, Man • Our Delight • Theme for Terry • No One Will Room With Me • Feather Merchant • Big Man • Less Talk

COL. 33SX.1091

HERB POMEROY is a trumpeter who used to play with Stan Kenton. This is the first LP of Pomeroy's own band. To say that it is competent is to say no more than one already has about previously issued LP's like those of the Elliot Laurence band.

Pomeroy's band is much the same kind of thing, a sixteen-piecer playing neat swinging arrangements with a kind of professional gloss that is a substitute for all but inspiration.

The record is saved from the ranks of the completely average and ordinary by the tenor solos of the guest star, tenor saxist Zoot Sims.

A MID THE FLOOD OF LPs being issued at present, many outstanding EP releases are too easily overlooked, and I have had no trouble in selecting a dozen which are worthy of consideration for the buyer restricted to a tight budget.

There are five issues from ESQUIRE this month, all of which are good buys, and perhaps the best of them is "Mr. Saxophone" (ESQUIRE EP 191) featuring Sonny Stitt on tenor and baritone, four tracks cut back in 1950-51. Almost as good are the four sides cut in Paris by Dizzy Gillespie in 1952 with Arnold Ross on piano. This album is called "Dizzy With Strings" (ESQUIRE EP. 193) and features "The Man I Love" as the best track. For those whose original copies have disappeared the Stan Getz issue "Don't Get Scared" (ESQUIRE EP. 194) is a must, as it includes "Prelude to a Kiss" and "Flamingo," all four tracks being with Swedish groups, including Bengt Hallberg on piano.

Two other ESQUIRE EP's worth notice are "Bean And The Boys" (EP. 192) with Coleman Hawkins, and "The Heat's On" (EP. 195), with Roy Eldridge, circa 1951.

On CLEF appears No. 2 in the "Genius of Bud Powell" series (SEB. 10094), on which one can hear the Powell versions of "Moonlight in Vermont," "Spring is Here" and two of Bud's originals, cut in 1955, all containing some wonderful jazz piano.

COLLECTOR'S PIECE

COLLECTOR'S item from HMV also appears in the current lists—"Eddie South—Jazz Violin" (7EG. 8361). Two of the tracks were issued in the pre-war lists, "Sweet Georgia Brown" and "Eddie's Blues," and added are two more tracks in the same class, "Somebody Loves Me" and "I Can't Believe That You're in Love With Me." South was always a great jazzman, and his recordings are all too rare for this issue to be overlooked.

Something a little different on the same label is "The Johnny Evergreens," four lush tracks of Johnny Green standards wonderfully played by the Russell Garcia Orchestra (7EG. 8358). The "Body and Soul" side has a brilliant trumpet solo by Don Fagerquist.



Dave Brubeck fans have their chance with "Bru's Blues" (FONTANA TFE 17032). Although I found little to commend in this two-sides version of the Blues, Brubeck's popularity is so widespread that it would be unfair of me not to list this release, likely to be eagerly sought by those who cannot always fit an LP into their monthly budget.

Finally, for the patriots, there are three EP's of British musicians well worth a hearing. "Presenting Kenny Graham" (NJE. 1053) contains that rare specimen, a sleeve note by Benny Green, and the tracks were good enough to make its writing an easy task. The three tracks are "Tuxedo Junction," "Rockin' in Rhythm" and a Graham original, "Bongo Chant."

Another NIXA "Jazz Today" release, "Art of Ellefson" (NJE. 1052), is a remarkable effort by Canadian tenorist Art Ellefson. Using the multi-recording technique, Art plays all the tenors, altos, baritones, clarinet and bass clarinet. Two of the tracks are his own compositions, and he did all the arranging. The quality of his solos and the cohesion of his saxophone section writing and playing are startlingly good.

"Swingin' in Studio Two" (TEMPO EXA 81) features the old firm of Jimmie Deuchar, Tubby Hayes and Derek Humble on two tracks, "Milestones" and "Between the Devil and the Deep Blue Sea," suggesting that these familiar talents are still setting the pace in British Jazz.

JAMES ASMAN

Looks at Stereo Sound & says—'I Believe...'

THE RECORD industry has long awaited some new development to revolutionise trade. In recent exhibitions Dot and I have seen various monster record changers, and remained completely convinced of their faults and inadequacies.

We have been unimpressed by the 16 rpm speed makers especially as we were aware that no effort was being made to produce 16 rpm records by any company. Indeed, gimmicks appeared to be the order of the day. Smartly designed reproducers sported the ugly twisted spindle of the changer mechanism and the four-speed gadgetry.

Now the Pye-Nixa people have marketed stereophonic sound. We recently attended a Press and trade demonstration at Cora's Hotel, near Russell Square, where the wine flowed lavishly and sounds roared at us with the virtuosity of a super cinema.

But we found we liked stereophonic sound. We believed in it. As a matter of fact, we are now convinced that stereophonic reproduction will be the new craze of the future. You will not be up to date until you have fitted the stereo gramophone with its dual speakers and its rather expensive 45/45 discs.

HAD TO HAVE STEREO

We went back to the Record Centre and listened, rather gloomily, to our monaural machine. We decided there and then that we must instal stereophonic equipment in the shop. The Pye-Nixa moguls were boasting what they called a "booth stereo" record playing unit.

It arrived the day before yesterday and we are now the very proud possessors of stereophonic sound. Railway trains roar madly through the Record Centre, screaming out of the newsagents next door and vanishing in a flurry of blue smoke into the haberdashery on the other side. Two unknown sportsmen play table tennis with the celluloid balls pinging realistically. Bands play in three dimensions, with the piano resting happily on our Ozonair fan in the middle of the wall and the drums apparently situated somewhere in the London Electricity Board's main generator a few yards to the rear of the shops.

The effect is quite uncanny. Already we have grown sick of playing our demonstration discs to customers who stand mesmerised in the centre of the floor and follow, quite illogically, the movement of the sound from one side to the other with twisting heads. It is already a gimmick paying dividends. And we are, as far as we know, the very first specialist record shop to fit stereophonic sound on our premises. We feel rather as we once did when we heard the opening notes of George Webb's Dixielanders playing "Drop That Sack" at the Erith Drill Hall back in 1944—or was it '43? We are pioneers and we feel particularly responsible.



There is a vital quality about 3-D music. The old idea of all the sound coming from one small aperture is now outmoded. The single loudspeaker is as dated as the ancient tin horn. We can now

BROTHER JOHN SELLERS SENDS NEWS OF BIG BILL BROONZIE

Dear Jimmy,

Your letter came some few days ago and it was nice to know that everyone is well and doing fine.

I told Big Bill Broonzie that I had heard from you, I don't know if he understood me or not—he talked out of his head very often. He really is a sick man. He told me that no one really knew the pain he was having.

I was working in St. Louis and he had his wife call me and I flew in by plane on last Friday night. There were a few private things he wanted to tell me about his songs—he was frightened of them being hijacked.

He told me to tell you to put in the RECORD MIRROR about how much he thanks Alex Korner, Dave Stevens and others for all they did to make the benefit a success. I would write them for him as he asked me to do but I don't know their addresses.

Jimmy, I pray that Big Bill will get better but it seems as if he is failing every day. I will return back to Chicago on Thursday of next week. I called the hospital last night and they told me he was not doing very well at all...

Please give my very best regards to everyone and many thanks to all of them for being so kind to me during my stay in London. Tell Dot to keep sweet as she is, until I see her and you again.

BROTHER JOHN SELLERS,
4755 So. Drexel Boulevard,
CHICAGO, Illinois.

THIS STEREOPHONIC SOUND IS GREAT— BUT NO JAZZ YET

hear the whole orchestra spread out across the space it occupied in reality. The sound is authentic.

INCREDIBLE HI-FI

Stereophonic equipment is so new that very little is available as yet. PYE-NIXA were the first in the field with their Pamphonic Stereo Model 3,000, retailing at about £60, and a super reproducer with an incredible hi-fi reproduction at a figure close to £120. I understand that EMI and others are making machines with a price range of about £50.

PYE-NIXA have already released their first batch of stereo recordings, including a Demonstration Disc with various test signals and excerpts in the 45/45 range (NIXA CSCL 70007). An announcer demonstrates how things are done by walking from one speaker to the other. It is all enormous fun, quite dignified and without obvious tricks.

Tony Osborne, his piano and his orchestra play a lively selection of popular tunes in light vein on "Where in the World?" (NIXA NSPL 83000) and Marion Ryan, Tony Osborne and Bill Shepherd have a stereo ball on "Pops Go Stereo" on NIXA NSEP 85000, with "Wouldn't It Be Lovely" from "My Fair Lady" and with "In a Little Spanish Town" backed to "Opus One" and Irving Berlin's "You're Just in Love."

DECCA have also entered the field with "A Journey Into Stereo Sound" (DECCA SKL 4001). Express trains rampage from one side to the other, and the 12in. 45/45 disc includes symphonic rehearsals, operatic excursions, Edmundo Ros, Mantovani and Winifred Atwell. EMI have also added their Hi-fi effort with a brand new demonstration record and, in the immortal words of Sam Small, all we have to do is to "let battle commence."

IMAGINATION STRETCHED

But readers of this column will have to remain unsatisfied for the moment. So far no jazz is included, unless, by some stretch of imagination, Larry

Adler and his well recorded LP on NIXA can be classed as some kind of commercial jazz music. NIXA officials have already assured me that Denis Preston is, at this moment, busy recording Chris Barber and others in stereo. The effect should be quite startling.

But, even at this early stage, there can be no doubt that stereophonic sound reproduction is here to stay. Contrary to a general supposition, it can now be used in any room, in any house and almost any position. With the dual speakers each side of the fireplace, or in opposite corners of a living room, stereophonic effects can be obtained: 45/45 records are, at the moment, dearer in price than ordinary monaural issues, but that, I am convinced, is a factor which will eventually seek its own remedy as these new machines reach the market in increasing numbers.

And, in the meantime, stereo hammers yet another nail in the coffins of the old-time collectors of vintage 78 rpm platters. We see a few of them still wearily thumbing through the decreasing stocks of discarded wax records. Now and again one of them dares to enquire about the chances of rare PARAMOUNTS, GENNETTS or BLACK SWANS. We shake our heads solemnly and they wander out again, bent on their fruitless quest for the unobtainable.

AUTHENTIC SONGS

SANDY PATON SINGS
Sandy Paton with Guitar

- East Virginia Blues ● Rovin' Gambler ● Every Night When the Sun Goes Down ● Cool Colorado

JAZZ COLLECTOR JEA.1

THIS initial release from the Colin Pomroy library on a new series of extended play albums could interest jazz collectors with a pointed folk bias, or readers of my Country and Western column. The songs are quite authentic, early Blues and folk ballads sung with a mild-mannered tenor which ranges somewhere between Woody Guthrie and Josh White.

Sandy Paton was born in Florida in 1929, the offspring of a regular Army man. He roamed the States and eventually settled in Seattle where he devoted himself to folk lore. In 1950 he went to New York, worked as an actor and continued his folk playing. By 1955 he was working as a singer in places like Toledo's Park Lane Hotel and the Plantation Inn. Two years later he was featured in regular folk styled broadcasts from San Francisco and appeared in numerous concerts alongside men of the stature of Walt Robertson, Paul Clayton and Richard Chase. In November '57 he came to this country to continue his studies into the origins of the music he has sung and played for so long.

His style is interesting to a degree—but not impressive. The material, ranging between coloured and white American folkology, is worth hearing but the gusto one has a right to expect in such music is always missing in this rather insignificant session.

PSEUDO-JAZZ AGAIN

DATE WITH THE DOZEN—Part 1
Kenny Baker and the Dozen

- Bugler's Lament ● There Will Never Be Another You ● If You Were the Only Girl in the World ● Whistle and I'll Come to You Blues.

NIXA NEP. 24074.

WE hark back to the "bad old days" with trumpeter Kenny Baker and his merry henchmen, for this is just the sort of polished, effortless pseudo-jazz which so many professional groups turned out in the '30s in London studios.

The band remains technically good and sympathetically indifferent. The music goes as far as West End sophistication and instrumental dexterity can take it. It only pricks the surface of real jazz and produces hardly a ripple in a very small pool.



but Kaminsky's trumpet work on "Go Go Go" is good, reminiscent of Satchmo. The reverse side boasts of two fine jazz classics, and both are well played in a Dixieland-cum-Jam-Session manner.

Cutty Cutshall is on trombone, Peanuts Hucko does a reasonable job on clarinet, Ernie Caceres grunts cheerfully if heavily on baritone sax, Dick Carey performs on both piano and alto and Bob Haggart on bass with the magnificent Jo Jones depping on drums adds up to a brilliant rhythm section.

WE HAVE IT —AT LAST

THAT CAT FELIX
Lennie Felix (piano)

- Indiana ● Pennies From Heaven ● Prelude to a Kiss ● Fine and Dandy ● Squeeze Me ● Sunny Side of the Street ● If I Had You ● One for Bill.

NIXA NJT 514

AT last we have the pleasure of a full-length LP of the vagrant art of our own Lennie Felix in a delightfully rich, rewarding session of loose, relaxing piano jazz. Lennie is, beyond doubt, the finest jazz pianist we have in this country. The fact that he is unpredictable by nature springs from that talent which separates him from his fellows.

It must be difficult, even unpleasant, to be the complete artiste. Lennie is that kind of man, a creator too often torn by his personal extremisms, like Bruce Turner, Humphrey Lyttelton, Ken Colyer, and other leading British musicians. And, like these, Lennie lives for his music alone. To watch him at the keyboard is to see a man possessed of the devil—a devil that can eventually make him great, or break him altogether, for there can be no sort of compromise.

To say that Lennie Felix swings, to say that he is imaginative and creative, is to merely beg the question. He is one of those musicians capable of leading local jazz out of the morass into a new field. This Nixa release of interesting jazz is proof of that.

And I am convinced that, on the evidence of the Humphrey Lyttelton band, the current solo work of men like Bruce Turner, the active force of Ken Colyer and the individual work of Joe Harriott, Don Rendell and a few others, British jazz is slowly gaining in importance. Many of these artistes are now claiming the right to be regarded alongside their Transatlantic cousins. They richly deserve that right.

IT DOESN'T SWING!

IT SWINGS!

Sid Phillips (clarinet) with Bill Le Sage (vibes), Max Harris (piano), Joe Muddel (bass), Colin Bailey (drums).

What's the Reason? ● I Got Rhythm ● If I Had You ● April Showers.

H.M.V. TEG 8363.

A RATHER pleasant little EP, marred by an inept cover title, offers some slick, tuneful studio jazz based, without apology, on the Benny Goodman Quartet. Sid Phillips hasn't the elastic force of Goodman at his best, but his work echoes that warm, liquid line which we always associate with the great Trio, Quartet and Quintet recordings towards the end of the 'thirties.

Colin Bailey sometimes provides a lilting rhythm but slips up sadly in the occasional drum break. Bill Le Sage is adept on his vibraphones, whilst Max Harris and Joe Muddel are unobtrusively efficient throughout. Just one thing, though. IT DOESN'T swing...



PERIOD PIECE IN SKIFFLE

MOUND CITY BLUE BLOWERS

- Red McKenzie (blue blowing) with Dick Slevin (kazoo), Jack Bland (banjo) and Eddie Lang (guitar). ● Happy Children Blues ● Morning After Blues ● Best Black ● Stretch It Boy

JAZZ COLLECTOR JEL.1

UNDER the subtitle of "Blue Blowing Jazz" Colin Pomroy's Jazz Collector begins a new EP series of rare reissues, and many old-time jazz lovers will be delighted with the unexpected reappearance of Eddie Lang in an authentic Skiffle period piece.

This is good time music, inspired by ex-jockey Red McKenzie, who combined his talents on the racecourse with a native wit for the humble paper and comb and a lively business sense. McKenzie hung around the slap-happy Chicago scene, blue blowing whenever he got the chance—and in good company most of the time. He could be found regularly in the company of Dick Slevin and Jack Bland, pioneer Skiffles both, and alongside some of America's greatest jazzmen in record dates. Mugsy Spanier, Coleman Hawkins, Eddie Condon and many others played with him, or under his wing. At one time he vied with Condon as a smart operator of record sessions.

The "spasm" sound on this extremely interesting release makes particularly carefree listening, but the presence of Eddie Lang makes an entertaining foursome into a collectors' piece.

SMALL-SIZED ALBUM

MAX KAMINSKY AND HIS DIXIELAND BAND

- Go Go Go ● I've Got The World On a String ● Royal Garden Blues ● Squeeze Me

MGM EP. 656

MAX KAMINSKY heads a typical Condon mob in a new small-sized album of free swinging jazz. The vocal on "I've got the World on a String" is quite objectionable,

JIM DALE SNAPS HAPPY COUPLE



LARRY PAGE, COLUMBIA recording artiste, married 17-year-old ANN WARD at Caxton Hall, London, S.W., last Friday — and here's a picture by R.M. cameraman DAVID LOUIS of JIM DALE taking a shot of the happy couple. Larry (22) met Ann at a "Six-Five Special" show and proposed to her just ten hours later. — R.M. Picture

Prince Of Wales' TV

Anne Shelton, Tony Dalli In Fine Bill

ANNE SHELTON singing "Take A Chance on Love" strikes me as a good CLIMAX to a show. But, stop me! last Sunday we had Anne and song used as a throwaway opening chorus on ATV's "Sunday Night At The Prince of Wales".

What followed just had to be good. It was, for Bernard Delfont is putting on real starry stuff for this series.

Toni Dalli got the biggest hand of the show for his "Catari" and "Granada" offerings and was in magnificent voice despite having had throat trouble during the previous week.

Anne Shelton compered the show in a manner which suggested once again that there's more to her talents than just being our best girl singer.

She had a lot of comedy work with "Army Game" fugitive Bernard Bresslaw, who nowadays reduces vast audiences to instant hysteria by just letting his eyeballs roll and his lower lip fall.

Joan And Ian Shine In Sketch

Joan Heal, star for so long of "Grab Me A Gondola" in London's West End, joined with Ian Carmichael, star of almost everything that's really funny in British films. They did a beautifully-timed revue sketch with absolute artistry — and the raucous Joan kicked in with a couple of songs as well.

More? Well, there was Ron Parry. His ventriloquy without a dummy has extended to him being bitten by a growling non-existent dog! For the fourth week running I say: "Star material!"

There were Albert and Les Ward, with their Spike Jones-ish music and satirical impressions; and an amazing juggling gent from the Moscow State Variety Company.

This, you know, is an exceptionally strong slice of entertainment. The format is fluid to allow the co-mingling of artistes which viewers like so much.

And I understand Mr. Delfont has plans for even starrier evenings to come this summer.

Peter Jones.

Anna Russell Returns October 7

ANNA RUSSELL, popular American vocal satirist and comedienne, opens her 1958 British tour of "one-woman" shows with a concert at the Royal Festival Hall, on October 7.

She will then undertake a series of one-day visits to cities throughout the British Isles before returning to the States in mid-November.

Currently, Anna is touring the Pacific area, with engagements in Hong Kong, Singapore, Malaya, Indonesia, the Fiji Islands, followed by a month in New Zealand.

Her British dates are:—
October 7, Festival Hall;
October 11, Philharmonic Hall, Liverpool; October 14, City Hall, Sheffield; October 16, Albert Hall, Nottingham; October 18, Free Trade Hall, Manchester; October 20, Town Hall, Birmingham; October 22, Town Hall, Oxford;



October 24, Winter Garden, Bournemouth; October 27, Southampton; October 30, Wexford, Eire.

November 4, Guildhall, Cambridge; November 7, City Hall, Newcastle; November 9, De Montfort Hall, Leicester; November 11, Colston Hall, Bristol; November 15, Royal Festival Hall, London.

★ VOCAL VIEWS By Dick Tatham

(Continued from page 3)

American Ban On 'Song' In West End

JOHN HANSON is the singer who, late last year, launched a courageous bit of theatrical enterprise. At a time when skiffle and rock 'n' roll were all the rage, he revived the old-time musical, "The Desert Song". He and comedian Clifford Mollison put money into it, and played leading rôles.

Their reward: 30 weeks of packed audiences and profit. The show cleared some £60,000.

Recently Hanson decided to give "The Song" a rest. His "Red Shadow" rôle in it was a heavy one—and he had months of radio work and record-making (for ORIOLE) to keep him comfortably occupied.

But there was one thing which would really have put a proper climax on Hanson's "Desert Song" success—a West End run.

I now hear one was, in fact, offered him a few weeks ago. Hanson was wondering whether his radio work could be adjusted to free him for the stage, when a decisive setback came — the American owners of the "Desert Song" rights refused point-blank to allow a West End revival.

Maybe they had their reasons (though they didn't give them). But John Hanson told me this week he is most anxious to try again next year. So let's hope the Americans are more co-operative next time. A man like Hanson, striking out as he did for the better type of music, rates every respect.

The Remarkable

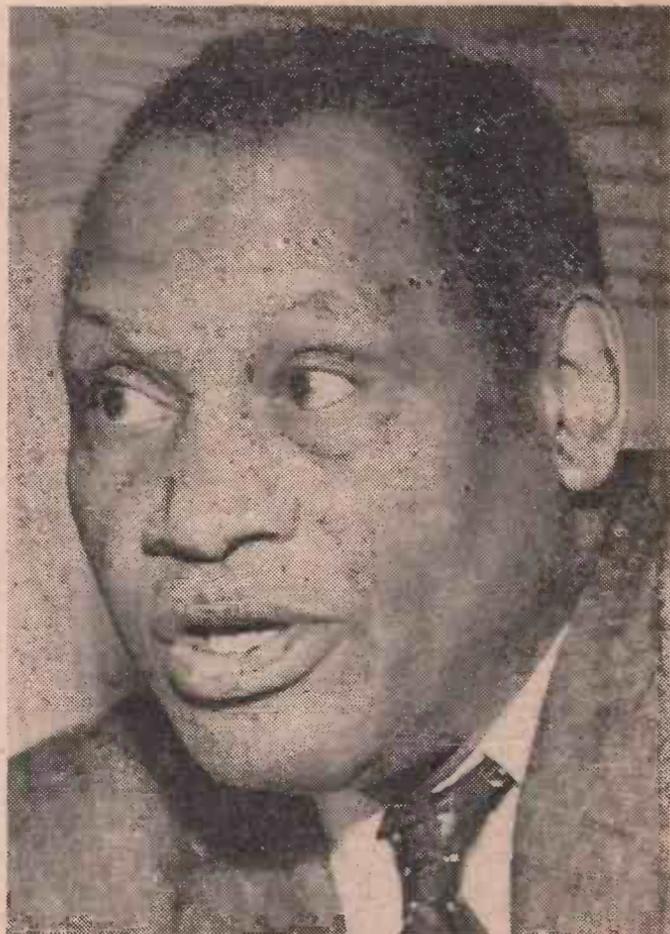
Paul Robeson

LAST FRIDAY I went to the Paul Robeson Press reception in London. Political issues are out of place here—so I report simply that Robeson as a man impressed me greatly.

He has a vigour remarkable for his sixty years. He is fluent and forthright in speech, is scrupulously courteous and has a warm sense of humour.

Biggest laugh: when someone ribbed him about using a microphone on his last visit, and Robeson replied, "I was using one for thirty years before that—hidden away!"

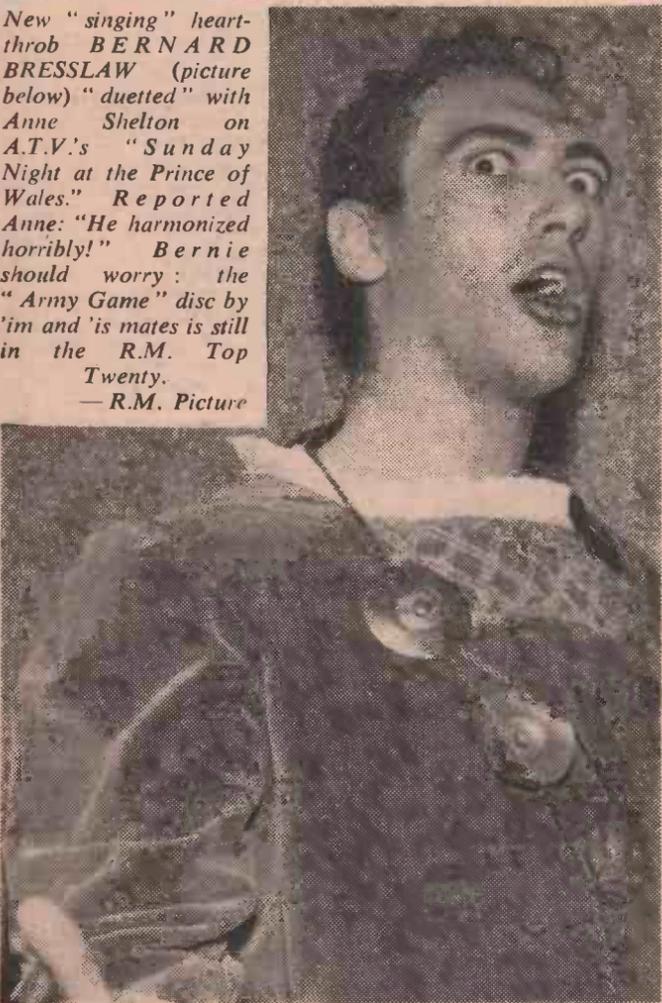
At the time of going to press, details of Robeson's tour are still being worked out, but agent-impresario Harold Davison tells me, "I've been swamped with offers from all over Europe."



PAUL ROBESON at last week's London Press reception. (Story above.) — R.M. Picture.



TONI DALLI did not get a chance to work with ANNE SHELTON on last Sunday's Prince of Wales A.T.V. show, but they readily joined in a song together for R.M. photographer DOUGLAS JOHN during rehearsals. Both singers scored big solo successes. — R.M. Picture



New "singing" heart-throb BERNARD BRESSLAW (picture below) "duetted" with Anne Shelton on A.T.V.'s "Sunday Night at the Prince of Wales." Reported Anne: "He harmonized horribly!" Bernie should worry: the "Army Game" disc by 'im and 'is mates is still in the R.M. Top Twenty. — R.M. Picture

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BROADWAY MIRROR

JOHNNIE RAY IN 'KISS ME KATE'

BROADWAY MADE ITS ANNUAL DEPARTURE for the country and seashore during the past week and yours truly went right along with it. Time was when the summer theatre represented three months of fledgling effort on the part of stage-struck youngsters eager to get experience as part of the resident companies (in more or less makeshift surroundings) playing Broadway hits of past seasons. But no more.

These days "Summer Stock" is big business as stars like Groucho Marx, James Mason, Johnnie Ray, Shirley Booth, Bob Hope, Don Ameche and Tallulah Bankhead draw the customers to beautiful countryside theatres or musical tents at prices ranging above the West End top.

Production demands are the same as those for Broadway and have to be achieved in far less time. The stars head up completely packaged shows in most cases, filling one or two bit parts from the apprentices at each weekly stand. The Broadway Mirror (summer style) this week reflects the opening of Don Ameche in "Holiday For Lovers" at the Theatre-in-the-Park, Philadelphia, Pennsylvania.

As Advance Director of the show I'm here for the beginning of a 14 weeks tour that will play major houses in New York, Massachusetts, New Hampshire, New Jersey, Connecticut and even Canada. Though Don himself played this light comedy on Broadway last season, rehearsals have been extra complicated since this Philadelphia theatre is "in the round." With audience on all sides of an open stage, another dimension is required in staging and it takes a bit of extra doing to make the actors forget that "fourth wall."

Don's leading lady is no stranger to London for the West End has seen Irene Manning in several shows and, most recently, in cabaret. Tell you more about Don and Irene in another week's interview. As well as our show, the legit circuit this season will feature such productions as James Mason (with his wife Pamela Kellino and their daughter Portland) in "Mid-Summer"; Bert Lahr in "Visit to a Small Planet"; Hermione Gingold in "Fallen Angels"; Van Johnson in "Night Must Fall"; Basil Rathbone and Betty Field in "Separate Tables"; Shirl Conway in "Auntie Mame." Alfred Drake, Sir Cedric Hardwicke, Burgess Meredith, even TV's Wyatt Earp, Hugh O'Brien, are on the Silo Circuit.

Musical packages this year include such as Gypsy Rose Lee in "Happy Hunting"; Johnnie Ray in "Kiss Me Kate"; Jeanette MacDonald in "Song of Norway"; Allen Jones in "Showboat"; Dorothy Lamour in

"Happy Hunting"; Dolores Gray in "Can Can"; Bob Hope in "Roberta"; and Joy Nichols in "Guys and Dolls."

BIGGEST YEAR FOR PACKAGES

This is the biggest year ever for the musical packages — some done indoors, others "under the stars." All of the 25 locations, scattered throughout the U.S. and Canada, are big, big business, grossing a total of more than eight million dollars.

For the records, the idea of "putting actors in the middle and the audience around them" (as applied to current regular theatrical production) originated in the Pacific during the war when a bulldozer would be used to scoop out a saucer-shaped area which was then covered with a tent.

The modern structure, however, while saucer-shaped and enveloped tent-like, is a far cry from the early improvisation and rates scenically and acoustically with the best of theatres. Lots of new Broadway talent is developed in the American summer theatre. But perhaps more important it's helping to make "Broadways" all over the United States, much as there should be "West Ends" all over the British Isles. The description "professional" shouldn't be the exclusive stamp of one tight little area.

PETERSON'S PREVIEWS: One of the new United Artists' label first releases "March of the Vikings," an easy to recall rousing theme from the swashbuckling Kirk Douglas - Tony Curtis film. Hal Schaefer and orch. Like "Catch a Falling Star"? Then you'll be ecstatic at the news that a Swedish accented version is heading your way. Tagged "Catch a Pickled Herring" the gruesome parody is fished from the barrel by Stan Bereson and Doug Setterberg.

THE DIOR DANCERS



Produced, devised and personally managed by Bob Ganjou. Direction: George Ganjou Ltd. (GRO. 7428) Season: London Palladium, W.1.

THE GRAPEVINE has Bing Crosby forming his own record company. Why not? Everyone else is doing it... Marilyn Monroe in the filmed "Can Can" for 20th-Century? "Auntie Mame" ought to be a tremendous West End hit with Bea Lillie even nearer to the playwright's original conception of the hare-brained Auntie than predecessors Rosalind Russell and Greer Garson. You'll hear John Barrymore Jr. reciting a jive version of Chris Columbus' life on a forthcoming MGM disc. Mary Martin's first autumn TV Special will be "The Rodgers and Hart Songbook" if negotiations can be completed. Extra insurance of a four-star evening will be production by Bob Banner, erstwhile Dinah Shore helmsman.

THE ORIENT'S only known jazz pianist, Japanese Toshiko Akiyoshi, whipping up a storm of jazz at New York's Hickory House. Well known to GI's, she has played with the Tokyo Symphony, done big band arrangements for Duke Ellington and guested with the famous Boston "Pops" Symphony. New night spot, the Cafe de Paris, still in great trouble following the Jerry Lee Lewis washout with top stars going in nightly to try to keep it open... Xavier Cugat's snake-hipped wife, Abbe Lane, wiggled out of the shaky "Oh, Captain" the minute the notice went up. Notice came down again, however, and Dorothy Lamour goes in for a short Broadway musical debut.

Columbia records chief, Mitch Miller, still blasting the Rock. "Fault isn't in the subteenagers who listen to it but in the disc jockeys who play nothing else. Expose your kids to better forms of music." Kathryn Grayson making a superlative NY nightclub debut



By WALLY PETERSON

at the Latin Quarter. Bob Crosby, currently summer subbing for Perry Como, reforming his old Bobcats to cut some albums.

PERRY COMO coming in with one of the prettiest in a long time — "Beats There a Heart So True." Backing, "Moon Talk," ain't bad either. For outer and inner space addicts "The Purple People Eater Meets the Witch Doctor" incidentally the "P P Eater" is being given ten foreign language treatments. Paul Newman sings Rodgers and Hart's "Small Hotel" in a new pic "Rally Round the Flag, Boys" Columbia Films after Joni James for a debut in "Senior Prom."

FRANKIE VAUGHAN'S "Judy" hitting the American charts mighty hard. It may well give him another necessary peg on which to hang his hat over here.

Petula Clark

"Devotion"

b/w

"St. Tropez"

(Sur la Plage)

N15152 (78 & 45)

Lita Roza

"Sorry, Sorry, Sorry"

b/w

"Hillside In Scotland"

N15149 (78 & 45)

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HARRY SECOMBE HELPS TO NET £2,700

THREE ABERYSTWYTH STUDENTS travelled to London on Wednesday this week to call on Harry Secombe in his dressing room at the Palladium. When they left, Dr. Barnardo's Homes were £2,700 the richer.

Earlier this year, while in pantomime in Coventry, Harry made the commentary for an appeal film for the Homes. The film was shown in Aberystwyth cinemas during the University Rag Week.

When he heard how successful the Rag had been—and that the cheque was being brought to London—Harry asked the students to call so that he could add his own thanks to those of the Homes.

Representatives of the Homes were at the Palladium when Harry accepted the cheque on their behalf.

'THE GREEN MAN' STEADY, BUT SURE, IMPROVEMENT

EDITOR ISIDORE GREEN CONTINUES TO MAKE PROGRESS. HIS ENFORCED HOSPITAL STAY IS, HOWEVER, LIKELY TO BE PROLONGED. STRICT ORDERS HAVE BEEN GIVEN FOR ABSOLUTE QUIET AND REST. THESE ARE BEING CARRIED OUT TO ENSURE A 'PERMANENT FITNESS' CURE WHEN HE LEAVES HOSPITAL. MEANWHILE, ISIDORE GREEN AGAIN TAKES THE OPPORTUNITY OF THANKING THE MANY WHO CONTINUE TO WRITE TO HIM AT ST. ANDREWS HOSPITAL, DOLLIS HILL LANE, LONDON, N.W.2. HE LOOKS FORWARD WITH KEEN PLEASURE TO THE DAY WHEN HE WILL BE PERMITTED TO REPLY PERSONALLY TO ALL HIS WELL-WISHERS.

WINNIE ATWELL AND GUY MITCHELL VISIT NEW DISC STORE

GUY MITCHELL, Winifred Atwell and Kenneth McKellar are among the stars who have recently visited the new disc store opened by Laurence Hill in Newcastle-on-Tyne.

Mr. Hill, who till recently was with Moss Empires Ltd., is a cousin of George and Alfred Black, the London impresarios.

SHANI'S PIANO

I'M NOT too clear what it all proves, but Shani Wallis was, a few days ago, playing a piano and singing while flying 12,000 feet over Australia.

Piano was specially loaded on board for her and the audience was made up of businessmen travelling to a conference.

Said incident took place on a privately-chartered flight between Adelaide and Melbourne. P.J.

EDNA SAVAGE



Direction: Norman Murry. Fosters Agency. REGent: 5367

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Pictured above is American music man AL SILVER, boss of two record companies, who issued Tony Crombie's 'Sweet Beat' on the EMBER label in the States (see Tin Pan Alleygoer, page 4). He told the R.M. this week: "I hope to release the Jazz Couriers, with Ronnie Scott and Tubby Hayes, and an LP 'Jazz at the Flamingo' in America."

THE BISHOP SISTERS, harmonists and dancers, now in a summer season at Largs, Scotland, are fully booked till October.

The Stars In Full Twinkle



Some of the stars who are playing to capacity business at Blackpool. Left to right: LONNIE DONEGAN (playing matinees only), WINIFRED ATWELL, MICHAEL HOLLIDAY, JOAN REGAN, DAVID WHITFIELD, EVE BOSWELL. For reports of their performances see opposite page, also page 15.—RM Pictures.

Reg Barlow's BLACKPOOL JOTTINGS

WHAT MAKES A SONG—or a singer? Chap who must know all the answers is Arthur Kimbrell. He's been in pop music for many years, the last two at Blackpool, where his "Songland", more or less opposite Central Pier, attracts thousands of holiday-makers and quite a lot of top stars.

Arthur (a good ambassador for the RECORD MIRROR incidentally, for his staff sell hundreds of copies a week each summer) gets

scores of would-be Whitfields and aspiring Lanzas asking for a chance. He invariably obliges, for it's all good audience-participation stuff.

A recent occasion stands out in Arthur's mind. A pleasant young man asked if he might sing. Arthur said "O.K., lad: go ahead." The lad gave out with a romantic song, and the gals started gaping in admiration. So did Arthur.

"Where do you work?" Arthur asked.

"I'm an attendant at the South Shore baths."

"How much notice do you need to give?"

"Twenty-four hours."

"Then you can give it right away and start working here."

But the lad, 21-year-old wide-shouldered Johnny Brandon (not to be confused with near-name-sake Johnny Brandon), is a cautious lad, so he's hanging on

to his regular job for the time being. But, when Arthur asked him last Sunday, Johnny came along to "Songland" to sing "I May Never Pass This Way Again."

Having heard him, I'm sure Johnny's a singer with a future. Make a note of him, if you like to hear a virile tenor voice hitting those really high notes hard and true!

'King' Of Blackpool

WHO'S THE KING of Blackpool? Lawrence Wright must surely stake a claim, in view of his fine record over the years at the North Pier, even though he no longer presents the show there.

Many, of course, would plump for Reginald Dixon, organist at the Tower. Now he's in hospital (Horace Finch is sitting-in for

him) for a hand operation, the whole of Blackpool is concerned. All hope he'll be fit soon, for Reg, like the Tower itself, is part of the Blackpool scene.

Rock Boom

EDDIE LOYNDS, partner with Arthur Kimbrell in the "Songland" venture, is also the maker of those sticks of rock we've been reading about—the sticks with famous artistes names going right through them.

"Come along on Tuesday," he invited me. "We're doing another batch for David Whitfield."

"He gets through a lot?" I queried.

"Plenty," replied Eddie. "So does Don Lang at the Central Pier—and Ken Dodd in the same show. Ken tosses sticks to patrons at each performance!"

Lolly Decline

GYPSY ROSALEE, who for some years has been telling the stars' fortunes on Blackpool's Golden Mile, reminded me of the bank manager in the late Harry Green's play, "Fifty-Fifty", with his frequent "Money's tight; awful tight" references. "Not nearly so much money about nowadays", Rosalee told me.

This Romany reference reminds me that Danny Purches is chalking up a solid success at the South Pier, where Sheila Buxton (who stepped in at short notice when Shirley Bassey dropped out) has set the town talking with her notable contributions. A great break for Sheila. She makes the most of it.

DEREK ROY'S 200-MILE DASH

AFTER THE SHOW, every Saturday night, Derek Roy, who is appearing at the Windmill Theatre, Great Yarmouth, makes a 200-mile cross-country dash to Blackpool in time for his Sunday show "Search for Stars" on Blackpool's North Pier.

"It's all worth while," says Derek. "We've found some wonderful talent; for example, the pert and pretty Diamond Twins—they were an instant success and now appear as 'guest artistes' almost weekly. T.V. producer, Barney Colehan, has signed them for his show on July 20."

BERNARD DELFONT

sends

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**B
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At The Hippodrome Theatre

'KEYBOARD QUEEN' WINNIE IS GLAMOROUS AND GRAND

Star Vocal Efforts From Mike Holliday, Kaye Sisters

PLENTY OF TOP STAR NAMES are included in "Light Up The Town", presented by Tom Arnold and Jack Taylor at the Hippodrome Theatre.

Topping is keyboard queen Winifred Atwell, gracious and grand, presenting immaculate interpretations of solos ranging from Greig's piano concerto to "At the Woodchoppers' Ball".

Then there's Michael Holliday, relaxed and casual, delivering his record successes with nonchalance and charm. His well-varied act includes "Story Of My Life", "Stairway of Love", "Kisses Sweeter Than Wine".

The gorgeous Kaye Sisters, fresh from the London Palladium, zip through "Alone", followed by "Toreo". Then they finish with a fine selection of oldies.

CRAZY VARIETY FROM NITWITS

More music—crazy variety—comes from the comedy outfit of Sid Millward and His Nitwits. They blast and bellow their way through "performances" of Rossini and Offenbach music.

On the comedy side, top marks go to Jack Storey and the very funny Joe Baker and Jack Douglas duo.

This is another show where you'll have to book early. Production is staged by Maurice Fournier, with ensembles by Reg Drew. Sydney Williams is the M.D.

At The Winter Garden Theatre

HYLDA BAKER & CO.'s FAST & FURIOUS FUN

PIANISTIC PERFECTION OF RAWICZ AND LANDAUER

AT THE WINTER GARDEN THEATRE is the "New Hylda Baker Show," also presented by the brothers Black. Comedy is the strong point here, with the "She Knows y' Know" girl in top form.

"Cynthia," the lanky stooge, is in some of the sketches with Hylda, as is Harry Bailey, the fast-talking Irish comic, who also contributes his own solo spots. With such a varied trio, the laughs come fast and furious.

On the Central Pier

SURE-FIRE KEN DODD

Don Lang Gets '6.5' Welcome

"LET'S HAVE FUN" is the title of the show starring Ken Dodd at the Central Pier. It is presented by Peter Webster.

This is a typical summer show theatre, with a gay, summery atmosphere—and much the same can be said of the long haired, toothy Ken Dodd.

His sure-fire, eccentric humour shows itself in a solo spot, and in sketches. Funniest of the latter features him as a National Health doctor. He soon has his patients in splints and — his audience in stitches.

Don Lang gets a real "Six Five Special" welcome for full-blooded vocals, "classes" in hand jive and a spectacular trombone solo of "Tequila".

Josef Locke is guest-star of the bill, which is completed by Yvonne, Michel and Erik (who do about the roughest, toughest Apache dance I've ever seen); Roy Earle (slick tricks, crazy patter); Wally Harper, the "sporting" comedian; Brenda Barrie (soubrette) with a dance troupe; and Vanda, who almost out-Sabrina's Sabrina.

But there's a top musical treat in the piano perfection of Rawicz and Landauer. They merit one of the evening's top receptions for their selections, ranging from Grieg's piano concerto to lilting Viennese waltzes.

Specialities are handled by Tamara and Orloff, a French couple in a thrilling adagio presentation, and the Five Dungas, from Denmark, a very talented group of acrobats.

In the big production scenes, Mary Miller and David Spurling sing and dance charmingly, backed by the Beau Bells.

There's one other top act, which is a positive delight — the incredible little dog, Nino. Alone on stage, with apparently no-one giving the orders, the canine wonder goes through a quick succession of startling tricks. And then takes his own curtain calls with all the confidence of a juvenile lead.

Show is directed by Mark Stuart, designed by Edward Delaney and Jack Walker is musical director.

THANKS!

REPRESENTATIVES of the RECORD MIRROR were greatly helped in their coverage of the Blackpool show business scene by the ready co-operation of the Blackpool publicity department, the theatre managers, the artistes, and the Norbreck Hydro Hotel (scene of the RECORD MIRROR annual cocktail party). We thank all concerned.

**FIRST CLASS—
TO THE END OF THE TRACK
LAZY TRAIN**

AND

WOODCHOPPER'S BALL

BY

WINIFRED

ATWELL



F.11036

At The Opera House

DAVID WHITFIELD STARS IN £25,000 PRODUCTION

Arthur Haynes Scores With Operatic Parodies

THE OPERA HOUSE has become known as the home of lavish spectacle and the Black brothers are right on the ball this year with their "Big Show of 1958". Capacity business is their reward.

Production cost £25,000 and stars David Whitfield, hefty-voiced singing idol whose every entrance is greeted with rapturous delight.

As the "bo-sun" in "Song of the Sea", he displayed a commanding stage presence and later, in his own act, was excellent, particularly singing "Tell Me Tonight", "Afraid" and "On the Street Where You Live".

Star comic is Arthur Haynes who bobs up in sketches and presents hilarious parodies of sundry operatic arias. Polished and original is Arthur.

Slapstick comedy comes from Laurie Lupino Lane and George Truzzi, slinging paste and water about in true clown style.

There are some lovely sets designed by Alec Shanks which serve as a frame for the talents of soprano Grace O'Connor, the dancing Andrea Dancers and the guards-like precision of the Tiller Girls.

Two near-showtoppers are the acts of the Gimma Boys, comedy-acrobats, and that sensational juggler-balancer Rudi Horn, who piles up half-a-dozen cups and saucers on his head, flicking them up off his foot while lurching backwards and forwards on a uni-cycle.

As usual, the Opera House has a magnificent finale, this year a multi-coloured cascade of waterfalls.

Musical director is Jack Ansell, and Alec Shanks and Joan Davis directed the show.

More Blackpool Show Reports—Page 15

Reports on this page are by NEVILLE MARTEN and REG BARLOW.

At The Palace

DAVE MORRIS: MUCH MIRTH!

DAVE MORRIS not only lives in Blackpool, he's starred there every summer for thirteen years. He's at the Palace Theatre in another Black brothers production "Summer Showboat of 1958".

Respectable, ad-libbing Dave has most of his colleagues from the TV "Club Night" series with him. He appears clad in the latest "sack" line and as the inventor of a "jet-propelled black pudding".

Dave is one of the most consistent workers in the business and is earning bigger receptions than ever this summer.

Another big success is Victor Soverral, coloured tenor who was spell-binding in "None Shall Sleep". And Margot Henderson, with her delirious blend of comedy and impersonations, was another artiste to triumph.

First-rate family entertainment also comes from St. Clair and Day, delightful dancers, and the Andreanos, with their baffling illusions and conjuring.

Rounding off this excellent production are the George Mitchell Singers and the Twelve Joan Davis Dancers.

Merry-Go-Round

WITH THE R.M. CAMER



Here's a fine action study (above) of the swinging BETTY SMITH, with trumpet ace KENNY BAKER blowing in the background. Both great musicians are in the Lonnie Donegan matinee-only show at the Palace Theatre. Betty, who used to play tenor-sax with the Freddy Randall outfit, is now doing very nicely with her own quintet. —RM Picture.

THEY ALL EAT AT 'NICKY'S'

WHERE DO THE STARS eat in Blackpool? Quite a few places. But by far the most popular is the restaurant run by "Mr. Nicky". It's in Clifton Street, in the heart of Blackpool's theatreland.

"Nicky's" has been going nearly 14 years, and there's hardly a visiting star in that time who hasn't visited the restaurant, and made a personal friend of the proprietor. Their pictures line the walls by the dozen.

"Believe me, there really are no people like show people," Nicky told me as I sampled a chicken pilaf, one of his many continental specialities. "I always attend personally to them. That way I get to know their individual likes and dislikes. Do you know, often I ask what they would like and they just answer, 'We leave it to you, Nicky. Just bring us something you think we'll enjoy.'"

Among those I saw at "Nicky's" having a right royal feast were Winifred Atwell, David Whitfield, Eve Boswell, Lonnie Donegan, Johnny Dankworth with wife Cleo Laine, and Hylda Baker. Confirmed patrons, obviously!

"Serving show people means keeping open till 2.30 a.m.," Nicky tells you. "But what's a little lost sleep compared with getting to know people from such an interesting profession."

N.M.

Out And About In Blackpool

by

Neville Marten

OVERHEARD AT THE "RECORD MIRROR" BLACKPOOL PARTY:

"Caught your show the other evening—you were terrific."

"I'm not in a show—I'm Mrs. Billy Dainty!"

I INTRODUCED two grand artistes from Trinidad—Winifred Atwell and Victor Soverrall—to each other.

Victor, a great fan of Winnie's, confided that he'd never had the pleasure of meeting her.

DANNY PURCHES was telling me about a band call he'd endured when on tour in Variety. He could see the drummer trying to find his place in the music, so Danny broke off rehearsal to put him at his ease.

"This is a tacit passage for you, old man."

The drummer threw down his sticks and stormed from the theatre. "How the dickens can I play if I haven't got the music for it?" he wanted to know.

DON'T LET that precious wave of the paw fool you—Lenny the Lion's a hard-headed business man. He spent some time at the party telling me about his various business interests—all sorts of Lenny the Lion products coming on the market.

"Trouble is," confided Lenny, "there's usually a time-lag of about 18 months between a manufacturer taking up an idea and the product reaching the market."

Terry Hall nodded agreement.

IT MAY SURPRISE the Kaye Sisters to know that, apart from their nightly appearances at the Hippodrome, they're also appearing at the Squire's Gate Theatre—three puppets, with Kaye Sisters hair-do's, in Michael Buckmaster's clever act.

Picture on right, taken at RECORD MIRROR party, shows the MAYOR OF BLACKPOOL (Alderman Parker) and THE MAYORESS seen chatting (right) with EDMUND HOCKRIDGE and DAVID NIXON. — R.M. Picture



TOP TV



THE KAYES MEET THE KINGS



Two vocal trios (above) currently hitting the show business headlines both on disc and on stage. In the front, the KAYE SISTERS (who aren't really related), starring in "Light Up The Town" at the Hippodrome; back row — the KING BROTHERS (real-life brothers), who are well-featured on the North Pier. All smiles, they met at the R.M. Party.

— R.M. Picture

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YOUNG MEN AT BLACKPOOL

THE TOP TWENTY STAKES!



As they are all contenders for the Top Twenty, RM's NEVILLE MARTEN lines up (left to right) DAVID WHITFIELD, MICHAEL HOLLIDAY, DON LANG and LONNIE DONEGAN for a "challenge race."
—RM Picture on left.

R.M. Party Was A... WONDERFUL SOCIAL SUCCESS

"A WONDERFUL SOCIAL SUCCESS!"—that was the overwhelming verdict of all the artistes from all the Blackpool shows who attended the annual cocktail party held by the RECORD MIRROR.

Once again the point was warmly made that this was the only chance of the season for show biz people from all the theatres to have a "real reet do" together.

Among the distinguished local guests were the Mayor of Blackpool, Alderman Parker, and the Mayoress.

★
ON THE BACK PAGE is a magnificent picture of the stars at the RECORD MIRROR cocktail party in Blackpool last week. If you wish, see how many you can spot.

Although the picture is too big for a left-to-right list of the people in it, here's who was there:

David Nixon, Arthur Haynes, David Whitfield, Reg Varney, Michael Holliday, Kenny Baker, Joe Baker, Billy Dainty, Sheila Buxton, Winifred Atwell, Joan Regan, Eve Boswell, Norman Evans, Victor Soverall, Walter Landauer, Russ Conway, Ken Dodd, Fran Dowie, Candy Kane, Harry Bailey, Glen Melvyn.

Lonnie Donegan, Don Lang, Danny Purches, Rudy Cardenas, Terry Hall and Lennie, Charlie Cairoli, Betty Smith, Edmund Hockridge, The Skylons, The Kaye Sisters, The Dallas Boys, The King Brothers, Rudi Horn, Dean Perelli, Dick Francis, Bobbie King, Ted Gilbert, Henry Bentley, Dev Shawn, Valerie Hunt, Teddy Wayne, Candy Ross, June Haynes, Sam Kemp, The Andrea Dancers, St. Clair and Day, Sydney Walmsley.

There's one more person — the RM's Neville Marten, who did such a yeoman job organising the event. He's standing on the extreme left in the lower half of our picture.



The KAYE SISTERS (CAROL, SHAN and SHEILA) in action at the Hippodrome Theatre, where Winifred Atwell tops the bill. — R.M. Picture



Every day during the season, impresario ARTHUR KIMBRELL draws big crowds to his "Songland" community singing centre on the "Golden Mile." And there's never a shortage of artistes to entertain. Arthur is on the right of the photograph above.—R.M. Picture.

Don Lang's Holiday

DON ("6-5 SPECIAL") LANG is looking forward to a holiday and belated honeymoon at the end of the season, preferably in America. Boxes of peppermint rock for his young fans clutter his dressing-room. "I never could resist 'rock,'" says Don, "but I'm getting sick of peppermint; the next lot will be pineapple."

Bright New Ballroom

FOLLOWING THE DISASTROUS FIRE of December 1956 the Tower Ballroom has been magnificently restored at an estimated cost of £500,000. Some 1,000 gallons of paint and 6,750 books of gold leaf went into the job. Reginald Dixon, happily recovering from a recent operation on his hand, will shortly be back at his famous Wurlitzer organ.

Stars On The Course

AMONG THE MANY STARS to be found almost daily on the links of the North Shore Golf Club are The King Brothers, Billy Dainty, Sid Millward, Wally Stewart, Edmund Hockridge and David Nixon. Incidentally, Ted is giving David some archery lessons as well.



One of the hits of the Lonnie Donegan show at the Palace—the FIVE DALLAS BOYS (above). These talented youngsters have come on a mile after only a few months in the business.

—RM Picture.

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In America, Variety is still tops in TV but it's gradually losing its place to more and more Westerns, and more and more panel games. Have you caught some of the characters on these panel games?

The other night, because I like Frances Day, I watched "Tell The Truth" (even though she's not fractionally as good as I thought Tessie O'Shea was in the same show). They had someone called Suna Portman from the Society Set. Will someone tell me why?

Another panel game had Lady Docker playing table tennis—and even managed to introduce Sir Bernard for no other reason that I could see except he's her husband.

"Can Do" should be re-titled "Can't Do."

"I've got a secret" ought not to have been let out again.



"PUNCH" LINES

IN THE JULY 9 ISSUE OF "PUNCH" you can read an interesting paragraph on gag-pinchings: "Mr. Macmillan has been photographed recently smoking a pipe. This is against the rules; the pipe was Mr. Baldwin's trade-mark. It is almost as though some brash upstart performer of fiftyish started to whistle Albert Whelan's signature tune. Come, Mr. Macmillan no gag-pinchings please, or if you must, go a long way back; nobody remembers much about Pam's mannerisms. Even an

Dear Mr. Wood,—I witnessed Albert Whelan's great come-back at Butlin's, Clacton—it really was good to hear the campers joining in with Albert at the end of the performance. How apt that one of his songs should be "Vitality." He was appreciated very much by campers young and old.

Billy Butlin has laid on the entertainment side there—a fine array of artistes and bands. It is good to attend a theatre with a packed and enthusiastic audience.

Looks like Butlin's Camps will provide the haven for Variety artistes for many years to come—but they must be good. No "has-beens" go here—in last Sunday's shows—Eddie Gray and Billy "Uke" Scott and Arthur English and Albert of course upheld the standard of Variety—the true stuff!—**JOHN WATERFIELD, 55 Avondale Terrace, Plymouth.**

The twinkling young stars in the British firmament are Bud Flanagan, Jimmy Nervo, Teddy Knox, Charlie Naughton, Jimmy Gold, Eddie Gray, Clarkson Rose, Tommy Trinder, Max Miller and a man whose middle name is Courage singing "Vitality"—the aforementioned Albert Whelan.

Mention of Actor Taftler prompts me to remind you to see him in "Not In The Book" at the Criterion Theatre in which his South American comic creation reminds me of Leo Carillo years ago. The star of the play is Wilfred Hyde White—one of the nicest men in show business.

Jack Hyton publicity sent out doll-size plastic tray of spoons, knives and forks to remind me—and others—to look-in on the Dickie Henderson Show. This gag made me look and the restaurant scene was the funniest in the half-hour.

Full marks to Paul Robeson for his adroit manner in handling the interviewers on his London Airport arrival. I predict one of Robeson's main objectives will be Charles Chaplin who was trying so hard to get the singer his U.S. passport when I was with the Chaplin family three years ago in Switzerland.

Johnnie Riscoe, the agent who did a good act, would stretch his attractive grin still wider if he heard some of the kind of gossip I hear about him from the acts he has been kind to.

GARLAND—THE GREAT

MR. G. WHINNEY of Aldham, Colchester, tells me he is 23 years of age and his favourites are Ella Fitzgerald, Crosby, Sinatra, Tucker, Lena Horne, Pearl Bailey, Mario Lanza and Gracie Fields, but no one in the world has the same personality to make you laugh, cry and sing as Judy Garland, who last October was hailed by this paper as "Miss Show Business."

In a long and interesting letter, this correspondent asks: "Is it because Judy Garland is so temperamental that fellow artistes have little time for her? What is your personal opinion of her as an entertainer?"

I have the same very high opinion of Judy Garland as all her colleagues in show business. Her off-stage behaviour has been over-publicised and, I think, greatly exaggerated.

I am reminded that Sophie Tucker once said, "Judy is the only one ever likely to follow me." Max Bygraves is ever mindful of La Garland's goodness to him in America. The Variety Club of Great Britain gave Judy's fellow performers the chance to say the wonderful things they feel about this unique star when she was the Club's guest of honour at the Savoy Hotel. It is my belief that pros. have a great deal of time for her and we only wish we had more like her.

THE DECCA BOOK OF JAZZ

Edited by Peter Gammond (Frederick Muller, 40s.)

HOW FAR IS IT HETICAL to review a book to which on has contributed a chapter? I am not sure, but I have done it before and shall no doubt do it again. In this case, I had no choice, for so wide has Mr. Gammond cast his net in his attempt to recruit an all-competent panel of writers, he has included every writer of jazz in this country who might be called upon to review the book itself.

Twenty-five people with violently conflicting views have been allotted chapters which the editor thought would appeal to them, and the twenty-five approaches vary from the relentlessly analytical of Ernest Borneman to the racily anecdotal of Daniel Halperin, from the obstinately die-hard of Rex Harris to the hopefully progressive of Alun Morgun.

As Mezz Mezzrow's foreword puts it, "The research that had to be done is amazing," and for this reason alone I feel that the Decca Book of Jazz is well worth the consideration of the devoted student.

As this type of omnibus book is so popular in the jazz world today, both at home and in the United States, I feel I ought to help the hypothetical reader with one useful tip. When twenty-five men write on twenty-five



subjects only tenuously connected, inevitably contradictions occur, and one of the most enjoyable sports the reader can indulge in is to pair off opponents within the covers and try reconciling their statements.

Rex Harris, for instance, in his chapter on New Orleans jazz, mentions the phrase, "a great resurgence of interest in real jazz took place." The use of the word "real" implies that most of the other chapters in the Book of Jazz have no right to be there at all, except perhaps Graham Boatfield's piece on Classic Clarinet, which relegates Benny Goodman to a list of clarinet also-rans. There is one interesting statement in Boatfield's piece which says, "Clarinet playing in jazz permits the display of unbounded individual style." I find this most curious. Why write such a truism, and why confine it to the clarinet?

The Decca Book of Jazz is a luxury production, as a glance at its price will show. Over 400 pages long, it includes (besides the twenty-five pieces covering the whole jazz scene, past and present) thirty-six pages of photographs, including the prize-winner, a shot of Duke Ellington with Stanley Dance in the latter's Braintree garden, and a selective discography, with records tabulated in order of the chapters to which they refer.

FOLIES MD MAKES LP

RAY AGOULT, musical director of the "Ah! Quelle Folie," Folies Bergere show at London's Winter Gardens Theatre, has completed an LP, "Meditation," for DECCA.

He conducts the London Proms. Symphony Orchestra. Album features light classical pieces and is set for release, on RCA, in September.

Agoult made a previous LP, "Overtures In Spades," for DECCA



RAYMOND AGOULT

last year. It was sold to RCA for American release and, after big-selling successes there, was issued in Britain. On that, he conducted the New Symphony Orchestra of London.

● Raymond Agoult has conducted many B.B.C. broadcasts in recent year. He was also musical director for the latter part of the run of "Kismet" at the Stoll Theatre in the West End last year.

MUSIC ON THE HALLS

ENGAGEMENTS OF RECORDING ARTISTES, ETC., AT VARIETY HALLS WEEK COMMENCING MONDAY, JULY 21.

Jackie Dennis; John Barry Seven; Hippodrome, Manchester.

Tommy Steele; The Kentones; Capital, Aberdeen.

Beverly Sisters; Pavilion, Bournemouth.

Jimmy Young; Yana; Winter Gardens, Bournemouth.

Lonnie Donegan; Kenny Baker; Dallas Boys; Betty Smith; Palace, Blackpool. (Afternoons only).

Petula Clark; Joe Henderson; Pier Pavilion, Llandudno.

Kenneth Earle and Malcolm Vaughan; Winter Gardens, Margate.

Charlie Chester; Hedley Ward Trio; Regal, Great Yarmouth.

Vic Danone; Joan Rhodes; Des O'Connor; Hippodrome, Birmingham.

Frankie Vaughan in "Happy Go Lucky", with Jimmy Wheeler; Elizabeth Larnier; Hippodrome, Brighton.

Shirley Bassey; Howard Jones and Reggie Arnold; Hal Fisher; Empire, Finsbury Park.

Ferry Dene; Maple Leaf Four; Empire, Glasgow.

Colin Grainger; Barbara Law; Empire, Leeds.

Harry Secombe; Adele Leigh; Eric Sykes; Johnny Puleo and Gang; London Palladium.

Mike and Bernie Winters; Don Fox; Empire, Newcastle.

Marion Ryan; Empire, Sheffield.

Tommy Trinder; Anne Shelton, in "The Big Show"; King's, Southsea.

Outspoken... But Always Fair

GEORGIE WOOD'S SHOW BIZ REFLECTIONS

Coming to serials, have you caught "My Wife And I" with Mai Zetterling and Rex Garner?

And those awful highbrow plays. What a relief it was to watch "Grand National Night." "Miss Em" was superb—especially the sensitive performance of Rupert Davies

We have got people who can give the public what it wants. "Emergency Ward," "Monitor," and "Tonight" are proof of this. "The Verdict Is Yours" is good, but—please!—only monthly and not every week.

In case anybody is thinking of writing to tell me that A.T.V.'s four million pounds profit can't be wrong, let me hasten to say it has nothing to do with my point that too many shows appear to be opened by mistake, and that this could and should be avoided.

A mystery to me is that they don't use more professionals as TV panelists. Jack Train, Anona Winn, Leslie Sarony, Clarkson Rose—I could go on and on, and the danger is that I'm liable to—but having got those TV thoughts off my chest I'll switch off.

R.A.D.A. stripping could safely ape Grimaldi."

Incidentally, last Friday I found time for a haircut and at a place in Panton Street where I am liable to meet Jack Train, Cyril Stapleton, Larry Adler, Herbert Lom and many other well-known actors, I saw the wonder-man Whelan who had walked unaided to the barber's chair and out again to the street where his devoted wife Renee was waiting.

MESSAGE TO THE GREEN MAN

HOPE THAT NICE LETTER Burt Lancaster sent me promising to do his best to get to your Brighton charity show helped to cheer you, I was delighted to read your remarks on Max Bygraves's high opinion of film director Lewis Gilbert and Phil Hyams.

The Grand Order of Water Rats want me to say to you: "Take it easy and get well soon."

ABOUT PEOPLE

JAYNE MANSFIELD is to visit American troops stationed in Egypt.

Elvis Presley has his army uniform made to measure—at £105 a time.

Frank Royde and Haidee Gunn celebrated their golden wedding last July 11.

Chicago electric guitarist, author and composer Michael Alorgi had an audience of 22,000 joining in Rock, Rhythm and Blues at Bel Aire, Music Center, Illinois.

Sophie Tucker, following Libera this week at Brant Inn, Burlington, Ontario, Canada, and billed as "The First Lady of Show Business."

(If anybody disputes that—he's got a fight on his hands—but not with me. I'm an invalid and I wear glasses.)

Ageless Groucho Marx, Milton Berle, Jack Benny and Phil Silvers dominate the American comedy

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Blackpool Merry-Go-Round

(Reports continued from Page 11)

At The Palace Theatre (Afternoons)

FIREWORKS FROM LONNIE DONEGAN

Betty Smith, Dallas Boys, Kenny Baker Also 'Jump'

LAST SUMMER it was Tommy Steele who drew the town in Harold Fielding's sensational afternoons-only season at the Palace Theatre, when the fans swarmed round the stage door and played havoc with the flow of traffic to and from the Promenade (writes Reg Barlow).

This year Lonnie Donegan takes over the entire second half of this slick production, after a humdinger of a first half packed with good-and-loud, up-tempo vocal and instrumental offerings from the Betty Smith Quintet; the Five Dallas Boys (in sizzling form); the Peter Groves Trio with bubbling personality; Billie Ponds; the two Romany Sisters; trumpeter Kenny Baker, and an interval juke-box session presented by compère Michael Jackson, who strikes an informal note by queuing for an iced lolly in the stalls while a disc is being played!

There are so many things to recall in the sizzling first half, but highlights include Kenny's "Basin Street Blues", with beer-glass producing weird and wonderful sounds; Betty's "Bewitched, Bothered and Bewildered"; the solid rock, hot bass and vivacity of uninhibited Billie; the Romany Sisters expressing adolescent yearning and intense feeling for a loved one in their "Dream" number; the Dallas Boys giving out with decisive beat and torrid vocals in everything they offer; and a sustained session of the drummer's art from Stan Burke.

Quiet At Times, But...
THERE ARE TIMES when Lonnie Donegan seems a bit quiet and lazy after this jumpy first half, but he too gives out with a few fireworks when he feels like it, building steadily to a climax with the insistence and fervour of a revivalist in top form. And how refreshing to hear the Donegan linking material, with pithy comments on contemporary show business, self-derogatory quips—even a bit of good-natured rudery at the expense of his patrons now and again!

Old favourites like "Putting on the Style" and "Cumberland Gap" are in his repertoire, also items like "I'm a Gambler Man" and "My Dixie Darling". His sense of fun, seen in his introduction of the lads in his group, is reciprocated in like vein by them. All good fun, capturing Blackpool's holiday spirit!

This Fielding formula is slanted for modern patrons—no room here for comedians who get bogged down with stories on the "There was once an Englishman, a Scotsman and an Irishman" pattern. As one young spark wearing a Wyatt Earp stetson put it to me: "Ee, lad—it's champion!" R.B.

On The South Pier

Norman Evans Gets Laughs

THE ENCHANTING SHEILA BUXTON

ONE OF JAMES BRENNAN'S SHOWS is "Hey! There" at the South Pier. That seasoned, sturdy comic Norman Evans is top of the bill. His celebrated sketches ("Over the Garden Wall," "The Dentist," etc.) are still good for riotous mirth. His scene with a "baby Panda" as a puppet is a little gem.

Sheila Buxton is a substitute in this show for Shirley Bassey. She is an enchanting artiste with a warm personality. Her numbers include "Who's Sorry Now?" "Tulips From Amsterdam" and "Singin' In the Rain." A very talented performer

Caravan Setting

For Danny Purches

Gypsy singer Danny Purches, in an appropriate caravan setting, is making his first appearance in Blackpool. Highspot of his well-presented act is a straight rendering of a song originally meant as a satire—"Shrine On the Second Floor," from "Expresso Bongo."

A cleverly-varied supporting bill includes the Morton Fraser Harmonica Gang; The Nordies the gifted young equilibrists; comedian Hal Garner; and the Ella Light-foot dancers whose "can can" is really something. N.M.

'SHOW TIME', 'YOU'LL BE LUCKY' PACKING 'EM IN

And So They Deserve!

BERNARD DELFONT'S "Show Time" (on the North Pier) and Jimmy Brennan's "You'll Be Lucky" (at the Queen's) were fully reported in the R.M. when they opened.

I am glad to report both these lavish, star-studded productions are doing the capacity business they so outstandingly deserve.

Former presents David Nixon, Edmund Hockridge, Joan Regan, the King Brothers, Reg Varney, Billy Dainty, Les Trio Rayros, and the George Mitchell Singers.

Cast of the latter is Al Read, Eve Boswell, Terry Hall and "Lennie," Jimmy Clitheroe, Rudy Cardenas, Hollander and Hart, Donovan and Hayes.

Both shows are eminently worth a visit, but book as soon as possible! N.M.

Star names at... Blackpool

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RECOGNISING THE STARS' CARS

POPULAR pastime with the "fans" is spotting the stars' cars. Many of them have their initials on their number plates. Here are three to start off with: E.B. (Eve Boswell), D.W. (David Whitfield) and W.A. (Winifred Atwell). Hylda Baker has "She knows y'know" across the bonnet.

PETER WEBSTER

wishes to thank the following artists for making his 1958 sensational production

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Country & Western mirror

NO STORY I HAVE EVER WRITTEN has seemed to affect you as much as that of the last concert Hank Williams gave before his death on the first day of 1953. We have received hundreds of letters and one, from reader Malcolm W. Humphreys of Kings Lynn, gave more details of the biography of this great Hillbilly star.

From an American magazine called "Coronet" comes a searching narrative of a kindly, gentle man who became a victim of a quack "doctor" and died in an automobile accident on his way to a concert at Canton, Ohio. With all due acknowledgements we would like to present the true story of Hank Williams, the Country and Western singer who made millions happy with his music but who, in his last days, knew only the blackest of despair.

Eli Waldron wrote a digest on his life a few years ago and said, "When Hank Williams, perhaps the greatest hillbilly singer of all time, died on New Year's Day, 1953, the coroner turned up traces of alcohol in his veins. He also found a refillable prescription for chloral hydrate (knock-out drops) in his pocket and noticed an unanswered question that seemed to linger in the sad, puzzled expression on the dead singer's face: **WHAT DOES IT ALL MEAN?**"

And this was the mystery which revealed the agony of mind Hank Williams suffered in his short career. He was only 29, earning more than 200,000 dollars a year with at least fifteen million accredited fans, several Cadillacs, a lovely suburban home, silver-tipped cowboy boots and

JAMES ASMAN Describes The...

TRAGIC END OF HANK WILLIAMS

three hundred dollar suits filling his wardrobe. He was on the top of all the best selling Country and Western recording stars.

Height Of Success

Hank had known the height of success for four exciting years when he was reported to have said, with a familiar grin, "It fair took my breath away. Never dreamed livin' could be so good."

He began his career down in Georgiana, Alabama, where he sold peanuts, shined shoes and did odd jobs. He was taught to play a folk style guitar by a Negro Blues singer called Teetot and won a prize on amateur night at the Empire Theatre in Montgomery with a song called "The WPA Blues".

He played the honkytonks when he was 12 and formed his own combination, "The Drifting Cowboys," a year later. Then followed broadcasts over WSFA and an unending round of tonks, dances, hoedowns and medicine shows where he learnt more of the music of his people. During this time, whilst still a teenager, he met and married a lovely, cool-eyed blonde called Audrey Shepherd. When he was 19 he gave up singing, convinced that it held no real future for him, but his mother arranged a long series of dates in the Montgomery area. Hank Williams was at last set on the road to fame and fortune — and to the bitterest despair that can burden a man.

He wrote "Move It On Over" and sent it to Acuff-Rose, the famous Country and Western publishers. Rose liked it and set off another bonanza for the young Country and Western artiste. Such fine hillbilly songs as "Kawliga," "Your Cheatin' Heart," "Hey, Goodlookin'," "Jambalaya," "Cold, Cold Heart" and "Settin' the Woods on Fire" followed.

Hank wrote a sentimental, religious ballad called "I Saw the Light" which the shocked audience in Canton rose to sing as a tribute to the star whose mangled body lay on the highway miles from town. Minnie Pearl, the Grand Ole Opry comedienne, recalls this song when she talked about Hank's condition in Los Angeles not long before. He was in a bad way, his nerves ragged and raw with exhaustion and his spirit completely disturbed by personal doubts. Minnie and another friend took Hank for a drive around the Bay that afternoon to try and keep him from drinking.

"Let's sing," he suddenly cried, in what seemed a desperate attempt to please them. The three began singing Hank's "I Saw the Light" when Williams shuddered, buried his face in his hands and, with real agony in his voice, said, "But there ain't no light — they ain't no light at all."

Strain Of Routine

The strain of keeping up the constant routine which his star place forced upon him brought sickness with it. A travelling quack called "Doc" Marshall found him and recognised in him the "mug" he had been seeking. He offered Hank bezedrine-barbiturates and even stronger drugs as a vicious antidote to his troubles. He became Williams' personal "physician" at a salary of three hundred dollars a week.

One of his friends at that time was quoted as saying, "It's impossible to describe what happened — it happened so fast. It was 'Doc' Marshall, it was money, it was whiskey, it was some sickness or sadness he had carried around with him ever since he was a kid."

Whatever it was that really troubled the once gentle Hank Williams was rapidly growing into a Frankenstein. He became unpredictable, drinking furiously at all times, walking unsteadily on to theatres on his numerous tours, throwing large sums of money to the floor and stamping on them in paroxysms of screaming uncontrollable rage. The money he earned had now become a symbol of his destruction and it clearly bothered him all the time. Although his audiences bore with him faithfully, even when he insulted them, he was sacked from Grand Ole Opry and began that all too familiar fall from grace.

Audience Stood With Bared Heads

Four months after he left the show Hank Williams was almost penniless, struggling with his personal troubles, with drugs and drink, and with survival as a performer. He took a

THIS CHA CHA CHA BEAT IS CATCHING ON FAST

So Are Other L.A. Rhythms

SALUDOS, amigos!

Latin-American music continues its surge upwards in public estimation, I'm glad to report. This is especially true of the cha cha cha.

Dave Gell remarked on these signs recently in his pop column, which is the mirror of current trends and fashions. Promotion man Harry Norton discloses heavy sales for the ORIOLE-SECO cha cha LPs, in addition to the sustained success of the EP breakdowns of the Nino Rico album.

"Torero," a commercial cha cha, is creating a stir, although I feel there are too many rival versions available for it to win a Top Twenty rating. And the veteran top-sellers "Tequila" and "Little Serenade" continue to make the cash registers ring merrily to a Latin beat.

Among the new Latin entrants in the pop stakes are Perez Prado's "Patricia," one of El Rey's own works which has zoomed high in the American charts; two items from the John Barry Seven; Ken Mackintosh's "Muchacha," and "El Rancho Rock," another Latin-rock piece from The Champs, who intoxicated us with "Tequila."

I've not heard any of these discs at the time of writing. Most of them went to the pop columnists or are still en route to me. But I must comment on certain points which arise from them.

NOW HERE'S A FAIR QUESTION

Firstly, would Prado's "Patricia" have been released here if it hadn't made the American hit parade? I wonder.

Secondly, while I have nothing whatever against Ken Mackintosh or John Barry, why the blazes don't our record companies use our Latin American bands to record Latin American music? Or is this suggestion too outrageous?

I'm positive Ken and John have produced highly creditable results, although I don't mind betting they were both helped out by some of our Latin characters in the percussion department. Yet we have four first-class L.A. bands playing L.A. music every night of their lives within a short radius of our record

companies' offices.

All these bands could walk into a studio and cut at least one LP apiece without blinking. Because they specialise in L.A. rhythms exclusively, and don't need prior briefing and rehearsals like ordinary dance groups. But has anybody asked them yet? No.

And if any record company official ripostes that the Latin groups aren't well-known names, I'll ask: Whose fault is that? At which I trust the said official will blush at his neglect of star talent on his doorstep.



One company at least is alive to the signs. Jack Bayerstock of FONTANA is starting an EP series of cha cha chas in August. Stars include Ricky and John Vaughan, the Colombian brothers already known to "Foreign Fare" readers, and a bandleader known mysteriously as Chaquito. This latter character has cut some sensational sides, and I'm hoping Jack Bayerstock will permit me to reveal his identity.

JIVERS ASKED FOR L.A. BEAT

Pleasant proof of L.A. music's growing potency came to me recently when I visited a "Jazz At The Crown" session at Morden. RM modern jazz expert Benny Green's Quartet shared the bill with stars from the Johnny Dankworth Orchestra.

Towards the end of the evening, when the Dankworth crew was on the stand, some of the jiving youngsters asked for "a cha cha", "something Afro-Cuban" and "Latin American rhythm, please".

The Dankworth contingent obliged with a praiseworthy cha cha cha, which I suspect was improvised on the spot. The floor filled to capacity with teenagers all doing their version of the cha cha cha jive. Applause afterwards was thunderous.

I quaffed my ale happily in a corner, and vowed to give this sig-

plane from Shreveport which was forced down by bad weather at Knoxville. There he slept fitfully at a hotel, a thin, weary man, much older than his actual years would suggest, eased by the morphine given to him by a local doctor.

The fateful journey by car then took place with Hank fighting ill health, drugs and alcohol to yet another one night stand which his spirit had long since rejected. A few hours later he was dead and a white-lipped audience in Canton were standing bare-headed, singing his own "I Saw the Light" with one still spotlight shining on an empty stage.



2.19 SKIFFLE GROUP

Mik Lauder (gtr and v); Mike Wallace (gtr and v); Idle Bill Smith (washboard)

Hand Me Down My Walkin' Cane ● Oh Mary Don't You Weep ● Black Girl ● Gipsy Davy

ESQUIRE EP.196

WHEN SKIFFLE HAS BECOME something of a forbidden word within the commercial recording set-up Carlo

FOREIGN FARE

nificant episode publicity at the earliest opportunity. Which I've just done. Now all we have to await is for show business organisers and bookers to catch up with the mood of youngsters like those at the Crown that evening.

Now I must devote the rest of my space to some overdue reviewing.

BERTA CARDONA "Songs of Colombia"

Capriccio ● El Guatecano ● Hacia El Calvario ● Flores Negras (FELSTED ESD 3060)

A SONSONETE, bambuco and two pasillos comprise this pleasant EP featuring Spanish-born songstress Berta Cardona, accompanied by the Michel Ramos orchestra.

Musically, Colombia is still almost an unknown quantity to us. The record rectifies the position to some extent, although Berta's approach is a sophisticated one which will displease the more rabid folk music enthusiasts.

Recommended.

VIERA

Zombie Jamboree ● Come Nearer, My Love ● Johnny Is The Boy For Me ● Don't Ever Love Me (DONEGALL MAU 501)

ANOTHER LADY of song and another EP.

Jugoslav-born Viera is a cabaret artiste of international fame, and this is her record debut. She plays guitar, too, although it sounds as if she was assisted by a second guitarist for this record.

"Zombie Jamboree" is the now familiar up-tempo calypso with the macabre theme, put across here with considerable verve and a passable West Indian accent. Viera based her lyrics for "Come Near, My Love", on a sad Jugoslav melody, and employs a mandolin effect in the accompaniment.

"Johnny Is The Boy For Me" falls between two stools. Apparently the tune is Rumanian in origin, and Viera treats the melody with Balkan tzigane instrumental touches. Unfortunately the English lyrics are 100 per cent all-American in character, and they don't match the atmosphere of the accompaniment.

"Don't Ever Love Me" is the lovely Haitian melody "Ouhoucoune" with yet another set of lyrics, this time by Harry Belafonte, rendered very pleasantly by Viera.

A safe buy for enthusiasts of cabaret entertainment. Congratulations to Lord Donegall for enclosing his first EP in a dust-protective cover inside the sleeve. This is an example the major record firms should emulate.

TRIO LOS PARAGUAYOS

Maria Dolores ● Serenata ● La Malaguena ● Pajaro Campana (PHILIPS BBE 12176)

AN EP AGAIN, starring the incomparable Los Paraguayos. This is the original trio, and the tracks are culled from one of the earlier LPs.

"Maria Dolores" features the leader (Luis Alberto Del Parana) singing solo, backed by guitars, Indian harp and percussion. "Serenata" has all three voices in unison, interspersed with lovely harp solos.

"La Malaguena" is a Mexican song (not Lecuona's "Malaguena" as claimed by sleeve and label), and is a delightful number. The disc ends with what I consider must be one of the outstanding instrumental solos of all time. Harpist Digno Garcia gives a dazzling display of virtuosity, accompanied by the guitars of his two colleagues. This musical portrayal of the pajaro campana or South American bellbird is breathtaking in its skill and beauty.

If you haven't got the original LP, give your ears a treat and get this record.

RENATO CAROSONE

Torero ● Il Piccolo Montanaro (PARLOPHONE R 4433)

RENATO CAROSONE is the composer of the much-recorded cha cha cha "Torero", but his version won't make the hit parade in this country.

It's sung in Italian, and has a full ration of Italianisms in its instrumental work. A good, rocking cha cha cha beat is produced by the rhythm section, however.

The flipside is an Italian-type baiao. The theme is a real cornball, and is treated accordingly, plus the speeded-up Donald Duckish voice gimmick which is in danger of being flogged to death nowadays.

If you're Italian or like Italian pop music, you'll like this disc. If you're not or you don't, you won't!

Adios until next week.

Krahmer and Esquire Records bravely continues its series of blatantly Skiffle-wise music.

The 2.19 Skiffle Group hails, I believe, from Maidstone. They recently won a nation-wide contest in the South of England and gained an entry to the Esquire catalogue. Their work is amusing and pleasant, but by no means rewarding. To hear this record is to return to the jeans, whiskers, coffee bars and gangling youths of a year ago. And I find it an uncomfortable feeling. The Skiffles always played the music I respected in a way which I disliked, and in an atmosphere I thoroughly detested.

The tunes are the best thing here. "Gipsy Davy," long an especial favourite with me and mine, is an old English folk song once called "The Raggle Taggle Gypsies-o" and received new treatment at the hands of artistes of the calibre of Woody Guthrie and Burl Ives. "Black Girl" is a pleasant 12-bar, ineffectually sung. "Oh Mary Don't You Weep" reminds one uncomfortably of Sister Rosetta and her art, whilst "Hand Me Down My Walkin' Cane" is fun.

If you like Skiffle, and in obviously decreasing numbers, some of you do, try it out. I've forgotten it already.

TOMMY COLLINS

(with girl partner and instrumental accomp.)

It Tickle ● Let Down

45-CL.14894

AMONG THE PRESENT DAY Country and Western singers before the public Tommy Collins is perhaps the most successful. Successful, that is, in singing authentic hillbilly songs. For Collins refutes the Rock 'n' Roll infiltrations of Marvin Rainwater's later work, of the new found popularity of teenage Hollywood Cowboys. He is a lively, swinging country singer whose songs are both humorous and droll.

Since his popular LP release and the furore caused by C&W collectors and their mass agitation for his work on Capitol any new Collins issue is bound to attract a certain buying public. This coupling well deserves its success.

COVENT GARDEN STARS AT R.M. CONTEST

Gibraltar's Mario Segui Wins The 'Record Mirror' Cup

THE RECORD MIRROR contribution to this year's Soho Fair, now in full swing in London's West End, was a contest for singers of Italian songs. It was held last Sunday at the Lysbeth Hall, Soho Square, W.

Before a packed audience, the sixteen finalists put up an extremely high vocal standard before a committee of judges comprising Gita Denise (Covent Garden and Sadler's Wells mezzo); Jess Walters (principal baritone at Covent Garden); Mrs. Walters, who is a trained concert singer; Charles Forte (president of the Soho Fair Committee); Attilio Bossi (the West End restaurateur) and the RM's Dick Tatham (chairman).

By unanimous vote, the prize of the RECORD MIRROR Silver Cup went to 29-year-old Mario Segui, who sang "Matinata" and "O Sole Mio".

This fine singer from Gibraltar has, since his arrival in London only a few months ago, been greatly helped and encouraged by

West End restaurant owner, Jack Isow.

At the close of the contest, Mr. Forte announced that next year he would give an additional £100 to the winner.

While the contest was on, last year's winner, Toni Dalli, was appearing on the "Prince of Wales" TV show. This young man has certainly found the Italian singing contest a spring-board to fame.

The RECORD MIRROR warmly thanks Miss Gita Denise, Mr. and Mrs. Jess Walters, Mr. Charles Forte and Mr. Attilio Bossi for kindly acting as judges.



All Eyes On Tenor Mario

MARIO SEGUI, winner of the RECORD MIRROR Silver Cup (story this page), is seen above with (left to right) MRS. WALTERS, JESS WALTERS, GITA DENISE, CHARLES FORTE and DICK TATHAM (at back).

Picture on left shows him receiving the cup from Miss Denise.

Picture on right shows him being given a kiss of congratulation by "Miss Soho, 1958"—JUDITH HOWARD.

—R.M. Pictures



MERRY NOLAN'S FILM and STAGE Reviews

'THE VIKINGS'

PRODUCER Kirk Douglas's "The Vikings" is a rip-roaring two hours of high adventure, set in ninth century Scandinavia and Britain.

Beautifully photographed, this is a lusty tale of marauding Viking versus defending Briton. There are battles on land, battles at sea, and above all there's blood spilt, in glorious Technicolor.

Kirk Douglas and Ernest Borgnine make a bloodthirsty Nordic father and son, while James Donald and Frank Thring portray equally villainous Britons. Bone of contention is the fair English Princess Morgana (Janet Leigh) and her Viking slave lover Eric (Tony Curtis).

Highly recommended for children—of all ages!

'BATTLE OF THE VI'

CONFLICT of a different sort is the subject of Eros Films' "Battle of the V.I." Story is a true one—of how, in 1942, Polish Resistance workers

discovered the occupying Germans had invented a new "flying bomb," planned to obliterate London. Against enormous odds the Poles got news of their find to London, and even managed to smuggle a prototype out of Poland, right from under the noses of the Nazis.

Frankly, the film, based on Bernard Newman's book, does no justice to the heroism which so successfully thwarted Hitler's plans. Cast of Michael Rennie, David Knight, Milly Vitale and Patricia Medina uninspired by dull script, inferior sound, and dubious camerawork.

'THE JOSHUA TREE'

THIS NEW PLAY at the Duke of York's is a morbid, clever thriller.

Set in California, a successful attorney (Hugh McDermott) is persuaded by his wife (Hollywood's Anne Baxter) to insure his life for a quarter of a million dollars. He goes along to a life-long buddy, the local doctor (William Sylvester) for a check-up.

Now a quarter of a million dollars is an awful lot of money, and wife and doctor get up to some nasty tricks to ensure it comes their way.

Author Alec Coppel's dialogue is not particularly strong, but his story has some neat twists. In short, deft acting, crisp and imaginative production make "The Joshua Tree" first rate entertainment.

'GUNMAN'S WALK'

HOT IN THE HOOVES of "Shane", "Cowboy" etc., comes Columbia's "Gunman's Walk," another intelligent drama of the West.

Starring Van Heflin, Tab Hunter and Kathryn Grant, story deals with yet another violent father-son relationship. In spite of playing villain, Tab Hunter gets an opportunity to sing "I'm a Runaway."

Against the colourful Arizona background, stars Heflin, Hunter, and supporting player Mickey Shaughnessy perform competently. Pic, Kathie Grant's first film since she married Bing, doesn't provide actress with the opportunity to prove her mettle.

'THREE-WAY SWITCH'

THIS LIGHT COMEDY opened at the Aldwych last week.

Plot is inconsequential. Deals with a young couple (well played by Daphne Anderson and Leslie Phillips) who are hard up. To get some ready cash, scatterbrained wife, whose only valuable possession is a necklace, enrolls the aid of another young man in faking a burglary, so she can claim the insurance money.

Audiences will find this Ronald Jeans play amusing and undemanding in the hot weather.

NEXT SUNDAY'S 'PRINCE OF WALES' TV CAST

BERNARD DELFONT pre-views a star-packed show in his "Sunday Night At The Prince of Wales" production on Sunday (July 20) from 8.30 to 9.30 p.m.

Sub-titled "The Stars of the Summer Shows", line-up includes: Tommy Cooper, Edmund Hockridge, Joan Regan, Ruby Murray, Tommy Trinder, Four Jones Boys, Audrey Jeans, Terry Hall with Lennie the Lion, and the Malta and Fernando performing dogs.

GALA PREMIERE of Danny Kaye's new film "Merry Andrew" will be at the Empire Theatre, Leicester Square, London, W., on Wednesday (July 23) at 8.30 p.m.

The Duke and Duchess of Gloucester have graciously agreed to attend, together with dozens of top entertainment personalities.

Proceeds from the premiere go to the Newspaper Press Fund.

THE VARIETY CLUB of Britain has arranged for 2,000 children from 35 orphanages, homes and clubs to attend the International Horse Show on Tuesday (July 22).

Tickets have been donated by Lt. Col. M. P. Ansell, of the British Horse Society, and the Variety Club is providing the transport.

DORA BRYAN IS SUPERB IN NEW WEST END REVUE

Special by PETER JONES

"Living For Pleasure" Garrick, London, W. TOO MANY BASICALLY GOOD IDEAS which fizzled out most disappointingly. That's my verdict on "Living For Pleasure", the new revue at the Garrick Theatre, London, W., where some brilliant artistes are tussling with sub-standard material.

I'm not criticising writer Arthur Macrae's ideas. Mercifully he has steered clear of the usual file marked "Subjects, suitable for the mickey-taking of". But sketch after sketch misfired. You could see them collapsing on their foundations. The "blackouts" failed to garner belly-laughs or even "oohs" of surprise.

This, then, is why I hail Dora Bryan. This brilliantly funny woman, so talented and so inventive, won mid-sketch guffaws DESPITE the material. I'd recommend striking a medal for her "devotion to duty".

There are 25 items and Miss Bryan is in twelve. Among her funniest portrayals: a "fallen woman" bemoaning the lack of profit in vice; a hotel guest suddenly invaded in her room by a cavorting ballet-dancer; a jeans-clad "Cinderella" who doesn't want to be dressed up for the ball; and as a woman plugging her doctor for "some of those modern medicines".

If Miss Bryan is superbly outstanding, then her co-stars are not

far behind. There's George Rose, Rank starlet Susan Beaumont, Patience Collier and Daniel Massey. Last-named is a lanky fellow with a seemingly limitless range of expression and accent. And there is Janie Marden, recording artiste and one-time Show Band vocalist making her revue debut. Janie looks absolutely lovely and her songs (music throughout by Richard Addinsell) were among the most warmly applauded.

She includes a devastating take-off of Alma Cogan, too! Janie has a neat way with a funny line—and a wonderfully expressive face. An excellent performance.

In smaller parts are Terry Skelton, Joanna Rigby, Tim Parks, Anthony Selby and the six-strong chorus work with such vitality and charm that they are hereby named—Lynda Baron, Clemence Bettany, Dany Clare, Debbie Hamilton, Janet Moss, Lee Vernon.

Orchestrations were by Phil Cardew, and the show was directed by William Chappell.

VIC DAMONE AND TENNESSEE ERNIE FOR THE TOP 20?

Frankie Laine Nears R 'n' R

TWO THINGS IN PARTICULAR STRUCK ME THIS WEEK IN LISTENING TO THE MOUNTAIN OF NEW RELEASES. ONE IS THE GENERAL TREND TOWARD LATIN AMERICAN RHYTHMS. IT'S STRIKING HOW LATIN BEATS HAVE BECOME SO WIDESPREAD, IN MANY CASES WITHOUT OUR REALLY BEING AWARE OF IT. PRACTICALLY NO R. & R. DISC NOW IS WITHOUT SOME TRACE OF LATIN.

The other major trend I noticed is how many artistes are turning to old standards for their material. Just glancing through the top few discs in the pile I come across these titles: "Nobody Knows The Trouble I've Seen", "I'm A Dreamer Aren't We All", "Zing! Went The Strings of My Heart", "Woodchoppers' Ball", "Honky Tonk Train", and "My Old Flame".

Something that is definitely new, though, is "Got A Match?" an instrumental novelty. Three versions have come up so far: the first, an American release by the Daddy-O's, Wee Willie Harris's and then Frank Gallup.

My first Top Twenty Tip goes to Vic Damone, who has a really lovely disc, topped by "The Only Man On The Island". And, perhaps surprisingly to you, TTT No. 2 goes to Tennessee Ernie Ford.

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



Frankie Laine has a fine new disc, one side of which might well hit the Top Twenty, too. And the same is true for Dean Martin, who has never sounded better than on his new coupling.

A new name—Don Cogan—appears on disc this week, and his R. & R. style is very good. Totally different is the disc by Frank Holder, with two songs from the film "Nor The Moon By Night". Particularly notable on this disc is the excellent scoring by Ron Goodwin.

An absolutely delicious side comes to us from Julie London. Though no Top Twenty Tip, it does get this week's five star award. Just short of it is Ann Richards. For the first time since recording with hubby Stan Kenton, Ann has cut a disc on her own, and done very well as a soloist.

Third gal with a good release this week is Lucille Mapp, who is one of those to revive an oldie, or two as it happens.

Finally, there's a most listenable disc by Percy Faith combining chorus and strings, while strictly instrumental Hutch Davie turns up with two great old boogie and swing standards. In fact there have been so many good discs this week, it's been hard not to speak too well of too many!

COMPELLING

FRANK GALLUP

"Got A Match?"

"I Beg Your Pardon"

H.M.V. POP 509

THIS INSTRUMENTAL treatment of "Got A Match?" has the fastest tempo of this week's three versions. An over modulated "other" piano presents the melody, after a hand-clapping opening. A ha-la-la vocal group alternates with the melody, while an unexpectedly loud voice asks intimately: "Hey, there; got a match?" Very compelling and might score well.

"I Beg Your Pardon" is, if I err not, a samba. Again a piano dominates instrumentally the chorus carrying out its chores well with the same deep male voice interjecting occasionally "I beg your pardon!" The tune is decidedly good, and the exhilarating treatment quite compelling.

CUTE MELODY

WEE WILLIE HARRIS

"Got A Match?"

"No Chemise, Please!"

DECCA F 11044

WHAT SOUNDS like an electronically cooked sax begins "Got A Match?", to the accompaniment of a snare drum. Piano and chorus come in for the next bit, followed by a solo guitar. Then the deep male voice with the title. The cute melody is well presented

in this setting, with the accompaniment directed by Eric Rogers. "No Chemise, Please!" is slow R. & R. in its opening moments, describing Wee Willie's arrival at his date's front door. Alas, he couldn't tell the front door from the back; "she was wearing a slack dress... ooh what a mess!" Alas, too, the engineers kept the backing too loud: this part is almost inaudible vocal-wise. But after a change of tempo, things are better. Most of the side is then solid Rock with the new Latin influence.

FINE, FRANKIE!

FRANKIE LAINE

"A Kiss Can Change The World"

"Lovin' Up A Storm"

PHILIPS PB 836

THERE'S A disappointingly weak introduction by the Jimmy Carroll orchestra and chorus to "A Kiss Can Change The World", but despite this handicap the side is fine, with Frankie turning in both a good and commercial job.

The song is cute, and when Mr. Laine gets before the mike, the effects are bound to be professional and polished. They are, and the side might well click.

My guess, though, is that "Lovin' Up A Storm" will make a bigger impression. This is the closest Frankie Laine has got to Rock 'n' Roll, with both the song and the arrangement in that idiom. Bright tempo, accented off-beat, cute tune, effective modulations. Betcha this makes the RM Charts!



GREAT TALENT

TENNESSEE ERNIE FORD

"Sunday Barbecue"

"Love Makes The World Go Round"

CAPITOL CL 14896

I COULD NEVER understand why Tennessee Ernie hasn't been at the top of the Rock 'n' Roll singers. Years ago—long before even Rhythm 'n' Blues—he was singing solid rhythm work, combining (with the Cliffe Stone arrangements) C. & W. with Boogie Woogie.

And that, lads and lasses, led to R. & B. and thence to R. & R. Here, however, he comes up with Rock 'n' Roll, and my guess is that it'll click.

"Sunday Barbecue" brings to an old, old melody a set of new lyrics. (Sauter and Finegan revived the melody about five years ago in the arrangement they captioned "Doodletown Fifers").

If you know the melody, and if you know the style of Tennessee Ernie and Cliffe Stone when dealing with a bright arrangement, you know what this sounds like. It's bright, tuneful, enthusiastic. Mr. Ford is a man of considerable talent—and much of it comes out here.

"Love Makes The World Go Round" is solid R. & R., and is right back in his old groove (remember his oldies like "Shot Gun Boogie"?). It's the kind of Rock 'n' Roll that appeals both to kids and parents. Fine beat, fine singing.

Pardon me if I'm wrong, but I think this'll make the Hit Parade, so a TOP TWENTY TIP to Tennessee.

NO RELATION

DON COGAN

"The Fountain Of Youth"

"I'm Takin' Over"

M.G.M. 984

NOT ALMA'S BROTHER, Don is a 22-year-old New Yorker who has two bright R & R items, both influenced considerably by Boogie-Woogie ideas.

"The Fountain of Youth" is a medium-tempo musical description of a teenage hangout, a Drug Store called... you're right... "The Fountain of Youth".

Don sings well and enthusiastically and the Leroy Holmes backing provides a solid beat all the way, both instrumentally and chorally. Especially good is the final time round, with the full band getting in on the act.

"I'm Takin' Over" is a quicker tempo R & R'er with Don sounding just a bit more like the usual Rock singer. As on the top side there is the full treatment.

The middle instrumental break features a sax and the chorus in good musical sounds. Frequently on this side I was reminded of Jimmy Jaques singing with the (Cliff) Adams Singers.

BEAUTIFUL JOB

VIC DAMONE

"The Only Man On The Island"

"When My Love Smiles"

PHILIPS PB 837

VIC DAMONE AGAIN turns in an absolutely top flight job, with which he ought to repeat his present success in "On The Street Where You Live".

"The Only Man On The Island" splashes open with sounds of surf and gulls. Polynesian sounds are established musically by the Frank de Vol Hawaiian guitars and ukeleles. Vic, as you might expect, is in good voice.

Timbre, texture and phrasing are all that could be asked for. It's a delightful song, delightfully interpreted. Another TOP TWENTY TIP for Vic.

The strings and brass of the Dave Terry orchestra establish the mood of "When My Love Smiles". It's a dramatic interpretation in which Vic demonstrates more of the richness of his voice.

He shows more power and command than one would expect of a pop singer. Truth, he sings. A beautiful job.

TOUCH OF 'LATIN'

DEAN MARTIN

"Angel Baby"

"I'll Gladly Make The Same Mistake Again"

CAPITOL CL 14890

GUS LEVENE'S ORCHESTRA and chorus open the lilting "Angel Baby", but it seems more languid as soon as the relaxed voice of Dean Martin appears on the scene.

It's an attractive melody, and one which benefits from the Martin style of singing. Though the tempo finds the emphasis on the off-beat, there's also just a touch of "Latin" in the rhythm section. Nice.

Dick Stabile is noted for fine big band sounds, and it's these we find backing Dean in "I'll Gladly Make The Same Mistake Again." There's considerably more attack in this side, both instrumentally and vocally.

Dean Martin never sounded better. And with this most attractive song, plus superbly polished scoring and performance by the band—well, it's tops, that's all.

IN SEQUENCE

THE DADDY-O'S

"Got A Match?"

"Have A Cigar?"

ORIOLE CB 1454

ANOTHER OF THE natural sequence couplings: Have a cigar. Gotta match?

"Got A Match?" is a bright instrumental with a gimmick. Opens with brushes on snare and hand-clapping. After a few bars of guitar work a piano begins the melody, which is simple and cute. The Daddy-O's

are a small American combo, and this original item works its way through the melody and rhythm to a bass voice which asks: "Hey there; got a match?" at several points throughout the side. Ending as it began with guitar, hand-clapping and snare, the final touch is the voice saying "Hey there... never mind!"

"Have a Cigar" is a happy waltz in which the Daddy-O's sing. Another original, this song deals with the arrival of twenty tiny fingers and everything that goes with them: i.e., the narrator's become a proud Papa today—twins, no less. As songs about chillun always seem to find wide favour, this ought to be most successful.

Two cute sides, pleasantly presented.

DELICIOUS

FRANK HOLDER

"Nor The Moon By Night"

"Bechuanaland"

PARLOPHONE R 4459

BOTH SIDES ARE from the new Rank film "Nor The Moon By Night", in which Frank Holder's voice is used. The title song has a deliciously moody scoring by Ron Goodwin.

Actually, the arrangement is probably better than the song, which isn't all that memorable. Frank sings all the way through with no instrumental break. While his performance is good, I'd have liked to hear an instrumental passage—so good is the Goodwin scoring.

Unlike the moodiness of the top side, "Bechuanaland" is a gay song, based on the Drum Theme from the film, bright and Kwelalike. Frank sings the verses, joined at chorus time by the vocal group. The beat in the orchestra is most compelling and the type of repetition in the song adds considerably to its attractiveness.

I predict this will be a very popular side indeed.

CARESSING VOICE

JULIE LONDON

"My Strange Affair"

"It's Easy"

LONDON HLU 8657

CYMBALS AND OTHER odd percussion items struck "on echo" produce some weird sounds before a guitar and double bass establish the slow, somewhat mournful mood of "My Strange Affair".

Then it's the excitingly soft, caressing voice of Julie London—which does wonderful things to any song. Results here are very moving, with a superb mood captured by the small combo and Miss London. Ending as it began, "My Strange Affair" is an excellent side.

A full orchestra opens the tango "It's Easy". As Julie sings "Don't be bashful; I'm a girl and you're a boy" you suddenly become singularly aware of being a boy (provided, of course, you are!). It's appealing as well as cute. And, love those lyrics!

OLD STANDARD

THE COASTERS

"Zing! Went The Strings Of My Heart"

"Yakety-Yak"

LONDON HLE 8665

THE TOP SIDE EMBODIES most of the trends in popular discs today: a basically R & R, Latin-American influenced, revival of an old standard by a vocal group.

The Coasters are a small vocal/instrumental group, who use a deep, deep bass voice for the lyrics of "Zing! Went The Strings of My Heart" (a real oldie), while the rest harmonise.

The Rock cum Cha-cha backing is attractive. Following the bass, a tenor presents the lyrics until sax solo time—and a fine passage that is. The bass voice brings things to a close. Betcha this one does mighty well, too! "Yakety-Yak" is a bright

tempo R & R involving the same ingredients as the top side. Again there's a sax break, but this time the beat is straight Rock.

There's not much melody to worry about, but the overall job is good.

THE BETTER HALF

ANN RICHARDS

"I'd Do It All Again"

"Nobody Knows The Trouble I've Seen"

CAPITOL CL 14897

MRS. STAN KENTON launches out on her own as a solo artist. "I'd Do It All Again" was written specially for her by Jim Simonin, and is backed by a "throaty" bass arrangement by Dave Cavanaugh (that's a quote; don't ask me what it means!)

The melody is quite cute, the setting bright and lilted. Ann, of course, sings competently.

Maybe I'm just ornery, but again it's the flip side that appeals to me most. The wonderful old "Nobody Knows The Trouble I've Seen" has been scored for this disc by Dave Cavanaugh, and it affords Ann far more opportunity for fresh ideas and phrasing than the top side.

Through a series of modulations the arrangement is quite exciting. Ann plays around the melody, showing considerable jazz feeling. She admits her favourite femme singer is Ella Fitzgerald and this shows in fine results.

I'd like to see this in the RM Charts; it deserves to get there.

TWO OLDIES

LUCILLE MAPP

"I'm A Dreamer, Aren't We All?"

"Remember When"

COLUMBIA DB 4168

FOR HER FIRST DISC since appearing in the London musical "Lady At The Wheel", Lucille Mapp has chosen two oldies. Steve Race conducts the orchestra, Michael Sammes the Singers.

"I'm A Dreamer" is politely R & R in arrangement, but does not change the old standard all that much. The Singers provide some very pretty sounds behind Lucille, while the Race combo dishes up what you might call Strict Tempo Rock 'n' Roll. "Remember When" follows the same pattern. The Singers state the title until Lucille comes in with the lyrics. The slow R & R beat doesn't alter the song much from original scoring.

Lucille's penetrating style of singing carries it all the way, with one brief excursion of commenting on the lyrics as presented by the Singers.

Pleasant treatments of two always popular oldies.

SO TASTEFUL

PERCY FAITH

"Indiscreet"

"Same Old Moon"

PHILIPS PB 838

CANADIAN - BORN PERCY FAITH turns up with two tasteful scorings from new films. "Indiscreet" (film of same name) opens with an "Autumn Concerto"-ish instrumental passage, the piano soon getting into the melody with the male chorus providing pretty wordless sounds.

Towards midpoint they sing the lyrics, with a smoothness and polish that is attractive right to the final piano repeat.

It's a pretty treatment but not especially notable.

"Same Old Moon" is the more satisfying side, and considerably more appealing. The attractive waltz melody is sung from the opening moments right to the instrumental latter half.

The nice lyrics and pretty tune that were among the few redeeming features of the very long and dull film "Marjorie Morningstar".

Instrumental work brings the brass to the fore with the melody, while the chorus whistle before returning to the lyrics. Pretty.

CRICKETS HAVE A 'CLICKER'; RONNIE CARROLL SMOOTHIE

The Platters' Zola a bit like Eartha

MALE VOCALISTS: Ronnie Carroll, Gene Kelly, Johnny Janis and Jack Jones. Ronnie comes up with two lovely romantic items: "Desire Me" and "Each Little Thing That Happens". Gene Kelly sings "A Very Precious Love" from the new film "Marjorie Morningstar" while Ray Heindorf's orchestra instrumentalise on "Uncle Samson" on the flip. Two new names come up, both showing Sinatra influence: Johnny Janis with "Can This Be Love?" and "The Better To Love You"; and Jack Jones with "Come On Baby Let's Go" and "You Laugh".

GIRL SINGER: Just one this week—Jane Morgan with "Enchanted Island" (also recorded by the Four Lads), and "Once More, My Love, Once More".

VOCAL GROUPS: The Chordettes, The Crickets, The Platters. By the Chordettes: "Love Is A Two-Way Street" and "I Don't Know, I Don't Care (Souvenir d'Italie)"; by the Crickets: "Fool's Paradise" and "Think It Over"; and by the Platters: "My Old Flame" and "You're Making A Mistake".

INSTRUMENTAL: Joe "Fingers" Carr and The Kingpins. Joe plays "Lazy Train" and "March to the Blues" while the Kingpins devote both sides to "Ungau".

Right, those are the discs, now let's see what they sound like.

SMOOTH-TEXTURED

RONNIE CARROLL

"Desire Me"

"Each Little Thing That Happens"

PHILIPS PB 841

ROMANTIC SOUNDS of celeste, flute and strings from the lush Wally Stott orchestra provide a brief but definite mood introduction to Ronnie Carroll, whose smooth-textured voice caresses "Desire Me", a song of love with a simple but attractive melody.

There is much rhyming of the variety "admire me, require me, desire me." Strings sustain the romantic mood through the instrumental passage.

The tempo and mood in "Each Little Thing That Happens" is much the same. While Ronnie's job is, as always, smooth and pleasing, much of the success of the side must be ascribed to the lovely Wally Stott backing. Definitely a disc to be listened to when lights are low.

WE DID BETTER

THE CHORDETTES

"Love Is A Two-Way Street"

"I Don't Know, I Don't Care"

LONDON HL 8654

ARCHIE BLEYER OPENS "Love Is A Two-Way Street" in a somewhat Hawaiian mood, until the Chordettes state a basic truth about love: give and take. A medium-tempo and bright R & R setting keeps the side going happily. With no instrumental break the side comes to an in-offensive ending.

By way of unexpected contrast, "I Don't Know, I Don't Care" opens with a sax plus strings. As the gals sing gently, you suddenly realise it's an American set of lyrics to the song "Souvenir d'Italie" (under which title Anne Shelton recorded the song with English lyrics).

I'm afraid the American lyrics don't stand up to comparison with the English ones. In fact, the side doesn't really come off as it ought to; the Chordettes have sung much better, and the Bleyer group has played better.

By DON PLAYER

GOOD MELODY

THE CRICKETS

"Fool's Paradise"

"Think It Over"

CORAL Q 72329

TWO EXAMPLES OF Rock 'n' Roll, though the first has touches of Boogie. "Fool's Paradise" has a good melody, though this doesn't become too evident for a while because of the busyness of the combo in the background, with the Crickets no less hard at work on the lyrics.

The tempo is medium bright, sustained through a piano solo in the instrumental break.

"Think It Over" is taken at a slow tempo, more simple and deliberate in beat. One voice leads the group, the other harmonising. Again the guitar solos in the middle break, playing on the lower half of the keyboard.

ROMANTIC ROCK

THE PLATTERS

"My Old Flame"

"You're Making A Mistake"

MERCURY 7MT 227

IF I COULD FORGET that marvellous Spike Jones mickey-taking job of "My Old Flame", I think I'd enjoy this revival better. Zola Taylor solos in front of The Platters, but I don't think this is the best she's done by any means. There are moments when one is reminded of Eartha Kitt. As Zola solos and the boys provide support, strings and rhythm section keep up a smooth and gently-rocking backing.

"You're Making A Mistake" is slow R & R, with Tony Williams soloing. It's musicianly Rock 'n' Roll, quite romantic in effect.

The middle break is taken by a whistler (not Tony, unless he can whistle and sing at the same time). It's pretty.



IT'S REFRESHING

JANE MORGAN

"Enchanted Island"

"Once More, My Love, Once More"

LONDON HLR 8649

STRINGS and guitars introduce "Enchanted Island", which Jane Morgan sings well and in uncomplicated fashion. It's refreshing to find this straightforward treatment of a song.

Jane's voice is pleasing, and so is the song. Result: pleasant, listening.

"Once More, My Love, Once More" Jane sings, joined almost immediately by the strings. A simple melody, unassuming lyrics, and a gentle, tasteful interpretation.



SINATRA-LIKE

JOHNNY JANIS

"Can This Be Love"

"The Better To Love You"

LONDON HLU 8650

A NICE ORCHESTRA and chorus introduce "Can This Be Love". Johnny Janis has an especially agreeable voice, young and pleasing in a Sinatra-like way.

The backing (not identified on the label) is excellent, providing a happy respite from Rock 'n' Roll. A full orchestra with good brass helps Johnny make this a very good side.

"The Better To Love You" spotlights the strings and vocal group, in a song that satisfies, treated romantically. Johnny's voice is pleasantly relaxed, yet controlled; his phrasing satisfying.

I'm looking forward to his future releases.

MYSTERY TO ME

GENE KELLY

"A Very Precious Love"

"Uncle Samson"

RCA 1068

IT'S ALWAYS REMAINED something of a mystery why Gene Kelly has succeeded on records to the extent that he has. He doesn't possess a good singing voice at all. Nor, for that matter, does his acting reach great heights. Both were featured in the film "Marjorie Morningstar", and the critics have justifiably had their go at that.

Now here's the main song from the film as he sang it on the sound track. As you doubtless know, the lovely Doris Day version of the number has been in the "just-below-Top-Twenty" list for weeks.

There's an attractive whimsicality in "Uncle Samson", which is a singularly good instrumental. For the first half of the arrangement, the tempo is medium-slow, with winds and strings taking turns with a tuneful and lilting melody. At midpoint, the tempo brightens and a new theme enters via the strings.

WATCH FOR IT

THE KINGPINS

"Ungau" Parts 1 and 2

PART ONE OPENS WITH drums and guitars establishing the Rock 'n' Cha-Cha rhythm, until a couple of voices repeat the title (Oong-gowa), with occasional monkey-like sounds.

Saxes and guitars get in on the act, playing around with the unexpectedly good melody line. The side ends with more jungle sounds and native title pronunciations fading out slowly.

Part two is a long and slow fade in. Can't really figure out why they didn't just let you play side one over again.

Oh yes, one final thing. It'll probably make the Top Twenty.

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LOUD, LANGUID

JOE "FINGERS" CARR

"Lazy Train"

"March To The Blues"

CAPITOL CL 14895

"JOE 'FINGER'S' CARR in Hi-Echo", this might be called; both sides find the echo-chamber working overtime.

"Lazy Train" is a loud and languid instrumental with saxes and piano sharing the spotlight. It's a slow R & R item with a simple, repetitive tune. Stated initially by the saxes, the tune is picked up by Joe about half way through with assistance from a vocal group singing wordlessly. Back to the saxes for a few final bars.

"March to the Blues" is aptly titled. With precious little melody, carried by saxes, plus a singularly busy rhythm section there's nary a plunk from Joe though the guitar plays some over-modulated chords.

It's slow R & R with CONSIDERABLE echo. No doubt Rock 'n' Roll fans—or at least some of them—will go for this in a big way; I found it all terribly loud.

FAR TOO BRIEF

JACK JONES

"Come On Baby Let's Go"

"You Laugh"

CAPITOL CL 14895

A HAPPY TEMPO R & R ditty, "Come On, Baby, Let's Go" has a bright backing by Jack Collier's combo and vocal group. Jack Jones handles the simpler melody and lyrics quite capably.

The solo is taken by tenor sax man Plas Johnson, but it's far too brief to give him a chance to express any ideas at all. It's a pleasant bit of Rock, though.

Like almost every other male pop singer, Jack Jones turns in occasional sides sounding very much like Mr. Sinatra. "You Laugh" is one of them.

Much of his phrasing is decidedly à la Sinatra, and the Collier's backing is as bright and polished as many that help Frank's discs to perfection.

There's a good beat—not R & R—and the overall effect is immensely pleasing. It has that quality of sounding as if they enjoyed making it. It's good!

Southern's Hit List

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ELIAS — TED HEATH

"FOOLS' PARADISE"

and
"THINK IT OVER"
THE CRICKETS

"HIDEAWAY"
JOHN BARRY 7

"LEROY"
JACK SCOTT

"COLD HANDS;
WARM HEART"
KERRY MARTIN

"WHEREVER YOU ARE"
GEOFF LOVE ORCHESTRA

"WHEN"
KALIN TWINS — GEOFF LOVE

"PATRICIA"
PEREZ PRADO — GEOFF LOVE

"DON'T GO HOME"
PLAYMATES — MOST BROTHERS

"ARE YOU SINCERE?"
ANDY WILLIAMS RAY BURNS BARRY JOHNS

"REAL WILD CHILD"
JOHNNY O'KEEFE

"RAVE ON"
BUDDY HOLLY

"RETURN TO ME"
DEAN MARTIN

"FRIED ONIONS"
and
"THE SQUELCH"
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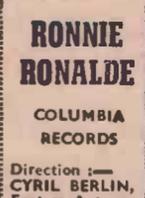
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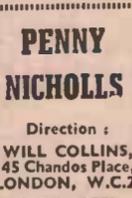
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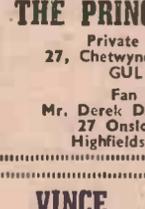
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Don Elliott Sextette
HMV (12 in.)
CLP 1186

Soon — Catana —
Rough Ridin' — Straits Of
McClellan — Cry Me
River — It's You Or No
One

Our Love — Jazz Me
Blues — Azure Te' — Miss
WissKye — Mood Indigo
— Don't You Know I
Care?

DON ELLIOTT is the man who plays almost every instrument passing fair and none of them outstandingly. On this session he confines himself to mellophone and vibes, the two instruments he seems to be most at home with. Supporting him is at least one musician who far outshines him as a melodic soloist in the modern idiom, Al Cohn, here playing baritone. Also on the date are Herbie Mann (flute and tenor), Sol Schlinger (baritone), Joe Puma (guitar), Vinzie Burke (bass) and Osie Johnson (drums).

The writing was done by the ubiquitous Quincy Jones and is therefore of a pretty high standard, but there is a certain lack of vitality in the interpretation, as if nobody's talents were quite robust enough to carry the thing off.

Perhaps the most remarkable track on the album is the old standard "Jazz Me Blues." This certainly was an extra-

ordinary choice for a group of this nature, and diehard traditionalists are warned to skip this track. Elliott in the meantime continues to be one of those maturing musicians who never seem quite to mature. One begins to wonder if he ever will. **B.G.**

BIG WIDE WONDERFUL WORLD

Roger Williams
LONDON (12 in.)
HA-R 2105

It's A Big Wide Wonderful World • Flying Down To Rio • Come Back To Sorrento • I Love Paris • Manhattan • St. Louis Blues

April In Portugal • Kashmiri Love Song • Caravan • Rhineland Waltzes The Rose Of Tralee • How Are Things In Glocca Morra • The World Is Waiting For The Sunrise

PIANIST ROGER WILLIAMS, with the assistance of a goodly rhythm section, goes in for one of those rather hackneyed world tours in music. But if the idea is not too good, the playing is impeccable.

On four tracks ("April In Portugal," "Caravan," "Big Wide Wonderful World," "Flying Down To Rio") he plays a duet with himself by means of double-track recording. Soloist or duettist, he's tip-top value. **M.R.**

BING 1927 - 1934

Bing Crosby
BRUNSWICK (12 in.)
LAT 8251

Muddy Water • Mississippi • My Kinda Love • I Surrender, Dear • I Must Be True • Wrap Your Troubles In Dreams • Out of Nowhere • Just One More Chance • Stardust • Sweet and Lovely • Where The Blue Of The Night • Paradise

Please • Just An Echo In The Valley • I Don't Stand A Ghost Of A Chance With You • Learn To Croon • Down The Old Ox Road • Thanks • Black Moonlight • The Day You Came Along After Sundown • Temptation • Love Thy Neighbour • May I • Love In Bloom

THE OLD GROANER himself dishing up some of the many hits he created between the years 1927-1934, with 25 numbers altogether.

He's recorded them all with the Buddy Cole Trio. You get one-chorus treatments of such all-time greats as "Please," "Just One More Chance" and so on, but all dressed up with modern jazz feeling. Anybody reckoning Crosby ain't jazz should remember the many superb jazzmen he worked with years ago on disc.

I don't need to recommend this disc. It'll do a bomb anyway. For this is Crosby sing-

ing not just songs. He's singing memories which he has collected during one of the most remarkable careers the show business world has ever seen. *Great, great, great. P.J.*

DAVID WHITFIELD FAVOURITES

DECCA (12 in.)
LK 4242

If I Lost You • I'd Give You The World • My Son John • The Rudder And The Rock • My September Love • Without Him My Unfinished Symphony • Dream of Paradise • The Adoration Waltz • Martinella • Everything • I'll Find You

HERE ARE TWELVE of the best Whitfield numbers. Now there are a lot of folk, who, despite constant concentration on his voice just don't get David at all.

His faults (and they crop up, naturally enough on many of these tracks) are mainly those of his over-stressed enunciation, and the similarity of tempo in all his numbers.

Up to a point, I agree. But there is a tremendous excitement about the soaring Whitfield tenor voice and he always creates a good big sound. On this album, I'd pick out "My Son John" "I'll Find You" and "I'd Give You The World" as the best examples of his style. **M.R.**

CARMEN JONES

Soundtrack
RCA (12 in.)
RD 27074

Overture • Opening Melody • Dat's Love • You Talk Jus' Like My Maw • Dere's A Cafe On De Corner • Dis Flower • Beat Out Dat Rhythm On A Drum • Stan' Up an' Fight • Whizzin' Away Along de Track • Card Song • My Joe • Duet and Finale

BIZET'S OPERA, re-written (in World War 11 setting) for the screen by Oscar Hemmerstein, came up as a first-class film and this is an original sound-track recording.

Acting rôles in the film were taken by such singing stars as Harry Bela-

NEXT WEEK: Reviews of LPs by Erroll Garner, Buddy Holly, the King Brothers — and volumes 8 and 9 of the wonderful CAPITOL series, "Just For Variety."

fonte, Dorothy Dandridge, and Diahann Carroll. But it's made clear on the sleeve (all credit to RCA) that they *didn't* sing. Vocal dubbing was handled by Marilyn Horne, LeVern Hutchinson and Bernice Peterson, respectively for the above trio. Only Pearl

Bailey and Olga James sang AND acted.

This album re-creates all the excitement and colour of the film. Outstanding are "Stan' Up And Fight," Pearl Bailey's "Beat Out Dat Rhythm On A Drum" and the lovely "My Joe." Chorus and orchestra is conducted by Herschel Burke Gilbert.

Certainly one of the best sound-track releases. **G.S.**

HITS FROM HOLLYWOOD

The Four Aces
BRUNSWICK (12 in.)
LAT 8249

Around The World • Love Is A Many Splendoured Thing • Whatever Will Be, Will Be • Written On The Wind • Secret Love • A Woman In Love • Tammy • Friendly Persuasion • True Love • Three Coins In The Fountain • Hi-Lili Hi-Lo • To Love Again

HERE'S SOMETHING for the film fan who likes to remember. For all the tunes are from major movies, many of the melodies winning awards for their excellence.

It's not bad, either, for the fans of vocal groups for the Four Aces are a particularly robust, cheery-sounding crew who've had a lot of success with their 78 releases in this country.

They're really on top form in "Love Is A Many-splendoured Thing" but all through they achieve an exciting harmony. **G.S.**

HOLDING HANDS AT MIDNIGHT

Dinah Shore
RCA (12 in.)
RD 27072

Nice Work If You Can Get It • Easy To Love • Come Rain Or Come Shine • Once In A While • It Had To Be You • You're Driving Me Crazy

That Great Come-And-Get It • Moanin' In The Mornin' • Under A Blanket Of Blue • Taking A Chance On Love • I Concentrate On You • Yesterdays

FROM THE DELECT-ABLE Miss Shore a collection of varying moods and tempos, all sustained with that velvet touch which makes her a star still very much to be reckoned with despite the current accent on croaky rockers.

Some of America's greatest composers are represented on the disc, including Jerome Kern, Harold Arlen, Cole Porter and George Gershwin (via "Nice Work If You Can Get It," one of the last songs he wrote).

I liked her best on "Taking A Chance On Love," but there's something here to suit all tastes.

There's a quality about Dinah's voice which makes it seem she's singing just for you. Don't know how she does it — but it's very nice. **P.J.**

'EV'RY HOUR EV'RY DAY OF MY LIFE'

Recorded by
VERA LYNN
(DECCA)

MALCOLM VAUGHAN
(H.M.V.)

'SEVEN STEPS TO LOVE'

Recorded by
SAL MINEO - - Fontana
EDDIE SILVER - - Parlophone
TERRY DENE - - Decca

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RECORD MIRROR SPOTLIGHT ON

● **ENDLESS SLEEP**
Marty Wilde (Philips)

IT'S NINE OR TEN MONTHS AGO THAT MARTY WILDE ENTERED SHOW BUSINESS, AND HIS SIGNING BY THE PHILIPS LABEL WAS ONE OF HIS EARLIEST STEPS FORWARD.

His first few discs weren't exactly sales sensations; but Johnny Franz, the label's A. & R. manager, has always had a long-term outlook. He's prepared to wait for success.

His patience is, in the case of Marty Wilde, now starting to pay off. "Endless Sleep" (at No. 11 this week) seems all poised to make the Top Ten.

ONE TO WATCH

● **A VERY PRECIOUS LOVE**
Doris Day (Philips)

NOW THIS IS VERY INTERESTING. THIS DORIS DAY DISC, FROM THE "MARJORIE MORNINGSTAR" MOVIE, WAS RELEASED SEVERAL MONTHS AGO — WITHOUT DOING ANYTHING SPECTACULAR.

So it was a bit of a surprise to see it come into the chart this week. Probable cause is the recent general release of the film—but whatever the cause, it's good to see Doris back in disc popularity.

Her many fans naturally think she's "the greatest." And many other people rate her highly as a skilled "commercial" vocalist.

L. P. Commentary

"FAIR Lady," "South Pacific" and the second volume of "This is Sinatra" hold the first three places again this week.

Mr. Donegan's "Lonnie," which entered the chart last week at No. 5, rises a rung.

But here's a surprise regarding Ella Fitzgerald—not that she's come into the Five, for she's been threatening to do so on "Like Somebody in Love" for several weeks. No the surprise is that her recently-issued "Irving Berlin Songbook" (reviewed at length in last week's RECORD MIRROR) has shot strikingly into notice. Ella's many admirers will welcome the news.

(Incidentally, the Perry Como "We Get Letters" on RCA was edged out of the chart by only a few points.)

Watch out for two other arrivals which are starting to go with a bang. There's "Call of the Wildest" (CAPITOL), featuring band-leader Louis Prima and his vocalist wife Keely Smith; and the David Whitfield longplay (previewed on page 21) on the DECCA label.

HICKIES, 67 HIGH STREET, SLOUGH

1. On The Street Where you Live Vic Damone (Philips)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Tulips From Amsterdam Max Bygraves (Decca)
4. Twilight Time The Platters (Mercury)
5. Wonderful Time Up There Pat Boone (London)
6. Big Man The Four Preps (Capitol)
7. Witch Doctor Don Lang (H.M.V.)
8. Tom Hark Elias and Flutes (Columbia)
9. Book Of Love The Mudlarks (Columbia)
10. Kewpie Doll Perry Como (R.C.A.)

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

1. On The Street Where You Live Vic Damone (Philips)
2. Who's Sorry Now Connie Francis (M-G-M)
3. I May Never Pass This Way Again Perry Como (R.C.A.)
4. Hands Max Bygraves (Decca)
5. Sugar Moon Pat Boone (London)
6. Witch Doctor David Seville (London)
7. Wonderful Time Up There Pat Boone (London)
8. Tom Hark Ted Heath (Decca)
9. Purple People Eater Jackie Dennis (Decca)
10. Kewpie Doll Frankie Vaughan (Philips)

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1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. On The Street Where You Live Vic Damone (Philips)
4. Tulips From Amsterdam Max Bygraves (Decca)
5. Sugar Moon Pat Boone (London)
6. Rave On Buddy Holly (Coral)
7. Book Of Love The Mudlarks (Columbia)
8. Sally Don't You Grieve Lonnie Donegan (Nixa)
9. Twilight Time The Platters (Mercury)
10. Stairway Of Love Michael Holliday (Columbia)

BEERWILLO STORE, 67-69 TOWER BRIDGE ROAD, LONDON, S.E.1.

1. When Kalin Twins (Brunswick)
2. Hands Max Bygraves (Decca)
3. On The Street Where You Live Vic Damone (Philips)
4. Endless Sleep Marty Wilde (Philips)
5. Big Man Four Preps (Capitol)
6. St. Louis Blues Ella Fitzgerald (H.M.V.)
7. Who's Sorry Now Connie Francis (M-G-M)
8. I'm Sorry I Made You Cry Connie Francis (M-G-M)
9. Rave On Buddy Holly (Coral)
10. Looking Back Nat "King" Cole (Capitol)

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4. Tulips From Amsterdam Max Bygraves (Decca)
5. Endless Sleep Marty Wilde (Philips)
6. A Very Precious Love Doris Day (Philips)
7. Purple People Eater Sheb Wooley (M-G-M)
8. The Army Game A.T.V. Cast (H.M.V.)
9. I May Never Pass This Way Again Perry Como (R.C.A.)
10. Witch Doctor Don Lang (H.M.V.)

IMHOFS, 112-116 NEW OXFORD STREET, LONDON, W.C.1.

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2. On The Street Where You Live Vic Damone (Philips)
3. Who's Sorry Now Connie Francis (M-G-M)
4. Tom Hark Elias and Flutes (Columbia)
5. Witch Doctor David Seville (London)
6. Stairway Of Love Michael Holliday (Columbia)
7. Rave On Buddy Holly (Coral)
8. Sugar Moon Pat Boone (London)
9. Twilight Time The Platters (Mercury)
10. Grand Coolie Dam Lonnie Donegan (Nixa)

HENRY'S, 136 MARY STREET, SOUTHAMPTON.

1. All I Have To Do Is Dream Everly Bros. (London)
2. Twilight Time The Platters (Mercury)
3. Sugar Moon Pat Boone (London)
4. Rave On Buddy Holly (Coral)
5. Sally Don't You Grieve Lonnie Donegan (Nixa)
6. I'm Sorry I Made You Cry Connie Francis (M-G-M)
7. Judy/Wonderful Things Frankie Vaughan (Philips)
8. The Only Man On The Island Tommy Steele (Decca)
9. On The Street Where You Live Vic Damone (Philips)
10. Tulips From Amsterdam Max Bygraves (Decca)

ROLO FOR RECORDS, 368, LEA BRIDGE ROAD, LEYTON, E.10

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Tulips From Amsterdam Max Bygraves (Decca)
4. On The Street Where You Live Vic Damone (Philips)
5. Twilight Time The Platters (Mercury)
6. Sugar Moon Pat Boone (London)
7. Rave On Buddy Holly (Coral)
8. Who's Sorry Now Connie Francis (M-G-M)
9. Trudie Joe Henderson (Nixa)
10. Endless Sleep Marty Wilde (Philips)

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4. Rave On Buddy Holly (Coral)
5. Witch Doctor David Seville (London)
6. Ooh, My Soul Little Richard (London)
7. Twilight Time The Platters (Mercury)
8. On The Street Where You Live Vic Damone (Philips)
9. Tulips From Amsterdam Max Bygraves (Decca)
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3. Tulips From Amsterdam Max Bygraves (Decca)
4. Big Man Four Preps (Capitol)
5. Twilight Time The Platters (Mercury)
6. Who's Sorry Now Connie Francis (M-G-M)
7. Sugar Moon Pat Boone (London)
8. Rave On Buddy Holly (Coral)
9. Book Of Love The Mudlarks (Columbia)
10. Sally Don't You Grieve Lonnie Donegan (Nixa)

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2. Sally Don't You Grieve Lonnie Donegan (Nixa)
3. All I Have To Do Is Dream Everly Bros. (London)
4. I'm Sorry I Made You Cry Connie Francis (M-G-M)
5. Big Man Four Preps (Capitol)
6. Rave On Buddy Holly (Coral)
7. Who's Sorry Now Connie Francis (M-G-M)
8. Kewpie Doll Frankie Vaughan (Philips)
9. Twilight Time The Platters (Mercury)
10. Stairway Of Love Michael Holliday (Columbia)

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2. Tulips From Amsterdam Max Bygraves (Decca)
3. Big Man Four Preps (Capitol)
4. Sugar Moon Pat Boone (London)
5. Book Of Love The Mudlarks (Columbia)
6. Who's Sorry Now Connie Francis (M-G-M)
7. Purple People Eater Sheb Wooley (M-G-M)
8. Return To Me Dean Martin (Capitol)
9. Wonderful Time Up There Pat Boone (London)
10. Only Man On The Island Tommy Steele (Decca)

FINLAY'S RECORD BAR, 119 EARLS COURT ROAD, S.W.5.

1. All I Have To Do Is Dream Everly Bros. (London)
2. Tulips From Amsterdam Max Bygraves (Decca)
3. Twilight Time The Platters (Mercury)
4. Betty Betty Betty Lonnie Donegan (Nixa)
5. Big Man Four Preps (Capitol)
6. On The Street Where You Live Vic Damone (Philips)
7. Sugar Moon Pat Boone (London)
8. Rave On Buddy Holly (Coral)
9. Purple People Eater Sheb Wooley (M-G-M)
10. Who's Sorry Now Connie Francis (M-G-M)

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3. Tulips From Amsterdam Max Bygraves (Decca)
4. All I Have To Do Is Dream Everly Bros. (London)
5. Tom Hark Elias and Flutes (Columbia)
6. Witch Doctor David Seville (London)
7. Grand Coolie Dam Lonnie Donegan (Nixa)
8. Twilight Time The Platters (Mercury)
9. Kewpie Doll Frankie Vaughan (Philips)
10. Who's Sorry Now Connie Francis (M-G-M)

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2. Tulips From Amsterdam Max Bygraves (Decca)
3. Twilight Time The Platters (Mercury)
4. Endless Sleep Marty Wilde (Philips)
5. Big Man Four Preps (Capitol)
6. Book Of Love The Mudlarks (Columbia)
7. On The Street Where You Live Vic Damone (Philips)
8. On The Street Where You Live David Whitfield (Decca)
9. Kewpie Doll Perry Como (R.C.A.)
10. The Only Man On The Island Tommy Steele (Decca)

THE RECORD SHOP, 5 EAST STREET, SOUTHAMPTON.

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Twilight Time The Platters (Mercury)
4. On The Street Where You Live Vic Damone (Philips)
5. Rave On Buddy Holly (Coral)
6. Sugar Moon Pat Boone (London)
7. Tulips From Amsterdam Max Bygraves (Decca)
8. Little Serenade Eddie Calvert (Columbia)
9. Endless Sleep Marty Wilde (Philips)
10. I Dig You Baby Marvin Rainwater (M-G-M)

WEMBLEY RADIO & MUSIC STORES LTD, 448 HIGH ROAD, WEMBLEY.

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Twilight Time The Platters (Mercury)
4. Tulips From Amsterdam Max Bygraves (Decca)
5. Sugar Moon Pat Boone (London)
6. Book Of Love The Mudlarks (Columbia)
7. Only Man On The Island Tommy Steele (Decca)
8. Purple People Eater Sheb Wooley (M-G-M)
9. Endless Sleep Marty Wilde (Philips)
10. Rave On Buddy Holly (Coral)

WHYMANTS, 1055 LONDON ROAD, THORNTON HEATH, SURREY.

1. All I Have To Do Is Dream Everly Bros. (London)
2. On The Street Where You Live Vic Damone (Philips)
3. Hands Max Bygraves (Decca)
4. Big Man Four Preps (Capitol)
5. Who's Sorry Now Connie Francis (M-G-M)
6. Twilight Time The Platters (Mercury)
7. Sugar Moon Pat Boone (London)
8. Book Of Love The Mudlarks (Columbia)
9. Tom Hark Elias and Flutes (Columbia)
10. Purple People Eater Sheb Wooley (M-G-M)

FINLAY'S RECORD BAR, 4 EAST STREET, CHICHESTER, SUSSEX.

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. I Dig You Baby Marvin Rainwater (M-G-M)
4. Twilight Time The Platters (Mercury)
5. Endless Sleep Marty Wilde (Philips)
6. Rave On Buddy Holly (Coral)
7. Tulips From Amsterdam Max Bygraves (Decca)
8. Purple People Eater Sheb Wooley (M-G-M)
9. When Kalin Twins (Brunswick)
10. The Right To Love David Whitfield (Decca)

FINLAY'S RECORD BAR, 17 PALMERSTON ROAD, SOUTHSEA.

1. All I Have To Do Is Dream Everly Bros. (London)
2. On The Street Where You Live Vic Damone (Philips)
3. Witch Doctor Don Lang (H.M.V.)
4. Tom Hark Elias and Flutes (Columbia)
5. Twilight Time The Platters (Mercury)
6. Stairway Of Love Michael Holliday (Columbia)
7. Big Man Four Preps (Capitol)
8. Tulips From Amsterdam Max Bygraves (Decca)
9. Who's Sorry Now Connie Francis (M-G-M)
10. Endless Sleep Marty Wilde (Philips)

FINLAY'S RECORD BAR, 59 QUEENSWAY, BILLINGHAM ON TEES

1. All I Have To Do Is Dream Everly Bros. (London)
2. On The Street Where You Live Vic Damone (Philips)
3. Rave On Buddy Holly (Coral)
4. Tulips From Amsterdam Max Bygraves (Decca)
5. Endless Sleep Marty Wilde (Philips)
6. Sugar Moon Pat Boone (London)
7. Kewpie Doll Frankie Vaughan (Philips)
8. Purple People Eater Sheb Wooley (M-G-M)
9. Big Man Four Preps (Capitol)
10. Witch Doctor Don Lang (H.M.V.)

FINLAY'S RECORD BAR, 33 SIDWELL STREET, EXETER

1. All I Have To Do Is Dream Everly Bros. (London)
2. On The Street Where You Live Vic Damone (Philips)
3. Big Man Four Preps (Capitol)
4. Who's Sorry Now Connie Francis (M-G-M)
5. Tulips From Amsterdam Max Bygraves (Decca)
6. Twilight Time The Platters (Mercury)
7. Rave On Buddy Holly (Coral)
8. Sugar Moon Pat Boone (London)
9. Book Of Love The Mudlarks (Columbia)
10. Sally, Don't You Grieve Lonnie Donegan (Nixa)

FINLAY'S RECORD BAR, 3 BRIDGE STREET, ST. HELENS, LANCS.

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Sugar Moon Pat Boone (London)
4. Stairway Of Love Michael Holliday (Columbia)
5. Tulips From Amsterdam Max Bygraves (Decca)
6. Purple People Eater Sheb Wooley (M-G-M)
7. Who's Sorry Now Connie Francis (M-G-M)
8. Kewpie Doll Frankie Vaughan (Philips)
9. Twilight Time The Platters (Mercury)
10. The Army Game A.T.V. Cast (H.M.V.)

TOP TEN Sales Talk

TWO TEAMS AT THE TOP THIS WEEK: THE EVERLYS KEEP THEIR VANTAGE POINT AT NO. 1, AND THE FOUR PREPS (ABOUT WHOM WE TIPPED YOU OFF IN THE "RECORD MIRROR" MANY WEEKS AGO) ARE SECOND.

Little change on the whole in The Ten this week. In fact, the most notable jump is a mere three-rung affair, with Lonnie Donegan's latest going from 10 to 7.

British artistes still hold only three places "upstairs," but in the lower table they claim seven (if you count Elias and those flutes!).

Most spectacular climb of the week is by Marty Wilde, with his "Endless Sleep" having the opposite of a slumber by going like a bomb from 20 to 11. (See "Spotlight On.")

Last week, Marty was level with Tommy Steele. Latter's "Only Man On The Island" hasn't kept pace with Marty, although it has gone from 20 to 18.

Well, if it's not the one and only Doris Day! Very nice to see her back, as it's a couple of years or so since that celebrated No. 1, "Que Sera, Sera." But now Doris is in the charts again with "A Very Precious Love." (see "One To Watch.")

On the whole, it's a nicely balanced chart this week—with ballads, beat stuff and the novelty element all fairly represented.

THERE ARE NO 'OUTS' AND 'INS' THIS WEEK

ENGINEERING SERVICE CO., 18/20 MARKET STREET, BOLTON.

1. Hands/Tulips From Amsterdam Max Bygraves (Decca)
2. All I Have To Do Is Dream Everly Bros. (London)
3. On The Street Where You Live Vic Damone (Philips)
4. Book Of Love The Mudlarks (Columbia)
5. Witch Doctor Don Lang (H.M.V.)
6. Big Man Four Preps (Capitol)
7. I May Never Pass This Way Again Perry Como (R.C.A.)
8. Stairway Of Love Michael Holliday (Columbia)
9. Rave On Buddy Holly (Coral)
10. Sugar Moon Pat Boone (London)

SERGES DISC BAR, 3a BERNARD STREET, RUSSELL SQUARE, W.C.1.

1. All I Have To Do Is Dream Everly Bros. (London)
2. Sugar Moon Pat Boone (London)
3. Rave On Buddy Holly (Coral)
4. Tulips From Amsterdam Max Bygraves (Decca)
5. Sally Don't You Grieve/Betty Betty Betty Lonnie Donegan (Nixa)
6. On The Street Where You Live Vic Damone (Philips)
7. The Only Man On The Island Tommy Steele (Decca)
8. Big Man Four Preps (Capitol)
9. Twilight Time The Platters (Mercury)
10. When The Saints Go Marching In Chris Barber (Nixa)

LEN DANIELS, 4 SOHO STREET, OXFORD STREET, LONDON, W.1.

1. Big Man Four Preps (Capitol)
2. All I Have To Do Is Dream Everly Bros. (London)
3. Who's Sorry Now Connie Francis (M-G-M)
4. Tom Hark Elias and Flutes (Columbia)
5. Sugar Moon Pat Boone (London)
6. Twilight Time The Platters (Mercury)
7. Tulips From Amsterdam Max Bygraves (Decca)
8. Book Of Love The Mudlarks (Columbia)
9. On The Street Where You Live Vic Damone (Philips)
10. Chanson D'Amour Art and Doty Todd (London)

PAUL FOR MUSIC, 11 CAMBRIDGE HEATH ROAD, LONDON, E.1.

1. All I Have To Do Is Dream Everly Bros. (London)
2. On The Street Where You Live Vic Damone (Philips)
3. Tulips From Amsterdam Max Bygraves (Decca)
4. Big Man Four Preps (Capitol)
5. Who's Sorry Now Connie Francis (M-G-M)
6. I'm Sorry I Made You Cry Connie Francis (M-G-M)
7. Twilight Time The Platters (Mercury)
8. Endless Sleep Marty Wilde (Philips)
9. Hands Max Bygraves (Decca)
10. Teroero Julius La Rosa (R.C.A.)

MELODY MAKER, 11 & 17 LONDON ROAD, EDINBURGH.

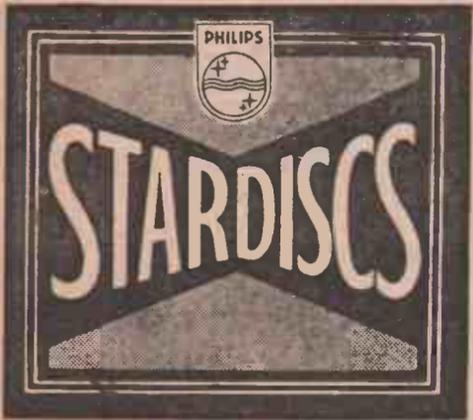
1. Who's Sorry Now Connie Francis (M-G-M)
2. Rave On Buddy Holly (Coral)
3. Tulips From Amsterdam Max Bygraves (Decca)
4. Wonderful Time Up There Pat Boone (London)
5. All I Have To Do Is Dream Everly Bros. (London)
6. Book Of Love The Mudlarks (Columbia)
7. Sally Don't You Grieve Lonnie Donegan (Nixa)
8. Sugar Moon Pat Boone (London)
9. Purple People Eater Sheb Wooley (M-G-M)
10. I May Never Pass This Way Again Perry Como (R.C.A.)

BENTALLS LTDD., KINGSTON-UPON-THAMES.

1. All I Have To Do Is Dream Everly Bros. (London)
2. Big Man Four Preps (Capitol)
3. Purple People Eater Sheb Wooley (M-G-M)
4. On The Street Where You Live Vic Damone (Philips)
5. Tulips From Amsterdam Max Bygraves (Decca)
6. Sugar Moon Pat Boone (London)
7. Tom Hark Elias and Flutes (Columbia)
8. The Army Game A.T.V. Cast (H.M.V.)
9. Betty Betty Betty Lonnie Donegan (Nixa)
10. The Only Man On The Island Tommy Steele (Decca)

HASLUCKS LTD., 321 FOXHOLLIES ROAD, ACOCKS GREEN, BIRMINGHAM 27.

1. All I Have To Do Is Dream Everly Bros. (London)
2. Tulips From Amsterdam Max Bygraves (Decca)
3. On The Street Where You Live Vic Damone (Philips)
4. Witch Doctor Don Lang (H.M.V.)
5. Who's Sorry Now Connie Francis (M-G-M)
6. Twilight Time The Platters (Mercury)
7. Book Of Love The Mudlarks (Columbia)
8. Rave On Buddy Holly (Coral)
9. Purple People Eater Sheb Wooley (M-G-M)
10. Stairway Of Love Michael Holliday (Columbia)



FRANKIE VAUGHAN
WONDERFUL THINGS
JUDY
PB 834

THE FOUR LADS
ENCHANTED ISLAND
GUESS WHAT THE
NEIGHBOURS'LL SAY
PB 839

MARTY WILDE
ENDLESS SLEEP
HER HAIR WAS YELLOW
PB 835

RONNIE CARROLL
DESIRE ME
EACH LITTLE THING THAT
HAPPENS
PB 841

DORIS DAY
A VERY PRECIOUS LOVE
TEACHER'S PET
PB 799

VIC DAMONE
THE ONLY MAN ON
THE ISLAND
WHEN MY LOVE SMILES
PB 837

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The Records of the Century

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous 'Featherweight' Pick-up.

RECORD DEALERS'
BEST SELLERS

EXCLUSIVE FEATURE

P. RHODEN & SON,
19-21 HIGHER PARR ST., ST. HELENS

- All I Have To Do Is Dream Everly Bros. (London)
- Tulips From Amsterdam Max Bygraves (Decca)
- Betty, Betty, Betty Lonnie Donegan (Nixa)
- Sugar Moon Pat Boone (London)
- Who's Sorry Now Connie Francis (M.G.M.)
- Big Man The Four Preps (Capitol)
- Rave On Buddy Holly (Coral)
- Book Of Love The Mudlarks (Columbia)
- When The Boys Talk About The Girls Valerie Carr (Columbia)
- On The Street Where You Live David Whitfield (Decca)
- Endless Sleep Marty Wilde (Philips)

McCORMACKS, 12 ROWALLEN PARADE,
GREEN LANE, BECONTREE, ESSEX

- All I Have To Do Is Dream Everly Bros. (London)
- Big Man The Four Preps (Capitol)
- The Army Game A.T.V. Cast (H.M.V.)
- Tulips From Amsterdam Max Bygraves (Decca)
- Twilight Time The Platters (Mercury)
- On The Street Where You Live Vic Damone (Philips)
- Witch Doctor Don Lang (H.M.V.)
- Sugar Moon Pat Boone (London)
- When The Boys Talk About The Girls Valerie Carr (Columbia)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)

THE RECORD CENTRE,
2 NEW STREET, OSWESTRY

- All I Have To Do Is Dream Everly Bros. (London)
- Tulips From Amsterdam Max Bygraves (Decca)
- Book Of Love The Mudlarks (Columbia)
- Big Man The Four Preps (Capitol)
- The Army Game A.T.V. Cast (H.M.V.)
- On The Street Where You Live Vic Damone (Philips)
- The Only Man On The Island Tommy Steele (Decca)
- Witch Doctor Don Lang (H.M.V.)
- Judy Frankie Vaughan (Philips)
- Endless Sleep Marty Wilde (Philips)

STAR RECORDS,
207 HOLLOWAY ROAD, N.7

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Rave On Buddy Holly (Coral)
- On The Street Where You Live Vic Damone (Philips)
- Tulips From Amsterdam Max Bygraves (Decca)
- Johnny B. Goode Chuck Berry (London)
- Endless Sleep Marty Wilde (Philips)
- Twilight Time The Platters (Mercury)
- Sally, Don't You Grieve Lonnie Donegan (Nixa)
- Sugar Moon Pat Boone (London)
- Witch Doctor Don Lang (H.M.V.)

HASLUCKS LTD., 4 LOZELLS ROAD,
LOZELLS, BIRMINGHAM 19

- All I Have To Do Is Dream Everly Bros. (London)
- Big Man The Four Preps (Capitol)
- Sick and Tired Fats Domino (London)
- On The Street Where You Live Vic Damone (Philips)
- Sally, Don't You Grieve Lonnie Donegan (Nixa)
- Book Of Love The Mudlarks (Columbia)
- Tulips From Amsterdam Max Bygraves (Decca)
- Twilight Time The Platters (Mercury)
- True Fine Mama Little Richard (London)
- Rave On Buddy Holly (Coral)

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

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Witch Doctor Don Lang (H.M.V.)
- Sally, Don't You Grieve Lonnie Donegan (Nixa)
- Book Of Love The Mudlarks (Columbia)
- Tulips From Amsterdam Max Bygraves (Decca)
- Purple People Eater Sheb Wooley (M.G.M.)
- Rave On Buddy Holly (Coral)
- On The Street Where You Live Vic Damone (Philips)
- The Army Game A.T.V. Cast (H.M.V.)

THE SOUTH RECORDS,
94-96 WELL STREET, HACKNEY, E.9

- All I Have To Do Is Dream Everly Bros. (London)
- On The Street Where You Live Vic Damone (Philips)
- Big Man The Four Preps (Capitol)
- Rave On Buddy Holly (Coral)
- Sugar Moon Pat Boone (London)
- Hands Max Bygraves (Decca)
- Twilight Time The Platters (Mercury)
- Who's Sorry Now Connie Francis (M.G.M.)
- Witch Doctor Don Lang (H.M.V.)
- Grand Coolie Dam/Sally, Don't You Grieve Lonnie Donegan (Nixa)

REG. W. REED LTD., 163, RYE LANE,
LONDON, S.E.15

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Who's Sorry Now Connie Francis (M.G.M.)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)
- Sugar Moon Pat Boone (London)
- A Very Precious Love Doris Day (Philips)
- Rave On Buddy Holly (Coral)
- Sally, Don't You Grieve Lonnie Donegan (Nixa)
- Tulips From Amsterdam Max Bygraves (Decca)
- Endless Sleep Marty Wilde (Philips)

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

- All I Have To Do Is Dream Everly Bros. (London)
- Tom Hark Elias and Flutes (Columbia)
- Sugar Moon Pat Boone (London)
- Sally, Don't You Grieve Lonnie Donegan (Nixa)
- Who's Sorry Now Connie Francis (M.G.M.)
- Hands Max Bygraves (Decca)
- Big Man The Four Preps (Mercury)
- Book Of Love The Mudlarks (Columbia)
- It's Too Soon To Know Pat Boone (London)
- Stairway Of Love Michael Holliday (Columbia)

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

- All I Have To Do Is Dream Everly Bros. (London)
- Big Man The Four Preps (Capitol)
- On The Street Where You Live Vic Damone (Philips)
- A Very Precious Love Doris Day (Philips)
- Sugar Moon Pat Boone (London)
- Tulips From Amsterdam Max Bygraves (Decca)
- Rave On Buddy Holly (Coral)
- Endless Sleep Marty Wilde (Philips)
- Witch Doctor Don Lang (H.M.V.)
- When Kalin Twins (Brunswick)

CASSELLS, 34-38 STANLEY ROAD,
BOOTLE, LIVERPOOL, 20.

- All I Have To Do Is Dream Everly Bros. (London)
- Sugar Moon Pat Boone (London)
- On The Street Where You Live Vic Damone (Philips)
- Wear My Ring Elvis Presley (R.C.A.)
- Johnny B. Goode Chuck Berry (London)
- I May Never Pass This Way Again Perry Como (R.C.A.)
- The Book Of Love The Monotones (London)
- Kewpie Doll Frankie Vaughan (Philips)
- Rave On Buddy Holly (Coral)
- Betty Betty Betty Lonnie Donegan (Nixa)

D. E. R. WAIN, 8 NEW ROAD,
EDMONTON, N.9

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Betty, Betty, Betty Lonnie Donegan (Nixa)
- Endless Sleep Marty Wilde (Philips)
- Tulips From Amsterdam Max Bygraves (Decca)
- Sugar Moon Pat Boone (London)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)
- Twilight Time The Platters (Mercury)
- Trudie Joe Henderson (Nixa)
- Rave On Buddy Holly (Coral)

LEADING LIGHTING,
75 CHAPEL MARKET, N.1

- Tulips From Amsterdam Max Bygraves (Decca)
- All I Have To Do Is Dream Everly Bros. (London)
- Big Man The Four Preps (Capitol)
- On The Street Where You Live Vic Damone (Philips)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)
- Rave On Buddy Holly (Coral)
- Twilight Time The Platters (Mercury)
- Stairway Of Love Michael Holliday (Columbia)
- Witch Doctor Don Lang (H.M.V.)
- Endless Sleep Marty Wilde (Philips)

STAR RECORDS, 207 HOLLOWAY ROAD
LONDON, N.7.

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Rave On Buddy Holly (Coral)
- On The Street Where You Live Vic Damone (Philips)
- Tulips From Amsterdam Max Bygraves (Decca)
- Johnny B. Goode Chuck Berry (London)
- Endless Sleep Marty Wilde (Philips)
- Twilight Time The Platters (Mercury)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Sugar Moon Pat Boone (London)
- Witch Doctor Don Lang (H.M.V.)

THE MUSIC SHOP,
64 SHEEP STREET, NORTHAMPTON.

- All I Have To Do Is Dream Everly Bros. (London)
- Rave On Buddy Holly (Coral)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Purple People Eater Sheb Wooley (M.G.M.)
- On The Street Where You Live Vic Damone (Philips)
- Big Man The Four Preps (Capitol)
- Sugar Moon Pat Boone (London)
- Book Of Love The Mudlarks (Columbia)
- Patricia Perez Prado (R.C.A.)
- Twilight Time The Platters (Mercury)

ROTHERY RADIO LTD.,
ST. HELENS, LANCs.

- All I Have To Do Is Dream Everly Bros. (London)
- Tulips From Amsterdam Max Bygraves (Decca)
- Big Man The Four Preps (Capitol)
- Grand Coolie Dam Lonnie Donegan (Nixa)
- Sugar Moon Pat Boone (London)
- Wonderful Time Up There Pat Boone (London)
- Twilight Time The Platters (Mercury)
- On The Street Where You Live Vic Damone (Philips)
- Rave On Buddy Holly (Coral)
- Endless Sleep Marty Wilde (Philips)

COOPERS FOR RECORDS,
340 HIGH STREET, CHATHAM.

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Rave On Buddy Holly (Coral)
- Who's Sorry Now Connie Francis (M.G.M.)
- Witch Doctor Don Lang (H.M.V.)
- Purple People Eater Sheb Wooley (M.G.M.)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)
- Tulips From Amsterdam Max Bygraves (Decca)
- The Army Game A.T.V. Cast (H.M.V.)

RECORD RENDEZVOUS,
2 WITHEENS LANE, WALLASEY, CHESH.

- All I Have To Do Is Dream Everly Bros. (London)
- Rave On Buddy Holly (Coral)
- Endless Sleep Marty Wilde (Philips)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Grand Coolie Dam Lonnie Donegan (Nixa)
- Big Man The Four Preps (Capitol)
- El Rancho Rock The Champs (London)
- Ooh, My Soul Little Richard (London)
- Twilight Time The Platters (Mercury)
- On The Street Where You Live David Whitfield (Decca)

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

- Big Man The Four Preps (Capitol)
- All I Have To Do Is Dream Everly Bros. (London)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Lady Is A Tramp (E.P.) Frank Sinatra (Capitol)
- On The Street Where You Live Vic Damone (Philips)
- Twilight Time The Platters (Mercury)
- Book Of Love The Mudlarks (Columbia)
- Very Precious Love Doris Day (Philips)
- Who's Sorry Now Connie Francis (M.G.M.)
- Sugar Moon Pat Boone (London)

HOGGETT'S, 11 LYNN STREET,
WEST HARTLEPOOL.

- On The Street Where You Live Vic Damone (Philips)
- All I Have To Do Is Dream Everly Bros. (London)
- Twilight Time The Platters (Mercury)
- I May Never Pass This Way Again Robert Earl Dean Martin (Capitol)
- Return To Me Max Bygraves (Decca)
- Tulips From Amsterdam The Mudlarks (Columbia)
- Book Of Love Marty Wilde (Philips)
- Endless Sleep Marty Wilde (Philips)
- I'm Sorry I Made You Cry Connie Francis (M.G.M.)
- Rave On Buddy Holly (Coral)

FINLAY'S RECORD BAR, 47 MARKET
PLACE, FALLODEN WAY,
HAMPSTEAD GARDEN SUBURB.

- Stairway Of Love Michael Holliday (Columbia)
- Sugar Moon Pat Boone (London)
- Army Game A.T.V. Cast (H.M.V.)
- All I Have To Do Is Dream Everly Bros. (London)
- Big Man The Four Preps (Capitol)
- On The Street Where You Live Vic Damone (Philips)
- Twilight Time The Platters (Mercury)
- Book Of Love The Mudlarks (Columbia)
- Witch Doctor Don Lang (H.M.V.)
- The Only Man On The Island Tommy Steele (Decca)

NEMS LTD.,
50 GREAT CHARLOTTE STREET,
LIVERPOOL, 1.

- All I Have To Do Is Dream Everly Bros. (London)
- Sally Don't You Grieve Lonnie Donegan (Nixa)
- Rave On Buddy Holly (Coral)
- Big Man The Four Preps (Capitol)
- Hands Max Bygraves (Decca)
- Who's Sorry Now Connie Francis (M.G.M.)
- Endless Sleep Marty Wilde (Philips)
- Twilight Time The Platters (Mercury)
- The Lady Is A Tramp (E.P.) Frank Sinatra (Capitol)
- Sugar Moon Pat Boone (London)

Britain's
TOP TEN

WEEK-END JULY 12

- | | | | | | |
|-----------|-----------|----|----|---|-------------------------|
| Last Week | This Week | 1 | 1 | ALL I HAVE TO DO IS DREAM/ CLAUDETTE | Everly Bros. (London) |
| | | 4 | 2 | BIG MAN | Four Preps (Capitol) |
| | | 3 | 3 | TULIPS FROM AMSTERDAM/ HANDS | Max Bygraves (Decca) |
| | | 2 | 4 | ON THE STREET WHERE YOU LIVE | Vic Damone (Philips) |
| | | 7 | 5 | SUGAR MOON | Pat Boone (London) |
| | | 8 | 6 | RAVE ON | Buddy Holly (Coral) |
| | | 10 | 7 | SALLY DON'T YOU GRIEVE/ BETTY, BETTY, BETTY | Lonnie Donegan (Nixa) |
| | | 6 | 8 | TWILIGHT TIME | Platters (Mercury) |
| | | 5 | 9 | WHO'S SORRY NOW | Connie Francis (M.G.M.) |
| | | 9 | 10 | BOOK OF LOVE | Mudlarks (Columbia) |

THE 'SECOND TEN'

- | | | | |
|----|----|------------------------------|--|
| 20 | 11 | ENDLESS SLEEP | Marty Wilde (Philips) |
| 12 | 12 | WITCH DOCTOR | Don Lang (H.M.V.) |
| 13 | 13 | PURPLE PEOPLE EATER | Sheb Wooley (M.G.M.) |
| 16 | 14 | I'M SORRY I MADE YOU CRY | Connie Francis (M.G.M.) |
| 15 | 15 | STAIRWAY OF LOVE | Michael Holliday (Columbia) |
| 14 | 16 | TOM HARK | Elias & his Zig Zag Jive Flutes (Columbia) |
| 11 | 17 | THE ARMY GAME | A.T.V. Cast (H.M.V.) |
| 20 | 18 | THE ONLY MAN ON THE ISLAND | Tommy Steele (Decca) |
| 19 | 19 | ON THE STREET WHERE YOU LIVE | David Whitfield (Decca) |
| — | 20 | A VERY PRECIOUS LOVE | Doris Day (Philips) |

BEST-SELLERS BY BRITISH ARTISTES

- | | | | |
|---|----|--|-----------------------------|
| 1 | 1 | TULIPS FROM AMSTERDAM/ HANDS | Max Bygraves (Decca) |
| 3 | 2 | SALLY DON'T YOU GRIEVE/ BETTY, BETTY, BETTY | Lonnie Donegan (Nixa) |
| 2 | 3 | BOOK OF LOVE | Mudlarks (Columbia) |
| 9 | 4 | ENDLESS SLEEP | Marty Wilde (Philips) |
| 5 | 5 | WITCH DOCTOR | Don Lang (H.M.V.) |
| 6 | 6 | STAIRWAY OF LOVE | Michael Holliday (Columbia) |
| 4 | 7 | THE ARMY GAME | A.T.V. Cast (H.M.V.) |
| 9 | 8 | THE ONLY MAN ON THE ISLAND | Tommy Steele (Decca) |
| 8 | 9 | ON THE STREET WHERE YOU LIVE | David Whitfield (Decca) |
| 7 | 10 | GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN | Lonnie Donegan (Nixa) |

Best Selling Long-Players
FIRST FIVE

- | | | | | | |
|-----------|-----------|---|---|--------------------------|--------------------------|
| Last Week | This Week | 1 | 1 | MY FAIR LADY | Original Cast (Philips) |
| | | 2 | 2 | SOUTH PACIFIC | Sound Track (R.C.A.) |
| | | 3 | 3 | THIS IS SINATRA (Vol. 2) | Frank Sinatra (Capitol) |
| | | 5 | 4 | LONNIE | Lonnie Donegan (Nixa) |
| | | — | 5 | IRVING BERLIN SONG BOOK | Ella Fitzgerald (H.M.V.) |

HOW MANY STARS CAN YOU SPOT?

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★ This glittering galaxy of show biz stars assembled at the RECORD MIRROR cocktail party in Blackpool last week which once again gave all the artistes from all the shows a unique opportunity to "get together" (see story, inside pages). How many stars can you spot? See page 12 for full list.—RM Picture. ★

All ready for a trip by open coach along Blackpool's "Golden Mile" are (left to right) WINIFRED ATWELL, THE KAYE SISTERS, EDMUND HOCKRIDGE, JOAN REGAN and EVE BOSWELL. The coachmen: DAVID WHITFIELD and DON LANG.



All pictures on this page are by RM photographer DEZO HOFFMANN.

JOHNNY AND CLEO AT NICKY'S



Here is bandleader JOHNNY DANKWORTH chatting with his singer-actress wife CLEO LAINE during an after-show meal at Nicky's, favourite Blackpool eating-place of the stars.—RM Picture.