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No. 32

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# BEVERLEY SISTERS



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(PHILIPS)

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EDITED BY ISIDORE GREEN

# The Record Mirror

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THE PAPER FOR ALL MUSIC AND  
SHOW BUSINESS FANS

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THE GOOD  
OF THE  
PROFESSION

WE NOTE, with pleasure, the ever-increasing sales of the weekly musical publications of which, apart from THE RECORD MIRROR, there are two others. One of them claims a sale of over 97,000 copies weekly, the other in excess of 100,000.

This very healthy trend upwards reflects the splendid state of the music industry and the continually expanding public interest in it.

It is indeed gratifying to watch this robust growth; the more musical newspapers bought the more does the profession benefit by it.

THE RECORD MIRROR is, of course, the "little infant" in the music-newspaper world. We cannot claim circulation figures such as the two other newspapers concerned, but we CAN feel proud of the progress we have made in the comparatively short while we have been established. We are less than a year old, but what invigorating, stimulating progress we have made during this very short period!

STEADILY, WITH CERTAINTY, does the circulation of THE RECORD MIRROR go up and up and up. Steadily does the circulation spread throughout the United Kingdom—and abroad. Hundreds of people now are regular readers in the United States of America, France, Holland, South Africa, Australia, Nigeria and other far flung countries overseas.

We follow the progress of the two other weekly musical newspapers with great interest, for it is to our eventual benefit that they prosper and flourish.

Let more music newspapers be sold . . . let the public show greater and greater interest in music . . . the function of a weekly music newspaper is to see that they do.

THE RECORD MIRROR will play its part dutifully and with tremendous zest to maintain and develop the public interest in music; this paper feels that it is also doing a service to all in the music business . . . to the artistes, to the recording companies, to the song publishers, to the authors, to the composers—to one and all involved in the magnificent profession that represents MUSIC. And, above all, we feel we are rendering a service to the public, too.

THE RECORD MIRROR, though it may suffer slightly only from the point of view that its circulation is not quite so big as its two adult neighbours, has, however, never felt "small." On the contrary the feeling has been one of pride . . . pride in being associated with an industry that is one of the cleanest and most wholesome in the world.

From the angle of sheer competition—and we use the words clean and wholesome in this respect too—it is only to be expected that THE RECORD MIRROR will strain at every leash to catch up to and even eclipse the sales of the two other weekly music newspapers. In this spirit of competition we shall strive to produce a better paper than ever. By every possible means shall we try to DESERVE and GET bigger circulations. The fact that—if we may most respectfully call them such—our rivals sell more

## The Newsic Man's Diary

SIX MONTHS AGO, 17-years-old Shirley Norman was working as a shop assistant at Selfridges. This week she became Billy Ternent's new girl vocalist, and yesterday (Wednesday) did her first broadcast with the band.

And if you think that Shirley's just another kid that sings, you're in for a big surprise. She does a cabaret act that includes impressions of Betty Hutton, Suzette Tarri, Johnny Ray, Billy Daniels, David Whitfield . . .

She's also one of the prettiest girls you could ever wish to set eyes on—with raven hair and big blue eyes—and she's got the personality to go with it, too.

In other words, she's one of those rare finds—a real "natural," who takes to show business as a duck takes to water.

### BACK TO SCHOOL

SHIRLEY first started attracting attention when she was still at school at Tooting. Three years ago, she wrote for an audition for "Opportunity Knocks," and producer Hughie Green lost no time in fitting her into his show.

At that time she had to go back to school. But six months ago she came into the news again in the "Zinger Girl" contest run by the *Daily Sketch*.

This time she was here to stay. She gave up her job at Selfridges, and started work at a Torquay hotel, singing with the resident band and doing her own solo cabaret spot.

Now she's got her feet stuck firmly on the ladder of success. Recording companies are already interested in her voice, and, with the talent and versatility to make a stage performer as well, it's a fairly safe bet she'll have her name in lights before she's out of her teens.

When I met her a few days ago, she seemed quite unconcerned about the interest she has been creating, and not unduly nervous about her coming broadcast.

How did she learn her impressions? "Oh, I just listen to the radio and

records and try and copy them," she told me, "I've been doing that ever since I was nine." And who are her own favourite singers? Joan Regan and Nat "King" Cole.

FLYING NONAGENARIAN! WOULD YOU LIKE to meet a 94-years-old songwriter, someone in Tin Pan Alley asked me the other day.

I turned round with great curiosity, not realising that I and the songwriter in question were both having our legs pulled.

The songwriter proved to be none other than Paddy Roberts, who modestly admits to having written the English lyric for the current big-seller, "Softly, Softly."

Paddy isn't really half that vast age attributed to him. But Alley wags have pinned it on to him because he also wrote the lyrics of almost forgotten hits like "Horsey, Horsey" and "When the Poppies Bloom Again."

And what makes those early days seem farther away than they really are is the fact that Paddy has been out of the music business for over ten years. He first came to this country in 1934, after training as a lawyer in South Africa. He joined up with the famous Cox and Box songwriting team, and produced the first song of his own in 1937.

When the war came along he became a R.A.F. pilot, and like many of his kind, went on to fly for B.O.A.C. He would still be flying today if he hadn't had to give it up for family reasons. But in 1950 he made the last of many Atlantic crossings, and turned once more to song-writing.

Paddy hadn't thought about writing a song in all his flying years. But to show he hasn't lost his touch, he has produced since he returned to the fold "Begorra" (with Ray Martin), the David Whitfield song, "The Book," and now the ballad that

copies than we do at present only spurs us on as an incentive for us to catch up with them.

We do not envy them their big sales; we admire them for having attained such handsome figures and we are further stimulated by the thought that so many people want this type of newspaper.

THE RECORD MIRROR is young and lusty; it is destined to grow up into a vital and powerful force. Let its rivals' sales leap up to the million! Believe us, we will follow suit!

# Shirley the Shop-Girl . . . She'll Be New Teenage Star

This is another indirect blow at the cause of British music, for the Guild is one of its staunchest defenders. But though a large slice of the proceeds will go to the Chancellor, plans are going ahead to make the show once again one of the big events of the year.

This year's show will be held at the Victoria Palace on Sunday, March 20. Among the artistes already announced are Charles Shadwell's Orchestra, the Jerry Allen Trio, the Coronets and Tommy Trinder, who, as King Rat, automatically becomes an honorary member of the Guild.

Tickets, I'm told, are already selling fast . . .

HAVE YOU wondered why David Whitfield's new disc of "Beyond the Stars," is leaping into the best sellers so fast?

One of the reasons is that the title happened to be mentioned in a "Daily Mirror" article a little while ago.

And as soon as it was mentioned, Decca were besieged with a 35,000 advance order.

(Continued on page 14)

looks like going right to the top, "Softly, Softly."

But, such is Paddy's modesty, I should never have discovered all this if I hadn't been told he was 94!

BLOW FOR THE SONGWRITERS CURIOUS HOW the shows of this country always seem to hinder, rather than help, British interests.

Latest casualty is the Songwriters' Guild, which, for the first time since it was financed in 1947, has to pay entertainment tax on its annual all-star charity show.

In previous years, the Guild has been able to claim amateur status for its shows, because all the stars giving their services free. But as a result of a recent test case, any show that includes comedians on the bill now has to pay tax.

## OUR COVER STARS:

# THE 'BEVS'

THE BUBBLING BEVS, born in London of a theatrical family, decided at a very early age that the bright lights would be their objective, and they worked steadily until they achieved it.

Their career proper began on the radio. But as soon as impresarios realised that the girls looked as delightful as they sounded—and had a first-class act, too—they were quickly signed up for other branches of show business.

Work in variety, cabaret and TV constantly came their way, and as a result of living up to their belief that "if a thing's worth doing at all it's worth doing well," they made a big hit everywhere they went.

TEDDY, BABS (they're the twins, of course) and Joy (who is exactly two years older) were already well-known artistes when their name first appeared on discs. This was due to the perspicacity of Norman Newell, then in charge of the artistes' section of Columbia Records.

He happened to be watching his TV set one evening in 1951, when the Bevs had their own series, "Three Little Girls in View." He was immediately captivated by the enchanting forms and faces of the glamorous sisters, and lost no time in signing them up for his company.

His judgment was fully justified; their first recording for Columbia, called "Teasin'", was a smash hit.

WHEN NORMAN NEWELL transferred his activities to Philips, the Bevs went with him. And they proceeded to turn out a string of big-sellers for the new label. The ones that spring most readily to mind are "Side by Side," "Triplets," "Oh, My Papa," "We Like To Do Things Like That," "Cross over the Bridge," "Little Things Mean a Lot" and "Get Well Soon."

THE BEVS had a rousing welcome when they went out to America, being fêted everywhere when they did coast-to-coast TV, besides many stage and radio shows. But, though they are grateful for the experience of working abroad, they are always delighted to be back home.

Up till now they have already had five glorious seasons—one of them with Bob Hope—at the London Palladium, and they were chosen to appear at the first Royal Variety Performance for Her Majesty the Queen.

Now they have been booked for the Eddie Fisher bill that re-opens the Palladium variety season next month.

Recently, the girls made their Continental cabaret debut at the Casino, Ostend, where they sang "He Like It in French." Their success was magnifique! They will return this year and also make another trip to the States—a short and crowded visit this time.

The hobbies of the Bevs include embroidery, tapestry, horse-riding, to say nothing of the occasional (all too rare) date!

THE BEVS were in great demand during the Christmas record rush, particularly with their disc of "I Saw Mummy Kissing Santa Claus." And there was a big seasonable sale, too, of "Sisters" and "The Mama Doll Song."

Now the girls have cut a new disc of the current big-selling song, "Naughty Lady of Shady Lane." They themselves think it's the best record they've ever made. And from three artistes who are rarely satisfied with what they do, that's really saying something. They will be featuring this song during their forthcoming Palladium season.

Who knows, "Naughty Lady" may prove to be the biggest selling disc they've yet made?

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# The Stories Behind The Stories Of The Stars And Their Discs

**WELL,** Billy McCormack finally made it!

This husky Irish boy is on disc at last. You can take my word for it. I saw it happen.

Billy has been singing his lungs out around show business for quite a time; he's the type who has deserved the recording chance. But it looked as if he would never get it.

Not because he wasn't drawn to the attention of the disc companies. THE RECORD MIRROR raised the query more than once last year. The "Green Man" went quite blue in the face saying nice things about Billy's singing in the Adelphi show "Talk of the Town", and Michael Ryan couldn't discover a reason for the lack of groove space which came McCormack's way.

Well, Polygon have acted. I looked on and listened while they recorded Billy's versions of "Unsuspecting Heart" and "I Went to My Mother."

Billy is good. And that is understandable, because this Belfast boy has had the right kind of experience. Before the war he worked as a semi-professional doing concerts and odd shows here and there. After the war, and a spell in the Air Force he played the Empire, Belfast and Gaiety, Dublin, deputising for Fred Ferrari.

On the strength of these two shows, Charlie Chester decided to lend a helping hand, aroused the interest of George and Alfred Black. The kind of interest that led to Billy signing a contract with the Blacks. He has been with them ever since.

McCormack toured for a twelve-month with the ex-Palladium show "Sky High."



**SPEAKING**



**PERSONALLY**



By Gee

Nicholl



**BILLY McCORMACK**

He was in Charlie Chester's TV programme "Pot Luck," and took over from Lester Ferguson in a Summer Show at Blackpool.

The Coronation Crazy Gang production, "Ring Out The Bells" gave him a West End airing, before he went to Blackpool again taking over this time from Monty Norman.

Now, as I said, he is scoring heavily at the Adelphi.

A man with a strong, easy voice well suited to ballads, Billy had the benefit of Laurie Johnson's presence as musical director on the Polygon session I attended.

Laurie turned up trumps again with a couple of fine arrangements and a great orchestra. That song "Unsuspecting Heart," by the way, is heading for smash success, and that means good luck for Roy Berry's new company Berry Music Co., since it happens to be the first song they have published!

The other number "I Went To My Mother" was written by disc jockey Neal Arden.

**SPEAKING PERSONALLY:** I don't think Billy will have to run home to mother when the results of the disc start coming in.



**MARIA KORCHINSKA . . .**

**I MENTIONED LAURIE JOHNSON'S** orchestra above which may have whetted your curiosity. To satisfy any such appetite here was the interesting line-up under Laurie's baton:—

Four saxophones, one flute, four trombones, one trumpet, six violins, one viola, one cello, a piano-celente, a bass, drums and a harp. Among the "names" playing some of these instruments were alto-saxist Bob Burns, baritone sax-

man Harry Klein, drummer Phil Seaman, bass player Sammy Stokes, trumpeter Jimmy Watson and violinist Max Jaffa.

And, of course, harpist Maria Korchinska who commands respect wherever she goes. A free-lance, Maria has played with every classical orchestra you can name.

What is more astounding—she has also played with practically every dance orchestra you can think of!

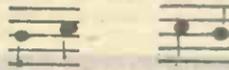
Maria was born in Moscow, but came to England 30 years ago when she got married. Her husband is writer Count Benckendorff who, incidentally, has just completed an autobiographical book called "Half A Life."

Half Maria's life has been spent avoiding the use of her title . . . the working half. She refuses to be known as Countess Korchinska in her professional life, but uses the title socially.

Make a good quiz question wouldn't it: Who was the countess who used to play for Geraldo, Stanley Black, Louis Levy?

A woman who gets enjoyment from every kind of music (although her favourite is modern chamber music), Maria gets a lot of fun out of work. In fact her only "hates" are waiting around and being bored.

**SPEAKING PERSONALLY:** Here's one angel who'll never pawn her harp.



**THIS BRIGHT RAY**

**RAY ANTHONY'S** dad was a man who could play any musical instrument you cared to name. But he made certain that his son would be able to play one instrument brilliantly.

## Another Trumpeter's Birthday Present

**FUNNY HOW THINGS** run together. Having just been writing about Ray Anthony, in comes a new disc by Harry James.

And when I checked back on this trumpeter-band-leader coincidence gave itself another stretch. For like Ray, Harry was given his first trumpet by his father as a birthday present! Only Harry's father waited till the boy was a little older—eight to be precise!

Not that Harry had been idle up until that age. No one born into circus life has the opportunity of being idle. At four years Harry was a contortionist — and at six he was playing drums for the circus band!!

By the time he was ten he was playing solo trumpet. Eventually of course he moved out into the dance band world and registered a hit in 1937 when he joined the Benny Goodman band. Harry's trumpet playing made him famous before you could say Betty Grable. In 1939, on Goodman's advice, Harry hit the road with his own orchestra, and started that still remembered, and phenomenal, list of best-selling records.

Of late we have not heard so much of Mr. James, which is a pity since he still remains one of the world's finest instrumentalists. And if you doubt this fact, just bend your ear towards the new record he has made for Philips—"Stomp and Whistle" and "Ya Better Stop."

**SPEAKING PERSONALLY:** That's me stomping and whistling.

## Not Giving Up Baby

**MAN WITH MORE** than one motoring string to his bow nowadays is violinist Max Jaffa.

I saw him bouncing up and down with glee as he extolled the glories of his latest acquisition. It is a black Rolls Royce circa 1935 which he assures me does a calm 20 miles to the gallon.

But Max is not giving up his other automobile . . . a baby Austin!

country who haven't a hope of ever being able to see the band in the flesh.

I have just been listening to Ray's new Capitol release "Heat Wave." The number is sung by Marilyn Monroe in the new Fox musical "There's No Business Like Show Business." The Anthony orchestral version is terrific . . . it sizzles, you could fry an egg on it.

And it illustrates again how right is this conductor's theory.

"A band," says Ray, "needs showmanship from each musician in it. The co-ordination must be solid from within before you stand a chance of taking the public's fancy."

Well, this orchestra is now rated a firm trans-Atlantic favourite and will stay that way so long as it rolls out recordings like this one. Only snag so far as Ray is concerned is that popularity keeps him away from home too much. Touring

(Continued on page 14)



**HARRY JAMES**

★ ★ ★

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'For Auld Lang Syne...'

HISTORY OF THE GLASGOW JAZZ CLUB

SCOTTISH JAZZ NEWS By C. P. STANTON

WHAT A BAND IT WAS! Within months of its breakup, one member was leading a New Orleans purist combination, one had formed a Chicago-style group, another had his own Dixielanders and a fourth had started a bop outfit.

But it was the first of the revivalist groups in Glasgow and everybody there thought the world of it.

Two out of the sextet are now in foreign countries—one in England, the other in Germany—each leading his own band.

Ian Bell's Dixielanders are resident in the Wood Green Jazz Club in London, whilst trombonist Bill Nummey has an orchestra attached to an army unit abroad and has played in seven towns in West Germany.

FIRST PUBLIC APPEARANCE of the band was in March 1953 when they had a place in "Spotlight The Amateurs"—part of Glasgow Jazz Club's so-called "Bop-Boogie Concert".

Two weeks later they had turned semi-pro and were resident in Glasgow's earliest revivalist Jazz Club at Riddrie. But leader Ian Bell left town and banjoist Jim McHarg dropped out.

Jim's adventures after he left are in themselves a chapter of Scotland's jazz history and need a separate article. Enough to mention at the moment that he is the musical director of the Memphis Jazz Club in Oatlands where his band is one of the regular groups and that his Sunday Jazz Column is one of the features of the Scottish jazz scene.

WITH THE entry of Eddie Munn on the bass to replace McHaig and Jackie Brown as sub for Bell, the band dropped back into amateur status for a while and Nummey was called up leaving his spot to Ian Menzies. Tony Happel (clarinet) was co-opted and

the leadership fell into the hands of trumpeter George Ogilvie.

Every phase in the history of this short-lived organisation is a preview of the present jazz arena. Tony Happel, after a short spell in the armed forces, now leads "The Swingtones" in the Naafi Club in Buchanan Street, whilst Ian Menzies heads our well-known Clyde Valley Stompers which plays every Saturday and Sunday

Winnie's A Sensation 'Down Under' 18 Curtain Calls After Sydney Opening

WINIFRED ATWELL, brilliant pianist from Trinidad, scored one of the most spectacular successes ever recorded in the history of Australian show business when, on Saturday evening last, at the Tivoli, Sydney, New South Wales, making her debut in that country, she "stopped the show cold" and took no fewer than 18 curtain calls!

Early reports say that the scenes of enthusiasm during and after Winnie's performance were unparalleled in that famous theatre which has presented

some of the greatest stars from all over the world. The first-night audience was fascinated the moment she struck the first note. From then on, Winnie had the crowd at her feet. The Tivoli management made a statement that never has an artiste scored so phenomenal a success on opening night. "Winifred Atwell can stay on in Australia for the next ten years or more... she'll fill every house to capacity," said the director of the company which has engaged her for her Australian tour, due to end in August.

at the Riverside Club in Maxwell Street, and every Wednesday at the newly-opened Alex Stewart Jazz Club (236 Great Western Road).

The Chicagoans — as the band was now called—played in "Spotlight The Amateurs" at G.J.C.'s Berkeley Hall concert on May 4. By the 29th of the month they had all joined the Union and were heading the bill in another Glasgow Jazz Club concert—and played to a full house.

(At that concert the Clyde River Jazz Band co-starred, led by trumpeter Charlie Gall, who is now a mainstay of the Stompers).

group were led for a while by drummer Alex Hudson, but I hear that Alex is forming a band with Dave Finlay and when JATT appear together with McGregor's Dixielanders at the opening of Sunday night jazz-for-listening in Ashfield Hall, Possilpark, next week, Kenny will once again be leading them.

Well, that's the history of The Glasgow Jazz Band.

Purist, Chicagoans, Boppers, Dixielanders, all playing together—it is difficult to remember now just what they sounded like.

But they were our first band and we loved them.

SHORT NOTES

BIG Toothless guested at the Memphis last Sunday week. With his band incomplete (again!) he performed as pianist plus rhythm.

Mind you, worse has been heard; but I feel his music owed more to McEwan and Red Hackle than to Morton and Red Onions.

SIMONINI, Kerr, Crawford and Co. are looking for a hall to start a Tuesday evening modern jazz club.

BAND NOW resident at the new Tempo in The Good Companions Restaurant on Sunday evenings is a new Ricki Barnes, Scott-Henderson outfit.

TROMBONIST Allan Lester, once a member of a Cy Laurie outfit, is now resident in Glasgow, studying medicine at the Glasgow University. He will shortly be heard playing in one of our newly-formed groups.

VALENTINE'S DAY

And How...! Thousands Of Dickie's Fans Enjoy Free Recording Session

AT least 2,000 record fans will have an extra special interest in the new ten-inch Long-Playing disc made for Decca by Dickie Valentine.

They are the crowds who packed St. Pancras Town Hall last Sunday afternoon to form a "live" audience for the actual recording of Dickie's act. And "live" was an understatement!

The screams and shrieks from the capacity audience almost ripped the roof from the staid Town Hall. After a brief warm-up by disc jockey Jack Jackson, they roared a fantastic welcome which gave the Valentine disc a flying start.

Dickie himself was in tremendous form with all his current hits—among them "The Finger of Suspicion" and "A Blossom Fell." Then for the wind-up he went into his vocal impressions of Nat 'King' Cole, Billy Daniels, Al Jolson, Billy Eckstine and Johnny Ray. The reception couldn't have been greater had all these stars been appearing in the flesh at one time!

Fine orchestral support for the session was supplied by Eric Rogers and the Skyrockets Orchestra, who never put a note wrong throughout.

LATER both "BUNNY" LEWIS and DICK ROWE, of Decca, announced their satisfaction with the recording. "It looks like being one of Dickie's best," said "Bunny," adding "we will have it on the counters in less than a fortnight."

Dickie himself, who journeyed down from Glasgow to make the disc, was delighted with the audience reaction. "When the hall is as friendly as it was today," he said, "you cannot help but give a good show."

As a way to make a disc, this session was certainly an A1 success. Without an audience it would probably have taken twice as long to cut a satisfactory tape. With the audience... it rolled along from start to close without a hitch.

FOOTNOTE: Decca announced on Jack Jackson's Radio Luxembourg programme that the show was to be held, and that applications for seats should be made to Decca. Only two such announcements were made on the air... and they brought over ten thousand applications for seats!

Gee Nicholl

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# 'JAZZSTUDIO TWO' MORE EXCITING THAN 'ONE'

NORVO, FOSTER  
HERMAN . . . ALL  
'MOST INTERESTING'

COULD be I'm way off the beam. But, with the exception of only one other recognised British jazz critic, I was alone in not "doing my nut" about last year's "Jazz Studio One" LP.

I found it boring to the extreme. One side ("Let's Split") had what seemed like a hundred choruses of "I Got Rhythm." The reverse ("Tenderly"), taken at two tempos, struck me as being equally tedious.

So my tongue wasn't exactly hanging out with longing to hear "Jazz Studio Two," which features in the most recent Brunswick Supplement.

It seems that whereas "Studio One" was in New York, "Two" is way out in Hollywood.

So you won't be surprised to know that the line-up includes Milt Bernhardt (trombone), Johnny Graas (French horn), Don Fagerquist (trumpet), Herb Geller (alto), Jimmy Guiffre (tenor, baritone, clarinet), Marty Paich (piano), Howard Roberts (guitar), Curtis Counce (bass) and Larry Bunker (drums).

Of the less familiar names, Geller is one of the most interesting new West Coast hornmen; Fagerquist, a Gene Krupa alumnus, currently with Les Brown; Roberts, the excellent guitarist from the Bob Cooper Sextet on Capitol; Counce, from similar discs; and Bunker, a young Hollywood "veteran", particularly on Pacific Jazz studio sessions.

By TONY HALL

AS A MATTER of fact, I find this album much more enjoyable than "Studio One" [despite the fact that, generally speaking, my musical sympathies are much more with New York than "West Coast Jazz" (sic)]. Details of the disc are:

### 'JAZZ STUDIO TWO'

"Laura", "Here Come the Lions", "Paichek", "Graas Point", "Darn That Dream", "Do It Again" (BRUNSWICK LAT 8046)

THE first title opens with Roberts doing a Johnny ("Moonlight in Vermont") Smith, out-of-tempo.

I'm happy to say that on the rest of the LP, he bears no resemblance, style-wise, to Smith. He swings. And plays some excellent, inventive jazz.

Highlights of the first side are Herb Geller's outstanding alto on all three tracks, on "Laura", in particular . . . Marty Paich's tasteful arrangement of same . . . The theme (by Graas) and the swing (emanating mainly from Counce—the only coloured boy among them, incidentally of "Lions").

Paich's "Paichek" (described in the notes—by Charles Fox—as "a restless theme") has a jerky, Scottish-sounding flavour. I found it the least satisfying side.

"Point" is (not surprisingly) Graas! I found this by far the most interesting, insofar as thematic content and development were concerned. There are some crazy tone colours. And the rhythm section is very relaxed most of the way. There's an unexpected fugal section in this one.

### GELLER THE STAR

Altoist Herb Geller is the star of "Dream". Although Vogue are screaming "Nichaus is Coming", Geller is to my mind definitely the most exciting new West Coast sax-

man since Art Pepper. He seems to have inherited a little of Art's "soul" and harmonic conception Good for him.

Trust Miles Davis to have rediscovered "Dream"! Since his original disc, the number has become an accepted jazz standard.

Guitarist Roberts really wails on Graas' score of "Again". A fine soloist. Incidentally, the cross-rhythm writing on this more than vividly recalls that of Mulligan for his Tentette's "Simba" and "Flash". Dig out your record and listen for yourselves.

Altogether, this is the most interesting disc to come from the Hollywood jazz stint-men in ages. Worth buying.

### FRANK FOSTER QUARTET

"Escale à Victoria", "The Things We Did Last Summer", "Just 40 Bars", "My Heart Stood Still", "Fat Shoes", "I'll Take Romance". (VOGUE LDE 112)

FRANK FOSTER is 32: currently with Count Basie's crew. He toured Europe with them and made this album in Paris.

His French confrères are the ubiquitous Henri Renaud (piano) and the "terrible twins"—Jean-Marie Ingrand (bass), whose playing is excellent on all tracks, and Jean-Louis Vialé (drums).

Foster is more than a little like Sonny Stitt in sound, swing and conception. Though he lacks the uninhibited drive of the latter.

The treatments here are just what you'd expect. And like. The melody of "Victoria" is very familiar, somehow. Was there a Tin-Pan Alley English adaptation? "40 Bars" is the one Renaud wrote for the Woody Herman "Herdmen in Paris" LP. In actual fact, it's a 12-12-8-12 (=44) bar theme.

Oscar Hammerstein's "Romance" (I love the "middle eight") makes a fine vehicle for modern jazz improvisation. "Shoes" is a riffy thing

# TONY HALL BRINGS YOU NEWS OF THE

## THAT GERRY MULLIGAN FAN CLUB

THE EDITOR, THE RECORD MIRROR

SIR. — I would like to thank you for printing my request for a Gerry Mulligan Fan Club and I am still hoping there will be some news about the existence of one.

If there is not, I would rather like to start one since I am a keen fan of Gerry Mulligan. However, I have not done anything like this before and I don't know much about how to go about it.

For instance would the man himself co-operate and give advice, etc.? I'm sure there must be a fan club in the U.S.A. Perhaps your readers could help me somehow? Will you please ask any interested to contact me?

Sincerely,  
Geoffrey Taylor.  
122 Gidlow Lane,  
Wigan, Lancashire.

on "Rhythm" chords.

Frank, a Blue Note recording artiste and "discovery" in the States, shows himself to be a good, swinging soloist. There's bags of potential and promise. But, as yet, no signs of greatness.

An enjoyable album, marred for me only by the always tasteful, sometimes swinging—but generally too anaemically polite-piano of Renaud. Pity Vogue wouldn't use René Urteger a little. Jean-Marie, as I said, is fine.

### RED NORVO TRIO (Volume Two)

"Can't We Be Friends?", "Blues For Tiny", "Somebody Loves Me", "Deed I Do"; "Our Love is Here to Stay", "Signal", "You Are Too Beautiful", "The Best Thing For You"

(VOGUE LDE 115)

HERE'S another instance when Volume Two is much more interesting than One.

Vogue's original album (LDE 061) featured Norvo (vibes), Tal Farlow (guitar) and Charlie Mingus (bass). With no disrespect to the guys concerned, I found it extremely "samey" and boring. Though most musically.

On the LP under review, Jimmy Raney plays guitar; Red Mitchell, bass. Raney you should know well. From his recordings with Getz and, more recently, "In Paris" on Vogue LDE 097. A great disc, incidentally.

Mitchell was the brilliant bassist with the Mulligan Quartet when they played the Paris Jazz Fair last year.

They, for my money, do more than their share to make this a four (out of five) star disc.

All British bass-players should dig Red

He's fantastic. I know that Sammy Stokes, for one, is going to get a lot of kicks out of this one.

### HERD FROM MARS (Volume One)

"Beau Jazz", "Men From Mars"; "Woofie", "Moten Stomp"

(LONDON REP 1001)

AN enjoyable package, this London EP. Here are some of the last sides Herman's Third Herd cut for his own label, Mars.

They were made just a few months before the Herd headed for Europe last year.

"Beau" is, musically speaking, the most interesting. The writing's by Ralph ("Summer Sequence") Burns. And dig the trombone team on the twelve-bar, "Mars", where pianist Nat Pierce tries to emulate Basie on organ.

Chubby Jackson's "Woofie" is an "R&B"—ish blues which rocks in a studiously "carried-away" fashion. Some of the ensemble phrasing is pretty corny. Purposely? Final track has become a Third Herd special. The rhythm section jumps like mad. As do the trombone and tenor soloists.

Herman on, basically, a Basie kick. Lots of fun.

# RONNIE SCOTT SENSATION

## Disbanding April 10: To Join Quintet: Big Band in Autumn

"ALL about Ronnie, There's so much to tell. All about Ronnie, I know him so well."

REMEMBER THAT SONG? Chris Connor used to sing it with Kenton a couple of years ago.

This week, I want to write about Ronnie.

Ronnie Scott, that is. The distinguished, slightly greying, this-side-of-thirty-year-old leader of the most "roaring" band this land has ever reared.

Any news about Ronnie comes like a bombshell out of the blue. Three years ago, he left Jack Parnell, taking nearly half the boys in the band with him. And almost overnight, the Scott Band was formed.

He took to the road with an "all-jazz" policy and an all-jazz personnel. "A bunch of jazz-crazy characters," said the sages of the profession. "Doubt if it'll even last six months."

### THEY WERE WRONG BUT RONNIE STUCK TO

his guns. And proved the pessimists wrong. At first, they starved. An understatement, maybe. But the common musical bond in the band was so strong, they survived.

Since then, there's been nothing to stop them. They've (literally) "roared" from success to success. They've won practically every popularity poll there's been. They've had more work offered them than they had time to fulfil.

Just recently, there've been rumours galore about the Scott band. Most of them (and the behind-the-scenes truth) have been printed in this column.

I was first to report Scott's desire to front a big band (just as I was first to hint at the formation of his present outfit—long before it actually happened).

There were a few domestic troubles.

With Victor Feldman, for instance. And Phil Seaman was offered the Malcolm Mitchell job. But everything was ironed-out. And everyone was happy again.

### NEW BOMBSHELL

They began to make plans for the big band. The small (sic) band would finish at the end of May. There'd be a six-week lay-off and a holiday. Then, bang! The big band would start.

Now, this week, comes another bombshell. Ronnie's disbanding. Not at the end of May, as expected. But on April 10.

And until the big band starts—in the early autumn, as planned—Ronnie will work with a quintet comprising current Scottsmen Hank Shaw (trumpet), Lennie Bush (bass), Phil Seaman (drums) and a pianist.

The latter might well be the boy we've been raving about for months, Terry Shannon. I've seldom known a pianist more in demand than Terry. And rightly so.

What's behind this sudden decision?

Ronnie told me: "There are a whole lot of reasons, really. For one thing, we've done just about everything that a small band playing jazz can possibly do. And I think we're all a bit 'brought-down'. Being on the road six or seven nights a week isn't funny."

"Another thing. Though there is a definite audience for jazz, there are so very few places where the people will accept nothing but jazz. Apart from these spots, the audiences want an ordinary com-

mercial show. Sure, we can give them what they want. But it's hard to, in a large place, with a small band.

"With a big band, it's different. Just the mere fact that it is a big band is a definite psychological factor. Audiences which won't accept small band jazz are much more favourably disposed towards it from a larger band.

"And, let's face it, there's never been a really 'roaring' big band in this country yet. We'd like to try and have the first one—and the best."

### MUCH HAS HAPPENED . . .

Personally I can hardly wait till this big band is formed.

The probable personnel was decided upon a month or more ago. But, since then, a lot has happened in the band business, as well you know.

The Malcolm Mitchell Orchestra has taken one or two potential Scott big bandmen, for a start. Tubby Hayes, who was a cert for the new sax section, goes on the road with his own eight-piece, kicking off on April 1.

Jimmy Deuchar, too, would have wanted to go back to Ronnie's trumpets, more likely than not. But his own band project is still in the offing. Despite the fact that the Paddy McKearnan deal isn't quite the same as was originally planned.

What will happen to Scott's present personnel who won't be wanted for the Quintet?

"Victor Feldman will be going to America", says Ronnie. "He's such a brilliant musician that a trip to the States could do him nothing but good."

"Will he be joining the big band? Well, we don't really know yet. The position's still not decided. But we hope he will."

"Baritonist Benny Green is going to stay in town. He's a fine journalist, as you know. He'll probably do a lot of writing. A novel is one of his ambitions, I believe."

"Tenorman Pete King will also stay in town, working for the Harold Davison office."

"Altoist Derek Humble and trombonist Ken Wray? There again, I don't really know. If Jimmy Deuchar's band comes off, they may go with him. I can't say yet whether they'd come with the big band when it starts, or not. It's a long way away yet."

Thanks, Ron, for the information, I'm sorry readers, that I can't yet give you a clearer picture of the situation. It's all happened so suddenly that no one really knows what will ultimately come out of it all.

All I can say is that the present Scott band has been unique. There's never been anything quite like it before in Europe.

It has made a tremendous impression everywhere. The Stan Kenton and Woody Herman boys who heard it—and blew with it—were amazed by its arrangements, musicianship, drive and general jazz conception.

This column salutes a great—and a courageous—band of exceptional jazzmen. We shall miss it when it's gone. But we wouldn't have missed it for the world!

CODA-NOTE . . . I believe that the band's last London appearance will be on the same bill on which Malcolm Mitchell makes his London debut.

At the Royal Albert Hall. On the afternoon of March 20. I'll be there

## COMMERCIAL REVIEWS

SAM DAVIS JUNIOR  
LOVE  
THE BIRTH OF THE BLUES

(Brunswick 05383)

THIS IS A VERY exciting voice.

I'm not too mad about the Johnny Ray snippets, but it must be admitted that it isn't overdone and I might go as far as to say that if Johnny hadn't got in first, Sam would have ensured that the Ray would have been considerably dimmed.

"Love" is taken at a steady tempo at first, but half-way through it changes to a speedy pace that is one of the most exhilarating vocal touches I've heard for some time.

On the other side Sam gets a little more acrobatic. There's such a terrific rhythmical force to his style, though, one is inclined to say, "Oh hell, gimmick, shimmick, who cares?"

This boy really feels it.

DAVID WHITFIELD AND MANTOVANI ORCH.  
BEYOND THE STARS  
OPEN YOUR HEART

(Decca F10438)

THERE'S NO DENYING THE thrilling style of David Whitfield, and I can quite understand the fantastic following he has amongst the girls.

Fortunately or unfortunately, whichever way you like to think, I am not a little girl but a humble musician with quite an acute sense of pitch, and I just cannot thrill when I hear bad intonation.

This delinquency occurs chiefly when David is singing in the top register and, candidly, I feel the reason is that he is just that little too ambitious regarding the keys he selects. Fall on me tooth and nail if you wish, dear damsels, but "truth will out," and if David is to consolidate his position as a vocal ambassador to the U.S.A., it might be as well to point these things out to him before one of my transatlantic colleagues does it in a little-less friendly fashion.

Mantovani, as usual, is immaculate.

JACK BENTLEY

(FULL REVIEWS ON PAGE 16)

# MUSICAL STARS AGAIN HELP CHARITY: TANNER SISTERS HELP RAISE £300 AT GALA BALL

**T**HE STARS seldom say 'No,' are always ready to twinkle when they hear the call of charity. Once again did they rally round the Noble Cause . . . this time at the Wimbledon Palais-de-Danse at a sparkling "Gala Ball of the Musical Stars" organised by the popular songstress, **THE TANNER SISTERS**, Stella and

Frances. The event took place on the night of Tuesday, February 1, when the current week's edition of the **RECORD MIRROR** had already gone to press, and, alas, the pictures taken by our own cameraman, Douglas John, could not be published in that issue. But pictures of this sort will always 'keep,' always look fresh, so you

will, we know, pardon us even if they are a little late. The charities concerned, by the way, on this occasion were the Royal Society for the Blind Children's Home and the Battersea Boys' Town Club. Over £300 was raised at the Ball and the proceeds will be distributed between these causes.



**STELLA TANNER** (left), bandleader **JOHNNY DANKWORTH** and **FRANCES TANNER**, smile happily at the **RECORD MIRROR** cameraman. They had much to smile about. The Gala Ball was a gay affair from start to finish—and the money was rolling in for the charities.



**ANOTHER VERY POPULAR** young lady present, complete with charm-smile—**PETULA CLARK**. She signed scores of autographs, raised many pounds for the cause.



**BANDLEADER IVY BENSON** (left) and singer **ALMA COGAN** were two more crowd-pulling attractions at the Gala Ball . . . and one of their 'jobs' was to sign as many autographs as they could and add as many sixpences as possible to the cause—for that was what each charged for her 'signature.'



## PLENTY TO LAUGH ABOUT

**THE RECORD MIRROR** cameraman went to the Odeon Cinema, Barking, last Sunday evening and found happy crowds inside the theatre and backstage. Smiles were in evidence everywhere . . . and for good reason. The show was a rip-roaring success and every artiste was on top form. Behind the scenes our photographer captured this gay trio . . . (left to right) bandleader **JOE LOSS**, whose orchestra at both houses scored resounding successes; concert-promoter **ED. W. JONES**, who put the show on and attracted "house-full" audiences, and **BENNY HILL**, who, as usual "slayed 'em", and who, an hour after the show, went to the Scala Theatre to be presented with his Television Award for being the Top Personality of the year.

Incidentally, mention of Ed. W. Jones should direct your attention to Page 10 where some of his forthcoming shows are announced.



## DAVE'S GOT IT TAPED!

**DAVID NIXON'S** neatest conjuring trick recently was when he put an entire studio audience—some 800 strong—inside a space 2 ft. x 10 ins.!

How did he do it?

Simple!

For the opening sequence of his television series "Home and Dry" he recorded applause and laughter from a "Workers' Playtime" audience on his Grundig TK.819 Tape Recorder. It wasn't until the show had been running for a minute or so that he gave the game away by allowing the TV camera to track back and show him at the controls of his tape recorder!

# EVERYBODY LOVES SOMEBODY

RECORDED BY :

**THE STARGAZERS (DECCA F 10437) : PETULA CLARK (POLYGON P 1128)**  
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# Without His Right Ear, Eddie Condon's Left Helped Him Become Ace Banjoist

## Romantic Story Of A Great Jazz Musician

ALBERT Edwin Condon was born without a right ear. On November 16, 1905, he squalled and bawled his way to life in Goodland, U.S.A., an offspring from healthy Irish immigrant stock. Clifford Condon, an elder brother of twenty years seniority, insisted that he should be named after Edmund Hayes, a cousin of whom the Condon family were especially proud, who was then starring in a vaudeville show called "The Piano Movers." Edwin was something of a compromise and soon altered to Eddie.

When he was nine he was happily engaged in vamping popular tunes on the piano in the key of F whilst he and the family followed the meandering fortunes of Pa Condon who, it seemed, dabbled for a living in running saloons amongst other things. Jim, another member of the large and thriving family, wandered off one fine day and left behind amongst his effects a Lyon and Healy ukulele. Eddie claimed it and, thus armed, joined the Condon musical get-togethers.

School days were formative ones for the young, one-eared ukulele player and he entered high school with a meagre fund of learning and a tough aptitude for such grown-up diversions as pool, golf and smoking.

He also possessed a mad passion for music—the music of his day and age.

He turned enthusiastically to his errant brother Jim when he came back home from his mysterious travels, for Jim brought with him a collection of new and exciting music. For the first time Eddie Condon heard the full-throated singing of Mamie Smith as well as the current dance music of Wilbur Sweatman, Paul Biese, Ted Lewis and Art Hickman.

The first World War hit ragtime America whilst sister Lucille was practising "Maple Leaf Rag" and "That International Rag" on the piano. Pa Condon tangled up with the law and ended by joining it as a policeman. He soon fell into more trouble when he arrested a white and coloured pair of combatants and hauled them before a local judge. Following the usual and peculiar interpretation of the Declaration of Independence which so many Americans are prone to do even to this day, the judge freed the white man and jailed the Negro. Mr. Condon informed his honour of his own opinions on the case—in rather strong language—and himself became the victim of white anti-Negro thuggery, to be rescued before any serious damage was done to him by a couple of friendly Negroes.

### CELLAR-PRACTICE

MEANWHILE JIM had hit the trail once again after buying a tenor banjo and Eddie seized it. He would practise in the cellar in front of the furnace until the flickering flames would lull him from his chords and Ma Condon would eventually discover him fast asleep and drag him up to bed.

But the practice succeeded and he joined a trio consisting of a saxophonist and a drummer. "What'll we play?" asked the hopeful young Eddie. "We'll start out each time on a different tune," whispered the leader, "and if we get lost everybody go into 'Ida' in the key of C". In such a fashion did the famous Chicago jazz banjoist, Eddie Condon, begin his career.

In 1919 the group were wearily but determinedly burning their respective candles at both ends, setting up their instruments close by an exit or a window and performing "Ida" in the key of C.

Then, in response to a letter from elder brother Cliff from Cedar Rapids, Eddie took his banjo and a few odd shirts and caught a train. The date was September, 1921. He joined Bill Engleman's dance band and began work in earnest. He was sixteen, and his prize possession was a new, shiny, long-necked plectrum Vegas banjo which Cliff had bought for him. From a nearby town called Waterloo, he met a clarinet player called Peavey, who wanted to play hot music and needed a banjo player to help him. Eddie left the dance band and began his jazz career.

### ENTER BIX . . .

BACK FROM A BUSY tour a friend introduced him to a kid dressed dowdily in a broken peaked cap and a cheap green over-

JAMES ASMAN

ON



Traditional Jazz

coat with a torn collar, "He had a round face," Condon said afterwards, "and eyes that had no desire to focus on what was in front of him." His name was Bix Beiderbecke and he was a member of the new band Eddie was to join.

From then on young Condon rode both high and happy. Jazz was his music. In Chicago he began to meet musicians who were to be closer to him than his vest, Bud Freeman, Jimmy McPartland, Red McKenzie, Jack Bland, Dick Slevin and Benny Goodman. Chicago was a wide-open city and his music was in great demand amongst the gangsters and the bright set. It was the voice of the frantic post-war youth.

He listened to the golden music of King Oliver, Louis Armstrong, Bessie Smith, George Mitchell, Fletcher Henderson and Jimmy Noone. He kept playing his banjo and his name began to appear on odd recording dates with the jazzmen he knew. The Mound City Blue Blowers, the Chicago Rhythm Kings, and so on. Eddie Condon had arrived.

Today no jazz fan can dig into

the wealth of good white jazz without tapping his foot delightedly to the swinging chords of Eddie Condon.

His quick, forceful wit and emphatic personality carried him through the depression, playing for a hundred outfits and most of them pick-up groups.

Every recording studio knew him, and, in later years, the night spots of New York received him like a lost brother. He was an important personage at Nick's, beating out the four-to-the-bar rhythms with such men as Muggsy Spanier, Wild Bill Davison, Milton Mezzrow and Bud Freeman. He headed his own outfits, recording again and again, becoming almost the mainstay of the Commodore Record Company.

### CONDON 'LED THE MOB'

WHEN THE FAMOUS AMERICAN record critic George Avakian decided to record a free-and-easy Dixieland date in New York he naturally chose Condon to lead the mob.

Eddie, in his turn, used his own night club band, composed of Wild Bill, on the cornet, Cutty Cutshall trombone, Ed Hall on clarinet, Gene Schroeder piano, bassist Walter Page and Cliff Leeman on drums. He also added, for the sessions, guest artistes in the names of trombonist Lou McGarity, clarinetist Peanuts Hucko, drummer George Wettling and Dick Cary on both piano and trumpet.

It was something of a unique recording date, unbelievably free of convention. "Beale Street Blues," "Amaline," "Don't Worry 'Bout Me," "I Can't Give you Anything but Love," "Riverboat Shuffle," a Blues and "Ole Miss" were all taken to town so naturally and easily that, in listening to the new Philips LP

### COAST-TO-COAST JAM SESSION

Eddie Condon's All-Stars and The Rampart Street Ramblers. Philips BBL7013.

ONE IS APT to forget that this is a record one is listening to and indulge in the most perfect form of listening possible.

I just can't remember when I last relaxed so completely on listening to a review record.

Maybe it was another Philips LP, the Carnegie Hall concert classic made by Benny Goodman or the delightfully attractive "Masterpieces" by the Duke Ellington band on Columbia. Maybe, again, it was way back when my blood was young enough to race and I could still catch my breath at a new facet of exciting jazz. Indeed, come to think of it, with the advent (for me) of a new and incredibly powerful Bill McGuffie, the increasing pleasure I am finding in Errol Garner and Oscar Peterson, the new concept of Goodman and Lionel Hampton in "Stardust," I must be younger than I had ever imagined. And when you see me bobbing up and down like a rather bulbous piston-rod to the new transcriptions of the immense George Lewis concert from American Disc Jockey you'll know for sure.

Putting the dubious prospects of a possible second childhood behind me for the moment, I would like to get back to the coast-to-coast jam session and my old friend Eddie Condon. The Philips company who, bless their business-like hearts, have been wise enough to leave in the scraps of impromptu conversation made before, during and after the numbers by Eddie and the boys, have given the traditionalists their own Benny Goodman concert. For Dixieland jazz comes alive in rich, virile colours. We are transported into a New York record studio, which in imagination looks strangely like the misty photograph in blue which garnishes the cover. Take this record, which is cheap at 32s. 4d., and wait until twilight falls. Leave the curtains back so that the street lamp shines through and stoke up the fire until it dances in and out of the corners of the room. Leave the electric light off, put on the record, shut your eyes and relax. That, my hearties, will give you the supreme pleasure of jazz listening.

The Rampart Street Ramblers, on the reverse side, was the result of a similar idea conceived by recording producer Paul Weston in far-away Hollywood. Afterwards the two men joined forces to give us this record.

After I had so thoroughly enjoyed the exceptional pleasure of the Condon mob I turned the LP over with a large amount of genuine misgiving.

What could the Eddie Miller-led pick-up band do but provide a complete anti-climax? No off-stage talking—no bright Condon instructions and no hell-for-leather playing by the inimitable Wild Bill. And yet the band made the perfect coupling. Clyde Hurley as a great trumpeter, whilst Matty Matlock on clarinet and Abe Lincoln on trombone join Miller in a driving front line. The rhythm section consists of pianist Stan Wrightsman, bassist Phil Stephens, guitar-



## CHRIS BARBER

one of the most talented and popular trombonists in the world of jazz. James Asman reviews his Columbia record on this page, says he is a British trombonist who certainly does know how to play well . . .

ist George van Eps and Nick Fatool on drums.

The tunes, all good, good tunes, include "Black and Blue," "I Ain't Gonna Give Nobody None o' This Jelly Roll," "Ja Da," "The Sheik of Araby," "Squeeze Me," and, naturally, "South Rampart Street Parade," from which the ex-Bob Crosby musicians derived the name of the group for this date.

This is fine, fervent jam session music. Yet it is good, fervent Dixieland, too. The unconventional mood of both sides still allows for the strictest discipline in the actual musical form and the players are all far too experienced to forget it for an instant. Let British jazzmen play like this and all will be well in the state of Denmark Street.

### CHRIS BARBER'S JAZZ BAND

Chris Barber Plays Spirituals: "Sing On"/"Lawd, You've Been So Good To Me," "Precious Lord, Take My Hand"/"God Leads His Dear Children."

Columbia SEG7568.

BUT THERE ARE occasions when British jazzmen do play well—and here is one of them.

The sweet melting clarinet of Monty Sunshine wins the hardest heart of the most ardent of anti-jazzists. Barber's firm, knowing trombone places the baritone voice and the trumpet of newcomer Pat Halcox takes an unassuming lead throughout.

The tunes of these simple Spirituals are ideal material for such a thoughtful unit as the one Barber now heads. No soprano from the Temple ever sang so purely as Monty does; no symphony orchestra has ever approached Beethoven or Mozart as humbly as this group play their selected jazz. The rhythm section is better than its contemporaries, unless one accepts the distant Colyer band.

Lonnie Donegan sings nasally but well on "Precious Lord, Take My Hand," and the rest of the EP is well conceived ensemble work.

### FRANKIE TRUMBAUER WITH BIX BEIDERBECKE

"Way Down Yonder in New Orleans"/"For No Reason At All in C," "I'm Coming Virginia"/"Ostrich Walk."

Columbia SEG7566.

NEARLY TWENTY YEARS ago the B.B.C. featured mid-afternoon record half-hours with scripts written by various collectors and read by their own staff announcers.

At that time I was engaged in writing several, and one I recall was entitled "More Jazz Without Tears." The idea was to attract the general public to the melodic content in good jazz—and we have no better example than in these delightful fragments from Bix's brief but brilliant career. In the gracious company of guitarist Eddie Lang, the fruity Trumbauer and a band of thoughtful New York white musicians, Bix moulds golden song from the great formative era to which he so rightly belonged.

The rest of the EP is played by Trumbauer's small band with Bix

leading on his open-voiced trumpet, but "For No Reason At All in C" is a stately piece with Lang, Trumbauer and Beiderbecke making chamber music of Meyer's gentle composition.

When anyone is inclined to condemn jazz as a chaotic, rambling noise put on this record and give them the lie.

### WASHBOARD JOE AND HIS SCRUBBERS

"I Love Onions"/"Paper Kisses." Parlophone R3984.

EVERY phase of music has its irreverent imitators. Years ago the talking picture, fresh from its successful adaptation of music from the masters, had to have also its "Warsaw Concerto" and "Cornish Rhapsody" to follow in the footsteps of the Emperor and the Moonlight Sonata.

It has to happen, for the massive money-making machine must seek new inspiration where it can find it.

Now we have an example of the same sort of mischance happening to the kind of jazz which Clarence Williams made so justly famous. Whoever Washboard Joe might be I have no idea, and I would thank no good intentioned friend to tell me. The truth is that I do not care after hearing this unpleasant "gimmick." Like "Big Ben's Banjo Band" and other oddities, it follows idiotically in the trail of better things and achieves no other result than to appeal to the lowest intellect. My advice to jazz lovers is to avoid it like a plague.

## DENMARK ST. NOW BOASTS MILLS HOUSE

MILLS MUSIC LTD., announce the acquisition of their own premises at 20 Denmark Street, London, W.C.2. The entire organisation which was in the past spread out over four buildings, has now moved to Denmark Street just in time to really exploit their first hit this year — "Majorca" — which Fred Jackson picked up on one of his continental journeys. (The number is being handled by Mills professional manager, Griff Lewis).

Max Diamond, professional manager of B. F. Wood Co. Ltd., is getting geared up for the exploitation of a second continental hit—"Blue Mirage"—which is scheduled for release in March and already boasts nine American top-line records. This is said to be a beautiful tango which was waxed in Britain by Frank Chacksfield.

With both these numbers and handsome new Leroy Anderson tunes coming up fast, Mickie Schuller of the Light Music Department has her work cut out to assure that every tune gets fair representation on the air . . .

Fred Jackson is waiting for the visit of his chief, Jack Mills from New York, to launch the Mills House in Denmark Street in appropriate fashion.

# A Fabulous Slice Of London Night Life

## MEET THEM ALL AT CHURCHILLS

### ESPECIALLY HARRY MEADOWS AND BRUCE BRACE!

**H**ARRY MEADOWS is a name being currently emblazoned across the pages of a national Sunday newspaper . . . and behind the name lies a fantastic story which this remarkable character is telling readers of that newspaper.

It matters little if you are a night-club frequenter or not, if you have or you haven't actually met some of the fabulous folk who make London Night Club History . . . I know I'll be right in assuming that the name Harry Meadows, and the club, Churchills, will ring a bell with you.

In Show Business circles mention of the name Meadows, together with his equally well-known partner, the big, burly, boisterous Bruce Brace, is the signal for animated conversation. Churchills Club is symbolic of London's Night Life.

My "Going Places" assignments include periodic visits to night clubs and, up to about two years ago, my most favourite port of call in this sphere was The Albany—which was also a day club—in Saville Row when that hearty character, Bill Little, was in charge. I confess I paid only scant attention to the other night haunts in London and that I rather "neglected" Churchills. Bill Little was my type of guy and I loved the atmosphere of The Albany whilst he was in charge.

Bill's departure from The Albany still is a source of much regret to hundreds of his old friends.

**NOW IT SEEMS,** I shall be transferring my affections to Churchills. Harry Meadows and Bruce Brace are my type of guys, too — bluff, bright, breezy, forthright, possessed of keen humour besides keen business acumen, hosts who have an uncanny knack of "weighing up" each and every one of their members and treating each and all with that diplomacy born from a life-long association with people from all walks of life.

#### ● AN EDUCATION

**I SPENT A MIDNIGHT TO FOUR A.M. SESSION** in the dimly-lit precincts of Churchills Club and the brilliantly-alive company of Messrs. Meadows and Brace.

Believe me, it was an education. Not the education you'd expect at Oxford but, in its own unique way, an education just the same.

For four punch-packed hours celebrities, (what an autograph hunter's paradise) streamed into the club restaurant room.

"Soft lights" is the theme and most effective it is too.

The atmosphere is charged with a spontaneous cheerfulness for which Harry and Bruce are happily responsible.

There is a warmth about their welcome, an intensity about their desire to make you feel at home and a sort of delicate determination that you will have a darned good time.

#### ● NOT CHEAP, BUT . . .

**CHURCHILLS CLUB** has a membership of 27,000.

It is not an extravagantly expensive place to have a night — or morning — out but, quite naturally, the average man-in-the-street couldn't make a habit of going there — nor any night club if it comes to that.

It's a specialised form of enjoyment-seeking and if you have the means then, of course, Churchills must undoubtedly be recommended. A meeting with Harry Meadows and Bruce Brace is alone worth the cover charge, which I believe, is a guinea.

HARRY came over to my table

to have a "few words". He uttered them by the thousand.

Our session lasted for about an hour. Harry proudly rolled off the names of the folk who are members of the club, of those who regularly dine and spend their evenings there. Royal personages, politicians, Cabinet Ministers, stars of stage screen, television and radio, authors, journalists, painters, record-breaking athletes, Foreign Diplomats . . . "bet you can't name me a celebrity in any sphere who hasn't been here," challenged Harry. "Look!" pointed Harry toward the entrance door, "see who that is coming in? . . . Christopher Soames, the Prime Minister's son-in-law!" . . . which was quite a coincidence . . . Churchills Club and there was Sir Winston Churchill's son-in-law!

"We maintain happy order here," continued Harry. "Everybody knows just how to behave. This is the most respected club in the world. There isn't the suggestion of a 'scene' anytime, even when spirits run high!"



**HARRY RAMBLED** merrily on, interrupting himself only when some new celebrity made his entry and he went over to give him the typical all-smiling Churchill welcome. . . .

All very cheerful, all very bonhomie. I enjoyed every moment of it, especially the way I was being fussed about by a squadron of polite and efficient waiters, individually and collectively the essence of charm and tact . . . a well-trained, well-disciplined section of the Churchill Service.

#### ● 'SURPRISE' ITEM . . .

**CABARET TIME** . . . an hour of song, dance and music. Cecil Landau has just completed a six-weeks' season as producer there. My visit coincided with the 'surprise' stage appearance of **JOHN CALVERT**, tall, handsome Jeff Chandler-looking American film star here to star in a British picture.

John was persuaded to go on the stage by Harry and Bruce. Okayed by film producer William Wylder, at the Calvert table, the American actor presented a unique conjuring and magical act which baffled everybody in the restaurant. ("See?," said Harry, "the place is full of pleasant surprises!")

#### ● FREE BREAKFAST

**THE** hours speed by . . . it is nearing 4 a.m. Breakfast is served free of cost.

Omelettes, fried "worsht", viennas, kippers—take your choice. The irrepressible Harry and Bruce are as fresh and as perky as ever.

Just before I left I was shown a 'dummy' copy of a monthly magazine to be launched in April by the couple. "We're entering the publishing business," said Harry, "because we think we've got something interesting for the public to read. Although our magazine is to be called Churchills it won't be about our club or anything like a house magazine. We're going to tell everybody about everything."

I ventured to point out that



**BRUCE BRACE** (left) and **HARRY MEADOWS**, the popular hosts of Churchills where all is gay, carefree, with a touch of class and polish. (Read all about it in "The Green Man" on these pages.)

publishing was a more hazardous venture than running a night club, but Harry and Bruce replied that they were prepared to take the chance, that they already had ready-made readers.

Be that as it may, for me the attraction will always be Churchills Club and I hope to pay many more visits there . . . it's a great place for 'copy'.

And even if you can't all afford to go there it's always interesting to READ about.

#### ● 'CAN CAN' STAR 'OUT' WITH EXHAUSTION

**I TELEPHONED IRENE HILDA**, vivacious French singing star of "Can Can", at her Regent's Park flat, was answered by her maid who very reluctantly passed on my message to the star that I would like to have a word with her.

I could understand the reluctance when I heard Irene's voice answer me. She sounded terribly weak, had to force her words.

"I felt this collapse coming on for a long while," she muttered. "I simply couldn't carry on. My doctor says I must have complete rest."

I interrupted Irene, told her I did not want her to continue forcing her conversation, wished her a speedy recovery.

The French star has worked exceedingly hard in "Can Can" and, prior to its opening four months ago, had had an especially strenuous time rehearsing.

Irene is the sort of trouper who gives her everything into every performance. At the end of each she is absolutely fagged out. She takes ultra-ray treatment morning and night to maintain her vitality.

She has been ordered thorough rest; the doctor says she is suffering from "complete nervous exhaustion."

When will Irene return to "Can Can"?

She did tell me before she rang off, that she was going to make every effort to get back to the show this week-end.

All in Show Business—and she has countless friends—hope she will have recovered enough to be able to do so.



**DOROTHY Dandridge**, sensational coloured star of Cinemascope's "Carmen Jones" is being offered a most tempting fee to fly over and "do" a one-night concert in London. Nothing at all definite yet, but signs are promising.

#### ● SWEET AND LOVELY COLORATURA SOPRANO

**I DID NOT GO PLACES** . . . nor did I have to go out of my way to meet this very charming and good-looking young lady; the habit is pleasantly growing for the stars and coming stars to make the Rupert Street offices of THE RECORD MIRROR a regular rendezvous for a chat—and a story.

Of course it's curtailing my wanderings around Paris but whilst such nice people as 25-years-old, Leeds-born Patricia Varley, keep calling the straight object.

Miss Varley came to tell me the happy news that she has been offered a contract with the Concert Artists Record Company of America, that her records will be on sale in this country, that she had received lots of fan mail following her broadcast in 'Henry Hall's Guest Night' last month and that she will be singing again as soloist with the Spa Orchestra in the Home Service on March 1 at 3.45 p.m.

Patricia is not a 'pop' singer. She has a beautiful coloratura-soprano voice. The market may not be so big for this type of voice but there are many who want nothing else . . . and Patricia will certainly make this section happy.

She told me that she has been to America, sung there at concerts and recitals. Followed a 22-weeks'



The sweet and lovely **PATRICIA VARLEY**

### THE LATEST D

- VERA LYNN**  
Addio amore; I do F 10463
- DAVID WHITFIELD** with Mantovani  
Beyond the stars; Open your heart F 10458
- MANTOVANI**  
Softly, softly; Longing F 10468
- FRANK CHACKSFIELD**  
Blue mirage; Lady from Luxembourg F 10467
- KATHY LLOYD**  
Our future has only begun; Unsuspecting heart F 10464



THE DECCA RECO

# HILLS

season at a West Coast resort. Then came her big break with the Carl Rosa Opera Company as principal coloratura soprano. She's not all that highbrow...she has sung "light stuff" with the George Melachrino and Reginald King orchestras, has appeared on the Edmund Hockridge "I Hear Music" programme.

I bring Patricia Varley to your notice because I think you'll be entranced with her singing—it's sweet and lovely.

## ● A NORTH AFRICAN WAR-TIME MEMORY

I WAS GLAD to catch up again—via television—with an old war-time buddy of mine — comedian VIC WISE.

I have known and written about this naturally funny comedian for many years—from the 'way-back-when' days, when as Campbell and Wise, the cross-talk act, they appeared at practically every music-hall in Great Britain.

During the war Campbell and Wise did hundreds of concerts for the troops. I met them whilst I was serving in Tunis, North Africa...met them only several hours after they had been landed following a sea rescue; the boat they had sailed on had been torpedoed. They lost all their props, their personal belongings, but within 24 hours of the rescue were touring the camps doing their full show.

The Campbell part of the act left; Vic was on his own, found plenty of work on television, radio and films as a "character" actor.

On Saturday last in television's Variety Parade Vic presented a smart, slick 'turn' in which his eccentric dances was a special feature. His foot-stepping was really nifty and nimble for a man who won't deny that he's past middle-age.

MAY I, with pleasure, introduce you to one of the most courteous, most affable and most "unruffled" managers in the cinema business? The gentleman is Mr. H. Coode, in charge of the Cameo-Poly Cinema in Regent Street, W., where Fernandel's funniest French film, "The Sheep Has Five Legs" is setting up new box-office records. Mr. Coode (other managers please copy) may take a fair measure of responsibility for the success of this happy cinema.

"MET." THEATRE, Edgware Road, manager ALBERT VASCO demonstrates his delight at the excellent business prevailing at his variety house this week by a kiss of gratefulness for MRS. JOE COLLINS, whose husband (known in the profession as WILL), left of the picture, was responsible for presenting the current week's bill. Topped by LITA ROZA, with such stars as the Jerry Allen Trio and Mike and Bernie Winters in support, the business is proving the best at this theatre in months. Incidentally, the "MET." was the first important theatre at which DAVE KING performed—he was also presented there by Will Collins.

# GOING PLACES MEETING PEOPLE

With

## THE GREEN MAN



RUSH JOB for Benny Hill last Sunday. Two performances at the Odeon, Barking, then a mad car drive to the Scala, Tottenham Court Road, to receive his "Daily Mail" Television Award. "Did it nice and calm-like," said Benny.



### Thank You . . .

RESPONSE TO MY "APPEAL" in this column last week for Annual Editions of the publication I founded and edited, THE WEEKLY SPORTING REVIEW, has been magnanimous. Many of my old—and new—readers have sent me all the copies I require and I must sincerely thank them for the kindness and trouble bestowed on my behalf.

If I quote just one letter it is not because I do not wish to acknowledge the others. I appreciate them all, but the following letter was the first I opened. It comes from Mr. Ray Plant of 267 Church Road, Sheldon, Birmingham, 26.

"I am sending you with my compliments four Annuals as required. Please accept them as thanks for the many hours pleasure I had reading the W.S.R. when you were its editor. Congratulations on the good job you are doing with 'The Record Mirror'."

### ● INTRODUCING . . . 'RICH'S RESTAURANT'

SIR Henry Irving laid the coping stone in 1904 and Madame Sarah Bernhardt laid the foundation stone in 1905 of the building that is now a restaurant at 41/43 Wardour Street, London, W.

Proudly 'presenting' the restaurant its new owner Max Rich, who for many years in charge of the dining hall above Lex Garage in Brewer Street, W.

Max and his partner Sam Bomash, proprietor of several West End snack bars, have spent considerable sums of money to completely redecorate and renovate this now most attractive eating house. The 'new look' should certainly add to the popularity of the venue which has always been well patronised by show business folk.

## STARS OLD AND NEW ON VIEW



Going the rounds of the halls and doing enormously well are these acts—old and new. Above are HARRIOTT and EVANS, the dusky singers of popular songs, who are developing a big following in this country. They have made several successful appearances on television and have scored on the stage, in cabaret and other spheres of show business . . . in fact they have gone a long way in a little while. Harriott and Evans—the above photograph was taken by THE RECORD MIRROR cameraman Douglas John at a recent Dorchester Hotel floor show—will be appearing at the London Coliseum all-star concert (sponsored by The Sportsman's Aid Society) on Sunday, February 20.

And on this same Sportsman's Aid Society bill will be the one and only MAX MILLER, who needs no introduction.

The cartoon of the "cheeky chappie" was drawn by the celebrated show-business artist, Lissenden—and it was sketched 20 years ago! Says Lissenden . . . "If I were to sketch Max Miller today, the drawing would be identical to the one reproduced here . . . he hasn't changed a bit—he hasn't added one extra wrinkle to his chubby, cheeky face!"



### ● 'OUR PAULINE' LOOKS LIKE MAKING IT!

PAULINE SHEPHERD, the young lady from Highbury, London, N., who crashed her way into print in THE RECORD MIRROR now looks like crashing her way with equal success into Show Business.

Readers will remember Pauline's letter to this paper . . . how she expressed her determination to make good and the confidence in herself to "lick most of the big stars" shining today, said Pauline: "I'm not conceited; I know I'm better than lots of the top-notchers. I can give 'em several furlongs start and still beat 'em easily."

Well, her letter made this paper and if some folk thought she was arrogant Pauline certainly suc-



PAULINE . . .

ceeded in making them sit up and take notice. We invited Pauline—who has only just left school—to come along and interview Alma Cogan at one of our Luxembourg broadcasts. Her voice was heard for the first time over the air.

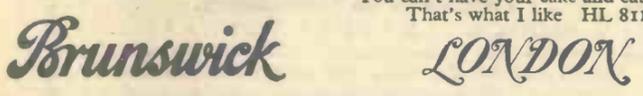
Now follows really interesting news. Our confident Pauline may be seen on television and heard on records. She has been tested in both media. First reports say she's fine . . . don't be surprised if you'll soon be hailing Pauline Shepherd as one of Britain's big show business names!

★ PAT KIRKWOOD celebrates her 34th birthday on February 23, the day she opens in Jack Hylton's new musical comedy, "Wonderful Town" at the Princes Theatre, London, W.

★ IMPRESARIO Cecil Landau who has had a run of tough luck recently, hopes to find his best form again and put an end to the "jinx" with (a) a visit to America, where he hopes to produce a show and (b) presenting Audrey Hepburn in a West End play toward the end of the year. The Hepburn hope is something Cecil is really clinging to. Audrey was a mere girl in the back row in a Cecil Landau production less than five years ago—she was in the chorus.

## MECCA-GROUP 78 and 45 r.p.m. RECORDS

- |  |  |   |
|--|--|---|
| <b>STAN KENTON</b><br>Too long; Dont take your love from me CL 14247 | <b>BING CROSBY</b><br>Tobermory Bay; The river 05385                               | <b>NORMAN BROOKS</b><br>Back in circulation; Lou Lou Louisiana HL 8115  |
| <b>THE FOUR KNIGHTS</b><br>Bunch; Write me baby CL 14244             | <b>GARY CROSBY</b><br>Ready, willing and able; There's a small hotel 05378         | <b>JIM REEVES</b><br>Penny candy; I'll follow you HL 8118   |
| <b>BIG DAVE</b><br>Rock and roll party; Your kind of love CL 14245   | <b>VICTOR YOUNG</b><br>You, my love; Passion tango 05386                           | <b>THE HILLTOPPERS</b><br>Time waits for no one; You try somebody else HL 8116                                  |
| <b>CONNIE RUSSELL</b><br>On fire; Snow dreams CL 14246               | <b>GORDON JENKINS</b><br>Vera cruz; In an inn in Indiana 05387                     | <b>CALYPSO SERIES</b><br>THE SHAW PARK CALYPSO BAND<br>Take her to Jamaica; DAN WILLIAMS<br>Donkey City CAY 110 |
|  | <b>ROBERTA LEE</b><br>Ridin' to Tennessee; I'll be there if you ever want me 05388 | <b>DON, DICK AND JIMMY</b><br>You can't have your cake and eat it too; That's what I like HL 8117               |



# THE BBC SALUTES LAWRENCE WRIGHT

ON Sunday, February 27, in the Light Programme at 6 p.m. Lawrence Wright, "The Daddy of Tin Pan Alley", will be subject of one of the BBC's famous "Close Up" series.

Celebrities from show business will express tributes and exchange reminiscences on the programme on Wright's fifty years as a songwriter and music publisher.

These include Jack Hylton, Anne Shelton, Jack Payne, former boxing champion Len Harvey, Lilian Jackson, Thorpe Bates and William Foyle, chief of Foyle's Bookshops.

Extracts from Lawrence Wright's most famous song hits, which he wrote under the name of "Horatio Nicholls", will be featured in this half-hour programme.

The "Close Up" series are being produced by Thurston Holland.

Handling the production reins on "Close Up of Lawrence Wright" will be Derek Chinnery, who produces the Jack Payne Sunday afternoon record programme "British Band Box" and other BBC record shows.

This year Lawrence Wright celebrates half-a-century as a composer and publisher.

# MURDER CLUES SOUGHT IN RECORD COLLECTION

NEW YORK police are carrying out one of their strange assignments in their attempt to track down the mystery killer who strangled the millionaire financier Serge Rubinstein in a bedroom recently.

They are playing over Rubinstein's vast collections of records, checking each disc thoroughly in case the dead man had recorded wire-tapped conversations about his financial and personal dealings and filed them under disguised symphonic and popular labels.

# Stars of 'Wonderful Town'

ENTHUSIASTIC pre-views of Jack Hylton's "Wonderful Town" prompted Marks to get a little nostalgic over the lovely ladies connected with it.

My wife being out looking for a clock in contemporary design to go with my study (there ain't such a thing—clock, I mean, but that's another story) I fell into a reverie. (I don't advise you to do the same thing, for you're apt to come out of it with a very tender part bruised.)

In this reverie Rosalind Russell was dressed as a traffic cop and waving a car to get back into line. At the wheel of the car was Pat Kirkwood—and she was talking right back at Miss Russell. Her passengers were Sally Gray and Janet Blair, who were waving like mad to Coral Browne, who had just ridden up on an exceedingly old bicycle. Suddenly Miss Russell motioned the traffic on, and with one accord the girls jumped out and off their vehicles, surrounded her and started an animated dance round. Rosalind had disappeared and in her place was Shani Wallis.

Car doors opened everywhere and people rushed towards the group—then my wife, Paddie, returned without her contemporary clock, and, naturally, I had to come out of my reverie.

It wasn't anything I ate that brought this on—just a jumble of confused and happy memories about some of the stars who have appeared in "Wonderful Town" or "My Sister Eileen", as it started life.

## CORAL AND SALLY

DURING the war a long run at the Savoy Theatre starred Coral Browne as the wise elder sister and Sally Gray as the gay younger one.

Coral, long noted for her wit, her ability to wear clothes and her great talent as a comedienne, has gone from strength to strength since those days. "The Lady From Down Under"—she was born in Melbourne—has taken in her stride a series of gay comedies with Jack Buchanan, including "Castle In The Air", the Alan Melville play to which the Coal Board objected, a successful excursion into Shakespeare with the Old Vic, and now another Melville play, the snash hit about TV, "Simon And Laura", which transfers to the Apollo Theatre on February 14.

Sally, one of the most glamorous girls ever to grace the British stage and screen, seems, temporarily, at least, to have deserted show business to concentrate on her married life. Her last film appearance was more than a year ago—in a thriller with George Raft—and since then she has spent most of her time at the ancestral castle in Ireland (she is Lady Oranmore and Browne)—although I did manage to glimpse her, lovelier than ever, selling pro-

## GUEST COLUMNIST



ALFRED MARKS

NOW APPEARING IN "CAN CAN" AT THE LONDON COLISEUM

grammes at the Palladium All-star Midnight Matinee at which Dietrich appeared last summer. Sally is missed in the profession, and I hope someday soon a part will turn up tempting enough to lure her away from domesticity.

## ROSALIND AND JANET

STARS OF THE FILM "Eileen" were Janet Blair and Rosalind Russell, who has recently been starring in the Broadway version of "Wonderful Town"—a musical version of "M. S. E."

She has not been seen a great deal on the screen lately (I believe "Never Wave To A WAAC" was the last), but she is now filming for the company run by herself and her husband, Fred Brisson.

Janet, who made a hit as the dizzy Eileen, has not filmed much since "That Mad Mr. Jones", with Red Skelton; she is at present playing on the stage in the U.S.A.

## PAT AND SHANI

LATEST STARS of "Wonderful Town" are, of course, Pat Kirkwood and Shani Wallis. I've admired Pat, as a real artiste and a trouper, who has gone through a great deal of personal unhappiness and tragedy in the past year or so, but who never ceases to sparkle before the footlights.

Warm-hearted, generous and a fine performer, Pat deserves a resounding success in her new show, due at the Prince's on February 23. Good luck, too, to Shani Wallis, who graduated from intimate revue at the club theatres, to a big hit at the Coliseum in "Call Me Madam". The part of Eileen should suit her admirably.

## IN MEMORIAM

I CANNOT LET this occasion go by without adding my very sincere condolences to Nat Mills on the death of his wife, Bobbie. Others have expressed all that Paddie and I feel at this sad loss; we can simply record the passing of a very dear friend.

## FRED BETTER

TO ALL THOSE readers who wrote in inquiring about Fred Thump's accident the other week, when his round-the-world running marathon was interrupted by a fall down a dis-used bacon mine, I'd like to say "Thank you!" and to say we've had a p.c. saying he's on his way again, actually speeding towards Venice, to stay with an old Doge who read about the accident in this column and has offered him his palace in which to recuperate. Certainly gets about, that boy Fred.

## "COSIE JOAN"

IF THERE'S ONE person with a voice deeper than mine—it's Joan Greenwood. In these days of stereotypes Joan is an original—a lovely person with a sense of humour and a personality so strong she's apt to blaze right through some of the insipid parts she has been given and emerge as something quite strange and wonderful.

We had many laughs in the studio a few years ago when we were in a programme together: Joan's laugh would boom out and she'd cry "Oh, Aggers!" or "Oh, Missers!" however the mood struck her.

I hear she's got new catch-phrases, and, more important, a new part that sounds right in her line of country, that of a cat transformed by a kind goddess into a beautiful girl so that she can make a handsome youth fall in love with her! Called "The Moon And The Chimney", it's touring now. Am looking forward to seeing Joan again.

ALFRED

## LES PAUL AND MARY FORD THAT'S WHAT I LIKE MISTER SANDMAN

(Capitol CL14212)

THIS FIRST TITLE gladdens my heart. My one objection to this happy couple has been that I'm sure that they both have enough talent to hit the jack-pot without resorting to the thousand and one multi-recording tricks displayed on most of their discs.

Here my contention is borne out. Mary sings most sweetly with a beguiling style that is rather like Danny Kaye in his saner moments and hubby Les accompanies her with some really tasteful spots of guitar.

## GAUMONT : LEWISHAM

SUNDAY, FEBRUARY 13th — 6 & 8.30 p.m.

ED. W. JONES presents

FRANKIE VAUGHAN, JOHNNY DANKWORTH ORCH., AUDREY JEANS, BILL MAYNARD

3/- to 6/- — LEE 1331

## ODEON : ROMFORD

SUNDAY, FEBRUARY 13th — 5.30 & 8 p.m.

ED. W. JONES presents

JACK PARNELL ORCH. with MAX WALL THREE MONARCHS

3/- to 6/- — ROM 300

## TROCADERO, ELEPHANT & CASTLE

SUNDAY, FEBRUARY 20th — 6 & 8.30 p.m.

ED. W. JONES presents

JACK PARNELL ORCHESTRA, RONNIE HARRIS, EDDIE ARNOLD, FOUR JONES BOYS, FRANK COOK

3/- to 6/- — HOP 1344

## ODEON : PLYMOUTH

SUNDAY, FEBRUARY 20th — 5.30 & 8 p.m.

ED. W. JONES presents

SQUADRONAIRES BAND SHOW with MAX WALL, STAN STENNETT

2/6d. to 6/- — PLYMOUTH 65392

## TROCADERO, ELEPHANT & CASTLE

SUNDAY, MARCH 27th — 6 & 8.30 p.m.

ED. W. JONES presents

DAVID WHITFIELD THE NEW MALCOLM MITCHELL ORCH., DICKIE DAWSON

3/- to 6/- — HOP 1344

## DORIS DAY THERE'S A RISING MOON HOLD ME IN YOUR ARMS

(Philips PB401)

IF IT WASN'T that I'm the true and faithful type, I'm sure that I'd desert the love of my life, Peggy Lee, for the bright-eyed charm of Doris Day (well I'm entitled to dream, aren't I?).

There's something so much akin to a sunny day in her singing, and her consistency is so amazing, one wonders how she retains such vitality throughout the years. Here are two quite ordinary tunes, and yet the moment she strikes the opening note they become epics. There's not very much else one can say about this disc. Therefore I can only add a rider that if only she would make one slight mistake on a record, I'm sure it would become the rarest collector's piece in show business.

J. B.

## SO SORRY...

WE SINCERELY APOLOGISE for two errors in recent editions of THE RECORD MIRROR, hope for forgiveness by the parties concerned.

GOOLIE No. 1. In Jack Bentley's record reviews last week we referred to JOHNNY BRANDON as the singer on the Polygon disc, "A Blossom Fell" and "Give Me The Right." The singer is, of course, JOHNNY O'CONNOR.

GOOLIE No. 2. The orchestra conducted by MIGUELITA is NOT an ALL-GIRL one. Miguelita herself conducts an ALL-MALE band.

# THE GREATEST JAZZ CATALOGUE IN THE WORLD

FEBRUARY, 1955, RELEASES

## VOGUE

EPV 1032 CHET BAKER QUARTET All the things you are; The thrill is gone—Long ago and far away; Bes' Flat. Extended playing 45 r.p.m.

EPV 1034 MUSIC IN THE MAKING Vol. 2. Feat. Don Rendell Coraline—I'm beginning to see the light. Extended play 45 r.p.m.

EPV 1035 KID ORY'S CREOLE JAZZ BAND 12th Street Rag; Eh la-bas—Savoy Blues; Tiger Rag. Extended play 45 r.p.m.

EPV 1036 BUD POWELL TRIO Bag's Groove; Stella by Starlight—Burt Covers Bud; My Devotion. Extended play 45 r.p.m.

EPV 1039 PETE JOHNSON (Piano with Rhythm Section) Swanee River Boogie; St. Louis Boogie—J. J. Boogie; Yancey Special. Extended play 45 r.p.m.

EPV 1042 DON BYAS WITH MARY LOU WILLIAMS O.W.; Mary's Waltz—Moon-glow; New Musical Express. Extended play 45 r.p.m.

EPV 1040 GEORGE SHEARING QUINTET Cotton Top; Sorry Wrong Rhumba; Moon over Miami; Midnight on Cloud 69. Extended play 45 r.p.m.

LDE 114 DAVE BRUBECK QUARTET Long-playing 33½ r.p.m.

LDE 119 SIDNEY BECHET AND HIS VOGUE JAZZMEN Long-playing 33½ r.p.m.

LDE 117 MAX ROACH AND CLIFFORD BROWN IN CONCERT, Vol. 1 Long-playing 33½ r.p.m.

## CONTEMPORARY

JIMMY WITHERSPOON AND ORCHESTRA V 2261 Fading by Degrees. New Orleans Woman. 78 r.p.m.

J. C. HEARD AND HIS ORCHESTRA V 2302 Olopa; This is It. 78 r.p.m.

MILT JACKSON AND HIS NEW GROUP V 2303 Lillie; Eronel. 78 r.p.m.

GERRY MULLIGAN QUARTET V 2304 Makin' Whoopee; Motel. 78 r.p.m.

L.D.C 120 LENNIE NIEHAUS, Vol. 1 The Quintet Long-playing 33½ r.p.m.

## SEECO

EP5 1013 MACHITO AND HIS ORCHESTRA Mambo Sentimental; Feedin' the chickens—Condemnation; Christopher Columbus. Extended play 45 r.p.m.

LDS 108 NORO MORALES AND HIS ORCHESTRA Long-playing 33½ r.p.m.

LA SEVILLANITA ORCHESTRA SV 2289 Siete Rosas; Lo Tengo Jurao. 78 r.p.m.

TITO PUENTE AND HIS ORCHESTRA SV 2288 Arthur Murray Mambo; El Mambo en Broadway. 78 r.p.m.

ORQUESTA RIVERSIDE SV 2287 Mambo en Espana; El Agua Del Pom-Pom. 78 r.p.m.

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"Riotous farce—screamingly funny"—News of World.

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Send 1/- plus name and address for enrolment.

## SHE'S THE HOLIDAY PRINCESS . . .



**HIGHLIGHT** of the Variety Club luncheon at the Savoy Hotel, London, W., on Tuesday was the crazy act of "mad magician" Tommy Cooper. In one trick he asked for an assistant. The assistant smilingly came forward—he was H.R.H. The Duke of Edinburgh, Guest of Honour. The Duke's good sportsmanship was heartily cheered by the hugh crowd. Confessed Tommy to me later: "It was the biggest thrill of my life. I was dead nervous, but the Duke soon put me at ease."

**WANTED**—first-class British Songs and Lyrics for Hit Parade stars. You could learn to write them!—Particulars FREE from Linton School of Songwriting (Desk G), 20 Denmark Street London, W.C.2. Telephone: (COV)ent Garden 1746

**BUTLIN'S CAMP HOLIDAY REUNION** at the Royal Albert Hall all last week witnessed many happy events among which was the crowning of the *Holiday Princess*. Elected was **MISS PHYLLIS O'CONNOR**, age 21, of 91 Commonsidge, Pensnett, Brierley Hill. Staffs, here seen being presented with the trophy by Mr. Billy Butlin. Close-up of the *Holiday Princess* is on the right. Phyllis's charms also earned her a £100 cash prize and the offer of a Butlin Hostess contract for the coming season, which she has accepted.

## 'SAUCE CHUTZPAH' ENTERS ITS FIFTH SEASON

"SAUCE CHUTZPAH," the Anglo-Jewish revue performed by a most talented all-amateur company, went into its fifth edition at the Criterion Theatre, London, W., last Sunday.

Once again the theatre was packed for this entertaining show, which has now become quite an institution with Jewish audiences. Charity to benefit tonight was the Marguerite Society supporting the Anti-Tuberculosis League of Israel.

The company comprise young men and women from a North London club.

Under producer **David Hope**, they originally got together four years ago to put on a full-scale revue for one of their comrades who fell ill.

They raised £200 from this initial venture, and it encouraged them to widen their scope. "Sauce Chutzpah" has now become a regular affair, attracting enthusiastic audiences and raising several thousands of pounds for deserving charities.

All the material for the show—the sketches, songs and dances—is furnished by members of the company. Then there are long and hectic rehearsals from October to December to maintain the standard of the show each year.

### A FINE COMEDIAN

"Sauce Chutzpah" is presented for a Jewish audience, so it has a somewhat specialised appeal.

But this doesn't detract from the value of the show as a whole. Some of the gags may be missed by an "outsider".

Yet anyone could appreciate, and enjoy, such numbers as "The Cohen Mutiny" (a skit on the American film), or the pantomime "Dick Whittingstein", or the "Yiddishe Mama Samba" (complete with a Jewish "Olé").

**OUTSTANDING** artiste in a really clever company is comedian **Alf Fogel**, a natural droll, a typical 'character' performer with a tremendous zest for his work. He has a wonderful way of telling a story, and has the audience laughing whenever he appears on the stage—which is often.

Excellent work is put in, too, by **Danny Newman**, **Jack Purkey**, **Vivian Plaskow**, **Ida Champagne** and **Avril Gordon**, who as well as being an attractive dancer herself also arranged all the dances for the show.

Producer **David Hope** has put it all together with his usual skill, and once again presented an amateur revue that would stand comparison with a good many professional equivalents.

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WALTZ FROM A TANGO  
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IS the new singing discovery of CECIL LANDAU'S another David Whitfield? And if so, will not Cecil get more 'tough' to see to it that this time he lets no star slip through his fingers?

★  
WHO was the reader who quite unconsciously commented after looking at our front page picture of Don Cornell last week: "What a smashing picture of Don Cockell?"

★  
WASN'T that a terrific spontaneous rehearsal The Beverley Sisters gave "The Green Man" in the Little Cafe in Gerrard Street, W., last week? And wasn't it a pity there was only an audience of THREE—the "Green Man", the proprietor of the cafe and the waiter? And wasn't this "try-out" of several new numbers one of the most unique ever done before?

★  
HOW DID a certain big-time vocalist hide his head when chatting with conductor Ivor Slaney on a recording session? Talking over the arrangements, Ivor inquired if there were any special instrumental effects he liked. "Nothing in particular" was the reply, "Except I can't bear oboes and things."

★  
He learned afterwards that Ivor is one of the country's top oboists!

★  
WHO'S THE well-known critic feeling rather embarrassed about dropping a fairly hefty clanger? Reviewing a ladies' band on radio he commented on the exceptional performance by certain instrumentalists and gave the band the week's honours for what he called "A manly per-

formance!" He didn't know how near the truth he was, for the players in question had been hired for the occasion and were all men . . .

★  
DOES IT pay to deputise? Show Band's Rikki Fulton thinks so.

★  
Brought in to deputise for the regular compere on Saturday night's Club Piccadilly, he aroused such enthusiasm amongst listeners that he has been asked to stay on and finish the series . . .

★  
DOES glamorous pianist Dolores Ventura wish that animal representing her native

# Things They're Asking In The Alley

★  
Australia was something a little less unwieldy than a kangaroo? Visiting Cheshington Zoo for publicity pictures in company with the long-tailed one, she was in danger of being trampled on most of the time, as the kangaroo decided to hog the camera by leaping up and down at every opportunity . . .

★  
WHO is there in the profession that is not raving about the new Tommy Dorsey LP "Ecstasy"? Trombone players in particular marvel at his fabulous control and virtuosity, especially as Tommy is now well into his fifties.

★  
WHAT'S happened to Bette Roberts? It's not so long ago that we used to hear her broadcasting

with every other band on the air.

★  
Surely a singer of this calibre doesn't disappear into oblivion in such a short space of time without some drastic explanation. (One thing is certain, though. It isn't because she doesn't want to work).

★  
WHAT'S THE motive of a bandleader who pays his boys out every week in a crowded West End Italian snack bar? Leisurely signing the cheques he passes them out much in the manner of a Lord of the Manor distributing largesse to his serfs. The

★  
boys feel rather embarrassed about this procedure. Sir, couldn't you make some other arrangement?

★  
HOW PETTY CAN SOME of the pilfering get at dance-halls, etc., where bands are performing? Show Band trumpeter, Harry Latham came off the stand last week and found that someone had pinched his empty trumpet case. What this can be used for, except its original purpose, is hard to conceive.

★  
ARE we at last to find that Tony Fayne, of the famous radio funster team, Fayne and Evans, has cashed in on a voice that has brought him fame mainly through impressions? At Parlophone last week he made a couple of solo sides that has set the business quite agog. (Incidentally they were both written by Joan Regan's accompanist.)

SUNDAY, FEB. 13		MONDAY, FEB. 14		13 FEBRUARY to 19 FEBRUARY, 1955 PROGRAMMES FOR WEEK			FRIDAY, FEB. 18		SATURDAY, FEB. 19	
6.00	GERALDO'S MUSIC SHOP	6.00	Pete Murray introduces MONDAY'S REQUESTS	<b>RADIO LUXEMBOURG</b> 208 Metres Medium Wave			6.00	Dick Norton introduces FRIDAY'S REQUESTS	6.00	Dick Norton introduces SATURDAY'S REQUESTS
6.15	THE OVALTINEYS CONCERT PARTY	7.00	THE EAGLE SHOW "Spread Your Wings"				6.00	Peter Madren introduces TUESDAY'S REQUESTS	6.00	Butlin's BEAVER CLUB
6.30	PRIMO SCALA AND HIS ACCORDION BAND	7.15	The adventures of DAN DARE	7.15	The adventures of DAN DARE	7.00	"Uncle" Eric Winstone	7.15	The adventures of DAN DARE	
6.45	Rita Williams FRANKIE LAINE SINGS	7.30	SMASH HITS	7.30	SMASH HITS	7.15	The adventures of DAN DARE	7.30	SUIT YOURSELF	
7.00	SONGS FOR THE MILLION	8.00	STRIKE IT RICH	8.00	DOUBLE YOUR MONEY	7.30	Ken Mackintosh, his Orchestra and Singers	7.45	THE TWO OF US	
7.30	The Stargazers	8.30	Godfrey Winn presents YOUR MOTHER'S BIRTHDAY	8.30	FOR YOU, MADAM I	7.45	Paul Carpenter comperes SHILLING A SECOND	8.00	Lee Lawrence's SCRAPBOOK OF SONG	
7.45	WINIFRED ATWELL SHOW	9.00	Jane Powell in HOLLYWOOD CALLING	9.00	DATE WITH LITA ROZA	8.30	Sam Costa presents WAS THERE SOMETHING?	9.00	Lee Lawrence's SCRAPBOOK OF SONG	
8.00	THE VERA LYNN SHOW	9.15	PRIMO SCALA AND HIS ACCORDION BAND	9.15	"YOUR SONG PARADE"	9.15	Lee Lawrence's SCRAPBOOK OF SONG	9.15	FRANK WEIR, HIS SAXOPHONE & HIS ORCHESTRA	
8.30	Michael Miles invites you to TAKE YOUR PICK	9.30	Perry Mason in THE CASE OF THE HUNGRY HEARTS	9.30	FRIENDS & NEIGHBOURS	9.30	David Jacobs introduces LUCKY COUPLE	9.30	Guest Artist: Benny Lee	
9.00	MELODY CARAVAN	9.45	Lee Lawrence's SCRAPBOOK OF SONG	10.00	THE PICTURE POST PROGRAMME	9.45	Harold Berens introduces BEAT THE BAND	9.45	Perry Mason in THE CASE OF THE HUNGRY HEARTS	
9.15	THE ALKA-SELTZER SHOW	10.00	Jack Jackson presents HITS OF TOMORROW	10.15	THE IOE LOSS BAND SHOW	10.00	Norrie Paramor and his Orchestra	9.45	THE ALKA-SELTZER SHOW	
9.30	TED HEATH & HIS MUSIC	10.30	STARLIGHT ROOF	10.30	SPORTSMAN'S CHOICE	10.15	David Jacobs introduces SMART WORK	10.00	Curt Massey and Martha Tilton and the music of Country Washburne and his Orchestra	
10.00	PHILIPS' TIME FOR A SONG	10.45	ITALIAN MUSIC & SONG	11.00	THE BIBLE CHRISTIAN PROGRAMME	10.30	Harold Smart Quartet	10.00	DREAMTIME	
10.30	BING SINGS	11.00	THE BIBLE CHRISTIAN PROGRAMME	11.15	FRANK AND ERNEST	11.00	Dickie Valentine accompanied by the Don Phillips Quintet.	10.15	PET'S SONG PARTY	
10.45	EDDIE CALVERT SHOW	11.30	THE WORLD TOMORROW	11.30	ORAL ROBERTS	11.30	Perry Mason in THE CASE OF THE HUNGRY HEARTS	10.30	OLD ACQUAINTANCE	
11.00	TOP TWENTY	Midnight	Close Down	11.00	REVIVAL TIME	11.00	THE SAMUEL DRIVER RECORD SHOW	10.45	RECORDS	
Midnight	Close Down	Time Signal		11.30	BACK TO THE BIBLE SWING SESSION	11.30	THE ALKA-SELTZER SHOW	11.00	THE VOICE OF PROPHECY	
				11.30	ORAL ROBERTS	11.30	DREAMTIME	11.30	MOMENTS OF FAITH	
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT	11.45	MUSIC AT BEDTIME	
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS	12.30 a.m.	Close Down	
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				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT			
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT			
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT			
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT			
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30	VALENTINE'S NIGHT			
				11.30	ORAL ROBERTS	11.30	THE CASE OF THE HUNGRY HEARTS			
				11.30	ORAL ROBERTS	11.30				

# ACCORDION AND GUITAR CRAZE

**C**LEARLY IT would have been too much to expect that Europe's cranks—and there is certainly no lack of that peculiar breed—would pass up the opportunity of jumping on television as a whipping-boy.

The medium is being used by various bigots as a weapon to lambast popular trends and attitudes towards all sorts of things, but in particular music and books.

Among the weirder doctrines preached by the TV cranks are that watching television numbs and deadens the average person's inclination to read serious books or learn a musical instrument.

Well, not to put too fine an edge on it, that's a lot of hooley. First of all, despite the prophets of gloom, book-sellers in America—where they have a darn sight more television than we're ever likely to have—report that book sales have never been higher.

Which takes care of that one. And if book-publishers here are smart to turn commercial TV to their own advantage by taking advertising time on it, they shouldn't have much to worry about either.

And so we get down to this business about the world and his wife being too lazy, too screen-drugged to learn an instrument for themselves.

As long as there is a constant stream of talented performers to do the playing, so this crackpot theory runs, there is no encouragement for Mr. and Mrs. Homebody to take up music themselves.

## AWAY FROM THE PIANO

**W**AY BACK IN THE creaking, tinny era of radio's infancy they said more or less the same thing; and remnants of that hidebound philosophy hang around to this day in the rambling criticisms of "canned" music which still dodder in the newspapers.

The fact is, of course, that the more opportunities you open to young musicians, the

## Exit The Piano?

more young musicians you will have. Youthful moderns who might otherwise never have done much about taking up an instrument now sprint to do so because they have such a wide choice of fields.

More and more teachers and tutors are coming into the field, too. If you want proof of that, check up on the small ads. columns of the weekly magazines.

Today's trend, however, seems to be veering away from the piano, the violin and the other instruments which are usually regarded, with some awe by the uninitiated, as "classical".

The accordion is going from strength to strength; serious-looking young ladies are discerned lugging around unlikely instruments of electronic pedigree like plug-in zithers and vibraharp.

But, outdoing nearly all other portable instruments in a spectacular zoom to popular acceptance is the simple six-string guitar.

In Paris recently a recording executive told me:

"The French are going crazy for guitar lessons. Half the piano professors in the city are losing business—and a lot of the others are rushing to guitar virtuosos for tuition so that they can cash in by teaching the rudiments themselves."

A little research bore him out. The guitar, selling over there in various models at prices ranging from 6,200 to 100,000 francs (between £6 and £100) is rapidly ousting the piano as the accepted salon instrument.

## THE LEADERS

Its devotees group themselves into five major cults in which the leading local guitarists are: Henri Criolla (jazz), Ida Presti and Christian Aubin (classical), Pepe de Almeria (flamenco), Stephane Goldman (pops and Alpine style), and Jacques Douai, who plays nightly at Chez Gilles and has

developed an effective technique of using the guitar as a musical backing for spoken poems—which, to put it mildly, are often quite sprightly.

Portability and a vast range of tone colour are two main factors in this new rave, which seems to have spread to Britain too—unless the guitar cases one sees in the streets are just a bizarre way of stowing the groceries.

Keeping pace with this growing genre, the record companies are putting out a wealth of new and interesting guitar discs. Among them is a recent LP release which, for all its formal title, is an easy-going and entertaining affair.

### GUSTAVO ZEPOLL

Music for Concert Guitar (Nixa SLPY142)  
PERFORMANCE: INTRIGUING  
RECORDING: CLEAR

**A**NOTHER OF THOSE pleasing and valuable Nixa transfers from the Cook "Sounds of Our Times" archives in the States. This one was recorded down in Monterrey, Mexico, and the music has definitely caught some of the local what-the-heck outlook on life.

Throughout these 10 tracks, which vary from the frankly folksy to ancient and intricate lute transcriptions, one gets the impression that friend Zepoll taped the lot in his front parlour one afternoon when it was too hot to stir out.

The disc has the same off-hand hallmarks of truly relaxed playing as one made in France not so long ago—in which the artist's young hopeful tugged at his sleeve in the middle of a fast and complicated passage.

"Beat it," said the parent without heat, while his right hand kept up an incredible lickety-split of a tremolo study. To my eternal regret, this memorable ad-lib was not preserved in the final tape.

Zepoll plays with nonchalant ease. At first hearing, you might think he hadn't even taken the trouble to tune his strings properly. But the slightly thin treble tone which produces this illusion is in fact absolutely typical of the Mexican guitar style, and you soon get used to it.

For my money, the bright and lilting Zapateado Criollo—is about the best thing on the first side. The top strings sing evenly, while Zepoll's thumb provides a satisfying wump-wump down in the base.

Wherever this senor roves, he enjoys himself—a serenade, a minuet, three pretty Mexican country songs.

### 'BELTING MERRY HELL'

Suddenly, improbably he launches into a bout of Bach—the well-known Doublet, followed by the First Prelude. He doesn't tinkle it around in the grave, ladylike manner that too many Europeans use when trying to interpret this essentially tuneful music.

No, Sir. This Zepoll belts merry hell out of passages where it somehow seems logical. All right, so he likes playing Bach. If you want to listen, that's fine, he seems to say: if you don't, there's a place where they sell good tequila down the street.

The second side of this record highlights a nice arrangement of Romance, the tune which caught a lot of attention when it was heard as theme music in the French film, "The Secret Game."

To finish, Zepoll offers a deft interpretation of the run-of-the-mill guitarist's envy, ambition and bane—the madly complicated Leyenda by Albeniz. Here, whatever roughnesses there may be in his earlier pieces, the artiste displays high ability by taking it at the speed the composer meant it to be played.

And that is a tempo far too fast for any but the best-trained fingers. Comparison shows that even Narciso Yepes, widely regarded as Segovia's successor, cannot cope with the Leyenda at Zepoll's speed, however beautifully he plays it otherwise.

Yes, this disc is well worth a place in a collection.

## FOREIGN FARE

### By LIAM MALLORY

FRANCO AND HIS "G.S"  
Negra Leona  
Ai Quem Bom  
(Columbia MC3441)  
PERFORMANCE: GOOD  
RECORDING: EVEN

**A**LSO ITALIAN, but better-known than the Pizzigoni group for their experiments in the modern Latin field, Franco and followers turn out an acceptable disc here.

But they fail to hit the zany, free-blowing fun that distinguished their earlier mambo discs for this label. Maybe that's because they have chosen to couple two non-mambo titles on this 78 which hem them within the limits of a rumba and a rarely heard rhythm called the porro.

Negra Leona, which is the rumba, leaves far too much of the track to a vocal, which though well done, is hogging things a bit.

The turnover dawdles, though the execution is smart. Somehow, I can't see myself pushing the porro. It's slower than the baion, with none of the gripping beat of that dance.

All right, Franco—enough of this larking around. Suppose you get back to that solid, socking Latin-jazz hybrid for your next etching, hmm?

PIERO PIZZIGONI AND HIS BAND  
Il Mambo del Trenine  
Quel Don Giovanni  
(Columbia DCQ81)  
PERFORMANCE: GOOD  
RECORDING: SMOOTH

**H**ERE IS A COUPLE of brightly played Latin dance numbers which are modestly entertaining without being wildly clever or original.

The Little Train mambo features some convincing choo-choo effects on rasps which blend well into the basic beat. This can scarcely be held up as a virtue in mambo music, which depends on a sharply marked cross-rhythm standing out in clear contrast to the main pulse.

Top-flight mambo should itch you into dancing it. This is too

fluid, too even to achieve that.

The other side, a pleasant little samba on the old Don Juan twist, features a vocal by Enza Amadori which is trouble-free listening.

GEORGE BROWNE AND HIS BAND  
Bon Voyage,  
Princess Margaret  
Emmeline  
(Parlophone MP133)  
PERFORMANCE:  
BROWNE-WORTHY  
RECORDING: FINE

**T**HIS ISLAND SINGER, whom you're likely to meet beating across Soho any evening with a new cargo of hand-carved calypos for his club patrons, comes well up to standard with this timely opus, specially made for the Parlo. international list.

I met George in the Underground a few weeks back, and he told me a national newspaper had commissioned him to write a send-off calypso for the royal personage in question.

If this is it, it sounds a likely rival to the time-honoured routine of speeding departing princesses. Calypos are a lot more interesting than a line of guns mouthing a dull and soulless salvo.

I'm not sure that the coupling is the most discreet that could have been chosen, since Emmeline is a fast bit of goods. But the Princess, being a calypso fan herself, will have heard lyrics a lot franker by the time she returns.

By the way, did you read that bit about that night she dined in an exalted island household—and plunged its top brass into a number one flap with a request to hear some calypso records?

Wasn't one in the place. But the local radio station obligingly sent around with a couple of armfuls.

**D**ID YOU, TOO, wonder who is going to take on the difficult job of following Bill McGuffie in the Show Band?

Bill leaves for the States early in July, which still gives Cyril Stapleton quite a time to fill the vacancy, but rumour has it that he has already made up his mind that the man to fit the Bill is a certain Ken Powell.

Good luck, sir!

## THOSE YOU HAVE MISSED!

### HERE'S HOW TO COMPLETE YOUR ENJOYMENT

**W**EED BY WEEK more and more people from more and more towns throughout the United Kingdom are becoming readers of THE RECORD MIRROR. The growth of this paper is truly phenomenal; the area of its circulation is wider now than it ever has been and, altogether, the progress and popularity of THE RECORD MIRROR has developed on the most spectacular lines.

By almost every post requests are coming in from new readers for us to supply them with back numbers. It is a natural request for which we have made every allowance. From the inception of THE RECORD MIRROR we took steps to put away a reserve stock of each edition, fully anticipating that as we made new readers those new readers would be anxious to obtain previous editions they had missed.

This reserve stock is now available to our new readers.

We have limited supplies of Numbers ONE to THIRTY. Included in these editions, apart from the wide variety of news, reviews, gossip features and the host of other absorbing attractions to appeal to all interested in music and show business, are magnificent FULL FRONT PAGE EXCLUSIVE PICTURES OF:

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- TONY CURTIS
- ROCK HUDSON
- GUY MITCHELL
- FRANKIE LAINE
- EDDIE FISHER
- WINIFRED ATWELL
- BILLY ANTHONY
- CHRIS DANE
- DICKIE VALENTINE
- JOHNNY RAY
- DEAN MARTIN
- DORIS DAY
- FRANKIE VAUGHAN
- FRANKIE HOWARD
- DOROTHY DANDRIDGE
- THE FOUR ACES
- ALMA COGAN
- ELLA FITZGERALD
- DON CORNELL

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(Kindly print name and address in block letters.)

## The L.A. Rhythms No. 4

# THE GUARACHA

**T**HE GUARACHA is the novelty number of the Caribbean. Its music is lively, catchy and gay, and its lyrics are light, often humorous.

Usually the guaracha has a short introduction sung by two voices in harmony, followed by a choral refrain. The chorus is short and bouncy, and is repeated several times with slight variations.

Some guarachas have their origin in children's songs—which take on a decidedly adult flavour in the transition. For often the humour is based on a double meaning none too saintly.

Animal themes are vastly popular for this rhythm, which throughout the islands and the Central American mainland runs a close second to the bolero in popularity. There is one satirical guaracha

in which the mice have a cocktail party and wake up the cat. In another the rumba criticises the mambo.

And one of the best-known guarachas recently had a good run with European bands—THE DANCE OF THE PENGUIN.

Instrumentally speaking, the guaracha is the least pretentious of all the popular tunes to be found in Cuba and the Caribbean. Its absolute requirement is plenty of percussion.

Originally it was a Spanish-Cuban street dance in 6/8 time, alternating with 3/4 time.

Recorded illustrations of the guaracha rhythm are rarely found on British labels, but there are some excellent samples on the Columbia and HMV overseas catalogues.

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and wish this paper to be delivered by post to  
reach me every Thursday morning.

**H**ASNT ANYONE in radio, records or TV any time for Ivy Benson's exceptionally good new outfit? Despite the fact that she had been voted the top attraction amongst the armed forces and is now back entertaining most royally the customers at the Lyons Marble Arch Corner House, her efforts to enter media have come up against a brick wall.

## Continuing . . . Speaking Personally from page 3

means that he sees little of his Hollywood home.

In fact he sees more of his brother than he does of his wife, because brother Leo plays baritone saxophone for the Anthony orchestra!

**SPEAKING PERSONALLY:** Anthony gets no Adverse criticism from me.

of six quarter-hour programmes which will be broadcast in the Northern Region.

**SPEAKING PERSONALLY:** We're certainly building them up.



### CROSS BETWEEN ACTING AND SINGING

**HAPPY TIDINGS** about a couple of young male singers.

Eddie Parker whom I brought to your notice a few columns ago, has made the grade according to his recording company . . . Columbia. I did tell you that Eddie would be among the up-and-coming discmen of the year, and it begins to look as if I was on the right beam.

Columbia have taken up their option on the boy and will be issuing two sides from him in March. He is due to cut them this month. Meanwhile, Eddie is keeping a sober head on his shoulders.

He is still singing at the Wimbledon Palais . . . and he is still keeping on his laboratory job.

Other man with reason to be happy is rocketing Ronnie Hilton. HMV Hilton has now caught the attention of the B.B.C. and on February 27 he starts recording a series

**SINGER LARRY CROSS** is branching out into a different field on February 13.

He has been cast for an important role in the television play "Go Fall In Love" which stars Bernard Braden. Larry is excited and delighted about the opportunity, and it certainly seems to be one which could do him a lot of good.

This spot and the fact that his Embassy discs are selling very nicely thank-you make life pleasant for Mr. Cross at the moment. "Count Your Blessings," his latest disc, seems to be an apt title for Larry right now.

Two unusual features about his TV appearance are:

- (1) Larry the singer does NOT sing in the play . . . it's strictly a straight part, and
- (2) Larry, who does not drink at

## SMALLS

1/6 per line (average five words) prepaid; forward copy to SMALL ADS. DEPT., "RECORD MIRROR," 20 Rupert Street, Piccadilly, London, W.1. Details of display and heavy type ads., from same address.

**IN PREPARATION. MAGNIFICENT 32-PAGE ALL-ART, TWO-COLOURED BOOK CONTAINING WONDERFULLY REPRODUCED PORTRAITS (SIZE 10 ins. x 9 ins.) OF THE FRONT PAGE STARS OF "THE RECORD MIRROR", COMPLETE WITH AUTOBIOGRAPHIES. STARS INCLUDE JEFF CHANDLER; GUY MITCHELL; DORIS DAY; WINIFRED ATWELL; JIMMY YOUNG; BILLIE ANTHONY; EDDIE FISHER; FRANKIE LAINE; THE FOUR ACES; FRANKIE VAUGHAN; TONY CURTIS, ETC., ETC. EVERY**

all in private life, will be seen on screen as a drunkard!

**SPEAKING PERSONALLY:** I hope that doesn't mean viewers will see double.



**IT ISN'T** only British singers who are finding home is where the highspots are. British melodies too are on the upgrade.

Latest example of a number running away up the sales chart is Ray Mortimer's "Go, Go, Go." Already this lively item has had several broadcasts, and Robbins I'm told have made it their number one plug.

On records it has been featured by Ken Mackintosh, by the

PRICE OF THIS BOOK, CALLED "THE RECORD MIRROR ALBUM," WILL BE THREE SHILLINGS (INCLUDING POSTAGE). APPLICATIONS FOR ORDERS NOW BEING FILED. DETAILS FROM "RECORD MIRROR", ALBUM DEPT., 20 RUPERT STREET, PICCADILLY, LONDON, W. (WHOLESALE ENQUIRIES ALSO WELCOME. PRINTING ARRANGEMENTS INDICATE BOOK WILL BE READY LATE MARCH).

**5,000 JAZZ - SWING - POPULAR WANTED!** Top Prices, Any Quantity, Cash Waiting. —Morris, Tottenham Court Road, W.1. Museum 4910.

**HI-FI** Long Playing Records from your Tape, Radio, etc., 20/- (30 minutes).—"Little Place," Moss Delph Lane, Aughton, Ormskirk, Lancs.

**BRITISH FRIENDSHIP SOCIETY,** 231 Baker Street, London, N.W.1. Members everywhere. Write for particulars.

Coronets . . . and now by Ted Heath. Ted and his band recorded the number last week with Denis

**SPEAKING PERSONALLY:** GO, GO, GO, Going Great Guns. Lotis singing for the Decca release.

### And Vera Nice Too!

**VERA LYNN'S** new "beat" number "Addio Amore" is going to do wonderful things for Vera's popularity.

It is ages since Vera has done a rhythm item like this, and, believe me, she performs it to perfection.

With the Johnston Brothers and Roland Shaw's orchestra, the girl just lets down her back hair and comes out with a disc that is stamped "HIT" in every groove.

First clue as to the size this record is going to be comes in the news that America has ordered 5,000 copies for disc jockeys over there. Which is exactly three thousand more than they normally order!

Well, Vera's done it before in the States, so this Decca disc could be a repeat triumph.

A more recent addition to the disc ranks by far, is Ruby Murray. But Ruby, too, has just had good news from the other side of the Atlantic. The customers over there will soon be hearing the "Heartbeat" girl. First to be issued on the MGM label will be Ruby's version of "Softly, Softly."

**SPEAKING PERSONALLY:** A-more A-more Vera and Ruby please!

### LITA AND THE BERNIES SCORE

**HAD** a look in the Metropolitan, Edgware Road, second house Monday night and saw the main attractions scoring heavily with the locals.

Mike and Bernie Winters, whom I've been boosting quite a while now, once more justified all the good things I've written about these bright, jazzy and hard-working lads. I was especially impressed with Bernie's clarinet solos — that boy certainly has rhythm and melody

Can't be long before the Winters are Palladium bound.

**LITA ROZA,** dazzlingly begowned, looking bewitchingly beautiful and oozing charm and personality, has developed a peach of a vocal act. She had the locals cheering every one of her numbers and shouting "More!" with rousing Edgware-road enthusiasm.

Isidore Green

## FIRST ON THE LIST . . .

# TOP TEN

Long List on Page 15

### G. J. ALEXANDER, 10 CALVERT AVENUE, LONDON, E.2

- |                               |                  |             |
|-------------------------------|------------------|-------------|
| 1. SOFTLY, SOFTLY             | Ruby Murray      | Columbia    |
| 2. DON'T GO TO STRANGERS      | Ronnie Harris    | Columbia    |
| 3. GIVE ME YOUR WORD          | Tennessee Ernie  | Capitol     |
| 4. A BLOSSOM FELL             | Dickie Valentine | Decca       |
| 5. MAMBO ITALIANO             | Alma Cogan       | H.M.V.      |
| 6. NAUGHTY LADY OF SHADY LANE | Ames Brothers    | H.M.V.      |
| 7. LET ME GO LOVER            | Teresa Brewer    | Vogue/Coral |
| 8. FINGER OF SUSPICION        | Dickie Valentine | Decca       |
| 9. SHAKE, RATTLE AND ROLL     | Bill Haley       | Brunswick   |
| 10. WOMAN'S WORLD             | Four Aces        | Brunswick   |

### ROLO FOR RECORDS, 368 LEA BRIDGE RD., LEYTON, E.10

- |                               |                  |           |
|-------------------------------|------------------|-----------|
| 1. BEYOND THE STARS           | David Whitfield  | Decca     |
| 2. SHAKE, RATTLE & ROLL       | Bill Haley       | Brunswick |
| 3. MAMBO ITALIANO             | Rosemary Clooney | Philips   |
| 4. NAUGHTY LADY OF SHADY LANE | Ames Brothers    | H.M.V.    |
| 5. FINGER OF SUSPICION        | Dickie Valentine | Decca     |
| 6. SOFTLY, SOFTLY             | Ruby Murray      | Columbia  |
| 7. GIVE ME YOUR WORD          | Tennessee Ernie  | Capitol   |
| 8. LET ME GO LOVER            | Joan Weber       | Philips   |
| 9. MOBILE                     | Ray Burns        | Columbia  |
| 10. MR. SANDMAN               | Four Aces        | Brunswick |

### HARTLEY'S, 22 KING EDWARD ST., LEEDS 1

- |                                 |                  |             |
|---------------------------------|------------------|-------------|
| 1. A BLOSSOM FELL               | Dickie Valentine | Decca       |
| 2. S'POSIN'                     | Don Cornell      | Vogue       |
| 3. GIVE ME YOUR WORD            | Tennessee Ernie  | Capitol     |
| 4. LET ME GO LOVER              | Teresa Brewer    | Vogue/Coral |
| 5. FINGER OF SUSPICION          | Dickie Valentine | Decca       |
| 6. MAMBO ITALIANO               | Rosemary Clooney | Philips     |
| 7. SHAKE, RATTLE AND ROLL       | Bill Haley       | Brunswick   |
| 8. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca       |
| 9. JUKE BOX SATURDAY NIGHT      | Modernaires      | Vogue-Coral |
| 10. SOFTLY, SOFTLY              | Ruby Murray      | Columbia    |

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

- |                               |                   |           |
|-------------------------------|-------------------|-----------|
| 1. MR. SANDMAN                | Chordettes        | Columbia  |
| 2. MAMBO ITALIANO             | Rosemary Clooney  | Philips   |
| 3. SOFTLY, SOFTLY             | Ruby Murray       | Columbia  |
| 4. THIS 'OLE HOUSE            | Billie Anthony    | Columbia  |
| 5. TEACH ME TONIGHT           | De Castro Sisters | London    |
| 6. SHAKE, RATTLE AND ROLL     | Bill Haley        | Brunswick |
| 7. NO ONE BUT YOU             | Billy Eckstine    | M.G.M.    |
| 8. ROCK AROUND THE CLOCK      | Bill Haley        | Brunswick |
| 9. NAUGHTY LADY OF SHADY LANE | Ames Brothers     | H.M.V.    |
| 10. PAPA LOVES MAMBO          | Perry Como        | H.M.V.    |

### LEVY'S RECORD SHOP, 142A MARYLEBONE ROAD, LONDON, N.W.1

- |                                 |                   |             |
|---------------------------------|-------------------|-------------|
| 1. GIVE ME YOUR WORD            | Tennessee Ernie   | Capitol     |
| 2. SHAKE, RATTLE AND ROLL       | Bill Haley        | Brunswick   |
| 3. MAMBO ITALIANO               | Rosemary Clooney  | Philips     |
| 4. NAUGHTY LADY OF SHADY LANE   | Dean Martin       | Capitol     |
| 5. WOMAN'S WORLD                | Four Aces         | Brunswick   |
| 6. SALAD DAYS LP                | Julian Slade      | Mercury     |
| 7. SOFTLY, SOFTLY               | Ruby Murray       | Columbia    |
| 8. LET ME GO LOVER              | Teresa Brewer     | Vogue/Coral |
| 9. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller       | Decca       |
| 10. TEACH ME TONIGHT            | De Castro Sisters | London      |

### L. & H. CLOAKE, 93 GRANVILLE ARCADE, BRIXTON, S.W.

- |                               |                   |           |
|-------------------------------|-------------------|-----------|
| 1. I'LL WALK WITH GOD         | Mario Lanza       | H.M.V.    |
| 2. BEYOND THE STARS           | David Whitfield   | Decca     |
| 3. SERENADE                   | Mario Lanza       | H.M.V.    |
| 4. SOFTLY, SOFTLY             | Ruby Murray       | Columbia  |
| 5. GIVE ME YOUR WORD          | Tennessee Ernie   | Capitol   |
| 6. SHAKE, RATTLE AND ROLL     | Bill Haley        | Brunswick |
| 7. BAREFOOT CONTESSA          | Hugo Winterhalter | H.M.V.    |
| 8. NAUGHTY LADY OF SHADY LANE | Dean Martin       | Capitol   |
| 9. HEARTBEAT                  | Ruby Murray       | Columbia  |
| 10. THE MAN THAT GOT AWAY     | Judy Garland      | Philips   |

### HATCHARDS GRAMOPHONE DEPARTMENT, 187 PICCADILLY, W.1

- |                                |                   |           |
|--------------------------------|-------------------|-----------|
| 1. MOBILE                      | Ray Burns         | Columbia  |
| 2. GENTLE SEX                  | Ray Martin        | Columbia  |
| 3. DON'T GO TO STRANGERS       | Ronnie Harris     | Columbia  |
| 4. FINGER OF SUSPICION         | Dickie Valentine  | Decca     |
| 5. TEACH ME TONIGHT            | De Castro Sisters | London    |
| 6. LET ME GO LOVER             | Peggy Lee         | Brunswick |
| 7. MAMBO ITALIANO              | Rosemary Clooney  | Philips   |
| 8. MONOTONOUS                  | Eartha Kitt       | H.M.V.    |
| 9. GIVE ME YOUR WORD           | Tennessee Ernie   | Capitol   |
| 10. NAUGHTY LADY OF SHADY LANE | Dean Martin       | Capitol   |

### REED MUSIC CENTRE, 163A RYE LANE, PECKHAM, S.E.15

- |                               |                  |             |
|-------------------------------|------------------|-------------|
| 1. NAUGHTY LADY OF SHADY LANE | Dean Martin      | Capitol     |
| 2. BEYOND THE STARS           | David Whitfield  | Decca       |
| 3. FINGER OF SUSPICION        | Dickie Valentine | Decca       |
| 4. SERENADE                   | Mario Lanza      | H.M.V.      |
| 5. DRINKING SONG              | Tennessee Ernie  | Capitol     |
| 6. GIVE ME YOUR WORD          | Ruby Murray      | Columbia    |
| 7. HEARTBEAT                  | Ruby Murray      | Columbia    |
| 8. SOFTLY, SOFTLY             | Ray Burns        | Columbia    |
| 9. LET ME GO LOVER            | Teresa Brewer    | Vogue/Coral |
| 10. SHAKE, RATTLE & ROLL      | Bill Haley       | Brunswick   |

### GILJAY LTD., 84 CHURCH STREET, EDGWARE ROAD, N.W.8

- |                               |                  |             |
|-------------------------------|------------------|-------------|
| 1. SHAKE, RATTLE & ROLL       | Bill Haley       | Brunswick   |
| 2. NAUGHTY LADY OF SHADY LANE | Dean Martin      | Capitol     |
| 3. MAMBO ITALIANO             | Rosemary Clooney | Philips     |
| 4. DIM, DIM THE LIGHTS        | Bill Haley       | Brunswick   |
| 5. BEYOND THE STARS           | David Whitfield  | Decca       |
| 6. GIVE ME YOUR WORD          | Tennessee Ernie  | Capitol     |
| 7. HEARTBEAT                  | Ruby Murray      | Columbia    |
| 8. FINGER OF SUSPICION        | Dickie Valentine | Decca       |
| 9. MOBILE                     | Ray Burns        | Columbia    |
| 10. LET ME GO LOVER           | Teresa Brewer    | Vogue/Coral |

# Carpenter Ken Makes Grand Birthday Debut

## Newsic Man's Diary

(Continued from page 2)

**L**AST SUNDAY I went along to the Joe Loss-Benny Hill concert at the Odeon, Barking, to attend a birthday party. It wasn't an ordinary party. There were no candles, no presents, no making whoopee.

It was the professional debut of a young singer named Ken Kirkham, and, suddenly, a few minutes before he was due to step on the stage, someone discovered it was his 23rd birthday.

At that moment Ken was a bit too worked up about his debut to enjoy the "many happy returns" that were showered on him. But Benny Hill gave him a grand introduction and with a final word of encouragement from Joe Loss vocalist Howard Jones, he stepped on to sing "I Still Believe".

And, almost before he'd finished, he received the most wonderful birthday present any singer could wish for — the rousing cheers of a capacity audience.

He went on to do the same thing at the second house. Now, with his first public appearance and his birthday behind him, he is all set to take the profession by storm.

I think he will do that without any difficulty. He has a magnificent voice, opera-trained, with an unusual range of two-and-a-half octaves.



KEN KIRKHAM

When he has had time to acquire a little more confidence and experience, I have no doubt we shall find his name floating around in the best-sellers.

In the meantime Ken is carrying on with his ordinary job as a carpenter. He came to London from his home town of Bolton just over two years ago. In his spare time he has been studying opera singing with a well-known London teacher.

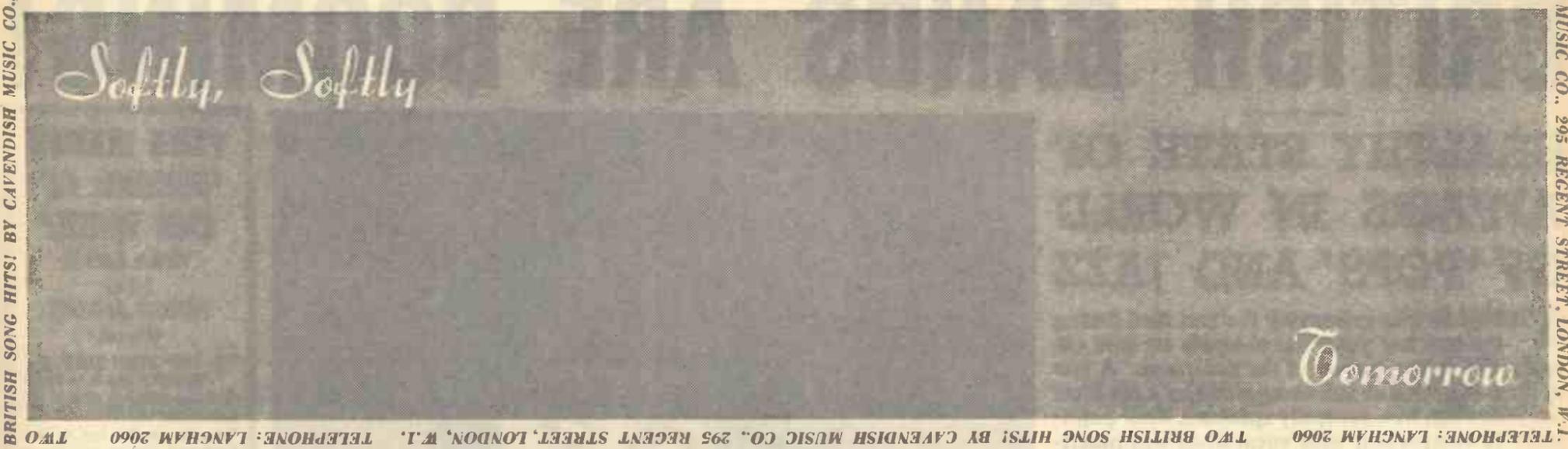
Then just a few weeks ago his voice was heard by

Peter Charlesworth, the go-ahead young exploitation manager at Harms-Connelly. Peter at once saw the potentialities of Ken's voice in the popular field, and took him along to see impresario Richard Stone.

It was Richard Stone who asked Benny Hill to take him along to the concert at Barking. And it is Richard Stone who will be seeing to it that Ken is not still a carpenter when his next birthday comes round.

Charles Govey

TWO BRITISH SONG HITS! BY CAVENDISH MUSIC CO., 295 REGENT STREET, LONDON, W.1. TELEPHONE: LANGHAM 2060 TWO BRITISH SONG HITS! BY CAVENDISH



**FOYLES, 119/125 CHARING CROSS RD., W.C.2**

- |                           |                    |            |
|---------------------------|--------------------|------------|
| 1. MOBILE                 | Ray Burns          | Columbia   |
| 2. MINOR MAMBO            | Kirchin Band       | Decca      |
| 3. SOFTLY, SOFTLY         | Ruby Murray        | Columbia   |
| 4. BELOVED                | Mario Lanza        | H.M.V.     |
| 5. COFFEE GRINDER         | Humphrey Lyttleton | Parlophone |
| 6. MAMBO ITALIANO         | Rosemary Clooney   | Philips    |
| 7. SHAKE, RATTLE AND ROLL | Bill Haley         | Brunswick  |
| 8. A STAR IS BORN         | Judy Garland       | Philips    |
| 9. JAZZ CONCERT No. 2     | Benny Goodman      | Philips    |
| 10. MONOTONOUS            | Eartha Kitt        | H.M.V.     |

**KEITH PROWSE LTD., COVENTRY ST., W.1**

- |                           |                   |           |
|---------------------------|-------------------|-----------|
| 1. HEARTBEAT              | Ruby Murray       | Columbia  |
| 2. MOBILE                 | Ray Burns         | Columbia  |
| 3. MR. SANDMAN            | Dickie Valentine  | Decca     |
| 4. SHAKE, RATTLE AND ROLL | Bill Haley        | Brunswick |
| 5. FINGER OF SUSPICION    | Dickie Valentine  | Decca     |
| 6. NO ONE BUT YOU         | Billy Eckstine    | M.G.M.    |
| 7. SOBBIN' WOMEN          | Sound Track       | M.G.M.    |
| 8. MAJORCA                | Petula Clark      | Polygon   |
| 9. LET ME GO LOVER        | De Castro Sisters | London    |
| 10. SOFTLY, SOFTLY        | Ruby Murray       | Columbia  |

**MCCORMICKS, 12 ROWALLEN PARADE, GREEN LANE, BECONTREE, ESSEX**

- |                                 |                  |           |
|---------------------------------|------------------|-----------|
| 1. GIVE ME YOUR WORD            | Tennessee Ernie  | Capitol   |
| 2. FINGER OF SUSPICION          | Dickie Valentine | Decca     |
| 3. SOFTLY, SOFTLY               | Ruby Murray      | Columbia  |
| 4. MAMBO ITALIANO               | Dean Martin      | Capitol   |
| 5. SHAKE, RATTLE AND ROLL       | Rosemary Clooney | Philips   |
| 6. NAUGHTY LADY OF SHADY LANE   | Bill Haley       | Brunswick |
| 7. MR. SANDMAN                  | Dean Martin      | Capitol   |
| 8. HAPPY DAYS AND LONELY NIGHTS | The Four Aces    | Brunswick |
| 9. A BLOSSOM FELL               | Ruby Murray      | Columbia  |
| 10. IN THE MOOD MAMBO           | Ronnie Hilton    | H.M.V.    |
|                                 | Ted Heath        | Decca     |

**FRANCIS, DAY & HUNTER LTD., 138 CHARING CROSS ROAD, LONDON, W.C.2**

- |                                  |                   |           |
|----------------------------------|-------------------|-----------|
| 1. MAMBO ITALIANO                | Dean Martin       | Capitol   |
| 2. NAUGHTY LADY OF SHADY LANE    | Dean Martin       | Capitol   |
| 3. MOBILE                        | Ray Burns         | Columbia  |
| 4. SOFTLY, SOFTLY                | Ruby Murray       | Columbia  |
| 5. LET ME GO LOVER               | Peggy Lee         | Brunswick |
| 6. DIM, DIM THE LIGHTS           | Bill Haley        | Brunswick |
| 7. GIVE ME YOUR WORD             | Tennessee Ernie   | Capitol   |
| 8. BAREFOOT CONTESSA             | Hugo Winterhalter | H.M.V.    |
| 9. FINGER OF SUSPICION           | Dickie Valentine  | Decca     |
| 10. HAPPY DAYS AND LONELY NIGHTS | Frankie Vaughan   | H.M.V.    |

**MILLMANS OF KENSINGTON, 62 STOKE NEWINGTON HIGH STREET, N.16**

- |                                 |                  |           |
|---------------------------------|------------------|-----------|
| 1. MR. SANDMAN                  | Four Aces        | Brunswick |
| 2. A BLOSSOM FELL               | Dickie Valentine | Decca     |
| 3. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca     |
| 4. DON'T GO TO STRANGERS        | Ronnie Harris    | Columbia  |
| 5. NAUGHTY LADY OF SHADY LANE   | Alma Cogan       | H.M.V.    |
| 6. SOFTLY, SOFTLY               | Ruby Murray      | Columbia  |
| 7. THIS 'OLE HOUSE              | Billie Anthony   | Columbia  |
| 8. SOMEBODY                     | Stargazers       | Decca     |
| 9. FINGER OF SUSPICION          | Dickie Valentine | Decca     |
| 10. HEARTBEAT                   | Ruby Murray      | Columbia  |

**S. MORRIS, 89 TOTTENHAM COURT ROAD, LONDON, W.1**

- |                        |                            |             |
|------------------------|----------------------------|-------------|
| 1. LET ME GO LOVER     | Teresa Brewer              | Vogue/Coral |
| 2. COCKNEY CAPERS      | Two Bills from Berrmondsey | Parlophone  |
| 3. BOY SCOUT           | Ralph Reader               | Philips     |
| 4. FINGER OF SUSPICION | Dickie Valentine           | Decca       |
| 5. JOURNEY INTO SPACE  | Frank Weir                 | Decca       |
| 6. MAMBO ITALIANO      | Rosemary Clooney           | Philips     |
| 7. IT'S A NEW WORLD    | Judy Garland               | Philips     |
| 8. LET'S GET TOGETHER  | Big Ben Banjo Band         | Columbia    |
| 9. WHISTLING GYPSY     | Patrick O'Hagen            | Decca       |
| 10. SKIN DEEP          | Duke Ellington             | Philips     |

**PAUL FOR MUSIC, 11 CAMBRIDGE HEATH ROAD, LONDON, E.1**

- |                                 |                  |           |
|---------------------------------|------------------|-----------|
| 1. NAUGHTY LADY OF SHADY LANE   | Dean Martin      | Capitol   |
| 2. MAMBO ITALIANO               | Rosemary Clooney | Philips   |
| 3. GIVE ME YOUR WORD            | Dean Martin      | Capitol   |
| 4. SHAKE, RATTLE AND ROLL       | Tennessee Ernie  | Capitol   |
| 5. SOFTLY, SOFTLY               | Bill Haley       | Brunswick |
| 6. FINGER OF SUSPICION          | Ruby Murray      | Columbia  |
| 7. WOMAN'S WORLD                | Dickie Valentine | Decca     |
| 8. HEARTBEAT                    | Four Aces        | Brunswick |
| 9. HAPPY DAYS AND LONELY NIGHTS | Ruby Murray      | Columbia  |
| 10. BEYOND THE STARS            | Suzi Miller      | Decca     |
|                                 | Ruby Murray      | Columbia  |
|                                 | David Whitfield  | Decca     |

**GLASGOW JAZZ CLUB RECORD SHOP, 195 TOLL CROSS ROAD, PARKHEAD, GLASGOW, E.**

- |                                 |                  |            |
|---------------------------------|------------------|------------|
| 1. HERE'S TO THE GORDONS        | Kirk Stevens     | Parlophone |
| 2. SHAKE, RATTLE AND ROLL       | Bill Haley       | Brunswick  |
| 3. DIM, DIM THE LIGHTS          | Tennessee Ernie  | Capitol    |
| 4. GIVE ME YOUR WORD            | Dickie Valentine | Decca      |
| 5. FINGER OF SUSPICION          | Dickie Valentine | Decca      |
| 6. A BLOSSOM FELL               | Frankie Vaughan  | H.M.V.     |
| 7. HAPPY DAYS AND LONELY NIGHTS | Ruby Murray      | Columbia   |
| 8. SOFTLY, SOFTLY               | Dean Martin      | Capitol    |
| 9. MAMBO ITALIANO               | Rosemary Clooney | Philips    |
| 10. NAUGHTY LADY OF SHADY LANE  | Ames Brothers    | H.M.V.     |
| 11. NORTHERN LIGHTS OF ABERDEEN | Robert Wilson    | H.M.V.     |
| 12. MR. SANDMAN                 | Four Aces        | Brunswick  |
|                                 | Dickie Valentine | Decca      |

**★ The Week's TOP TEN**

**ADDISCOMBE MUSIC STORES, 235B LOWER ADDISCOMBE ROAD, CROYDON, SURREY**

- |                               |                  |             |
|-------------------------------|------------------|-------------|
| 1. SOFTLY, SOFTLY             | Ruby Murray      | Columbia    |
| 2. NAUGHTY LADY OF SHADY LANE | Dean Martin      | Capitol     |
| 3. BEYOND THE STARS           | David Whitfield  | Decca       |
| 4. FINGER OF SUSPICION        | Dickie Valentine | Decca       |
| 5. DRINKING SONG              | Mario Lanza      | H.M.V.      |
| 6. WHEN YOU'RE IN LOVE        | Joan Regan       | Decca       |
| 7. GIVE ME YOUR WORD          | Tennessee Ernie  | Capitol     |
| 8. COUNT YOUR BLESSINGS       | Bing Crosby      | Brunswick   |
| 9. LET ME GO LOVER            | Teresa Brewer    | Vogue/Coral |
| 10. MAMBO ITALIANO            | Rosemary Clooney | Philips     |

- JAZZ TOP TEN.**
- |   |            |
|---|------------|
| 1. CHRIS BARBER J.B. Ex.P.                | Columbia   |
| 2. BENNY GOODMAN JAZZ CONCERT No. 2. L.P. | Philips    |
| 3. HUMPH AT THE CONWAY                    | Parlophone |
| 4. ELLINGTON 55                           | Capitol    |
| 5. ORANGES & LEMONS                       | Mercury    |
| 6. MULLIGAN E.P.s.                        | Vogue      |
| 7. O.D.J.B. L.P.                          | H.M.V.     |
| 8. KENTON SHOWCASE                        | Capitol    |
| 9. IN THE MIDDLE MAMBO                    | Decca      |
| 10. SPECIAL MILLER L.P. ALBUM             | H.M.V.     |

**The Record Mirror ANALYSIS**

**THE WEEK'S 'TOP TEN'**

*Tops in the current record hits are the following, analysed from the details sent in by the dealers whose lists are published here.*

*The week's best sellers, in order of merit, work out thus:*

1. NAUGHTY LADY OF SHADY LANE	DEAN MARTIN	Capitol
2. MAMBO ITALIANO	ROSEMARY CLOONEY	Philips
3. SOFTLY, SOFTLY	RUBY MURRAY	Columbia
4. GIVE ME YOUR WORD	TENNESSEE ERNIE	Capitol
5. SHAKE RATTLE AND ROLL	BILL HALEY	Decca
6. FINGER OF SUSPICION	DICKIE VALENTINE	Decca
7. LET ME GO LOVER	TERESA BREWER	Vogue/Coral
8. MOBILE	RAY BURNS	Columbia
9. BEYOND THE STARS	DAVID WHITFIELD	Decca
10. A BLOSSOM FELL	DICKIE VALENTINE	Decca

**MCCORMACKS, 31 COWCADDENS STREET, GLASGOW, C.2**

- |                                 |                  |             |
|---------------------------------|------------------|-------------|
| 1. SOFTLY, SOFTLY               | Ruby Murray      | Columbia    |
| 2. GIVE ME YOUR WORD            | Tennessee Ernie  | Capitol     |
| 3. RIVER OF NO RETURN           | Ames Brothers    | H.M.V.      |
| 4. NAUGHTY LADY OF SHADY LANE   | Bill Haley       | Brunswick   |
| 5. SHAKE, RATTLE AND ROLL       | Rosemary Clooney | Philips     |
| 6. MAMBO ITALIANO               | Dean Martin      | Capitol     |
| 7. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca       |
| 8. FINGER OF SUSPICION          | Frankie Vaughan  | H.M.V.      |
| 9. NO ONE BUT YOU               | Dickie Valentine | Decca       |
| 10. LET ME GO LOVER             | Billy Eckstine   | M.G.M.      |
| 11. JUKE BOX SATURDAY NIGHT     | Teresa Brewer    | Vogue/Coral |
|                                 | Modernaires      | Vogue/Coral |

**H. J. CARROLL, 29 NEWGATE, MACCLESFIELD**

- |                               |                  |             |
|-------------------------------|------------------|-------------|
| 1. GIVE ME YOUR WORD          | Tennessee Ernie  | Capitol     |
| 2. NAUGHTY LADY OF SHADY LANE | Dean Martin      | Capitol     |
| 3. HAPPY DAYS & LONELY NIGHTS | Suzi Miller      | Decca       |
| 4. LET ME GO LOVER            | Teresa Brewer    | Vogue/Coral |
| 5. FINGER OF SUSPICION        | Dickie Valentine | Decca       |
| 6. SOFTLY, SOFTLY             | Ruby Murray      | Columbia    |
| 7. IT'S A WOMAN'S WORLD       | Four Aces        | Brunswick   |
| 8. MAMBO ITALIANO             | Dean Martin      | Capitol     |
| 9. MR. SANDMAN                | Dickie Valentine | Decca       |
| 10. MOBILE                    | Ray Burns        | Columbia    |
| 11. PIANO MEDLEY 115          | Charlie Kunz     | Decca       |

**B. READINGS & SONS, LTD., 11 STATION APPROACH, CLAPHAM JUN., S.W.11**

- |                                 |                  |             |
|---------------------------------|------------------|-------------|
| 1. MAMBO ITALIANO               | Rosemary Clooney | Philips     |
| 2. FINGER OF SUSPICION          | Dickie Valentine | Decca       |
| 3. SOFTLY, SOFTLY               | Ruby Murray      | Columbia    |
| 4. SHAKE, RATTLE AND ROLL       | Bill Haley       | Brunswick   |
| 5. MOBILE                       | Ray Burns        | Columbia    |
| 6. I'LL WALK WITH GOD           | Mario Lanza      | H.M.V.      |
| 7. NAUGHTY LADY OF SHADY LANE   | Dean Martin      | Capitol     |
| 8. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca       |
| 9. GIVE ME YOUR WORD            | Tennessee Ernie  | Capitol     |
| 10. LET ME GO LOVER             | Teresa Brewer    | Vogue/Coral |

**NELSON'S, 12 FROGNAL PARADE, FINCHLEY ROAD, N.W.3**

- |                                  |                  |             |
|----------------------------------|------------------|-------------|
| 1. NAUGHTY LADY OF SHADY LANE    | Alma Cogan       | H.M.V.      |
| 2. FINGER OF SUSPICION           | Dean Martin      | Capitol     |
| 3. SERENADE                      | Dickie Valentine | Decca       |
| 4. DRINKING SONG                 | Mario Lanza      | H.M.V.      |
| 5. MAMBO ITALIANO                | Rosemary Clooney | Philips     |
| 6. A BLOSSOM FELL                | Dickie Valentine | Decca       |
| 7. SHAKE, RATTLE AND ROLL        | Bill Haley       | Brunswick   |
| 8. HEARTBEAT                     | Ruby Murray      | Columbia    |
| 9. SOFTLY, SOFTLY                | Ruby Murray      | Columbia    |
| 10. MOBILE                       | Ray Burns        | Columbia    |
| 11. LET ME GO LOVER              | Teresa Brewer    | Vogue/Coral |
| 12. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca       |

**WALLY FOR WIRELESS, 238 WHITECHAPEL ROAD, LONDON, E.**

- |                                  |                  |           |
|----------------------------------|------------------|-----------|
| 1. SOFTLY, SOFTLY                | Ruby Murray      | Columbia  |
| 2. MAMBO ITALIANO                | Dean Martin      | Capitol   |
| 3. SHAKE, RATTLE AND ROLL        | Rosemary Clooney | Philips   |
| 4. GIVE ME YOUR WORD             | Bill Haley       | Brunswick |
| 5. NAUGHTY LADY OF SHADY LANE    | Tennessee Ernie  | Capitol   |
| 6. LET ME GO LOVER               | Alma Cogan       | H.M.V.    |
| 7. FINGER OF SUSPICION           | Joan Weber       | Philips   |
| 8. OPEN YOUR HEART               | Dickie Valentine | Decca     |
| 9. BEYOND THE STARS              | David Whitfield  | Decca     |
| 10. TEACH ME TONIGHT             | Nat "King" Cole  | Capitol   |
| 11. HAPPY DAYS AND LONELY NIGHTS | Suzi Miller      | Decca     |

**SHUTTLEWORTH'S, 33 DARLEY STREET, BRADFORD**

- |                               |                      |           |
|-------------------------------|----------------------|-----------|
| 1. NAUGHTY LADY OF SHADY LANE | Dean Martin          | Capitol   |
| 2. LET ME GO LOVER            | Rosemary Clooney     | Philips   |
| 3. MAMBO ITALIANO             | Dean Martin          | Capitol   |
| 4. SOFTLY, SOFTLY             | Ruby Murray          | Columbia  |
| 5. GIVE ME YOUR WORD          | Tennessee Ernie      | Capitol   |
| 6. LONELY BALLERINA           | Mantovani            | Decca     |
| 7. MR. SANDMAN                | Four Aces            | Brunswick |
| 8. SERENADE                   | Max Bygraves         | H.M.V.    |
| 9. MAJORCA                    | Mario Lanza          | H.M.V.    |
| 10. HEARTBEAT                 | Johnson Brothers     | Decca     |
| 11. MY SON, MY SON            | Ruby Murray          | Columbia  |
|                               | Vera Lynn/Frank Weir | Decca     |

**JAZZ TOP TEN THE RECORD SHOP, 100 CHARING CROSS ROAD, W.C.2**

- |                                       |           |
|---------------------------------------|-----------|
| 1. JAZZ STUDIO 1. L.P./E.P.           | Brunswick |
| 2. KENTON SHOWCASE L.P.               | Capitol   |
| 3. BOB COOPER L.P.                    | Capitol   |
| 4. MULLIGAN No. 3 E.P.                | Vogue     |
| 5. RUMSEY "LIGHTHOUSE ALL STARS" E.P. | Vogue     |
| 6. SINATRA "SWING EASY" L.P.          | Capitol   |
| 7. JAZZ STUDIO 2 L.P./E.P.            | Brunswick |
| 8. GOODMAN CARNEGIE HALL L.P.         | Philips   |
| 9. HAMPTON APOLLO HALL CONCERT L.P.   | Philips   |
| 10. LES BROWN PALLADIUM CONCERT L.P.  | Columbia  |

**JAMES ASMAN'S JAZZ CENTRE, 23A NEW ROW, ST. MARTIN'S LANE, W.C.2**

- |  |                |
|--|----------------|
| 1. CHRIS BARBER PLAYS SPIRITUALS EP      | Columbia       |
| 2. GEORGE LEWIS CONCERT LPs              | Transcriptions |
| 3. JAZZ STUDIO No. 2 LP                  | Brunswick      |
| 4. OSCAR PETERSON "TENDERLY" ETC., LP    | Transcription  |
| 5. BENNY GOODMAN CONCERT No. 2 LPs       | Philips        |
| 6. KENTON PRESENTS BOB COOPER LP         | Capitol        |
| 7. NEW ORLEANS PARADE                    | George Lewis   |
| 8. BUD POWELL EPs                        | Melodisc       |
| 9. ERIC DELANEY "ORANGES AND LEMONS"     | Vogue          |
| 10. HUMPHREY LYTTLETON "ACE IN THE HOLE" | Mercury        |
|  | Parlophone     |

# BRITISH BANDS ARE BOOMING!

## HEALTHY STATE OF AFFAIRS IN WORLD OF 'POPS' AND JAZZ

THERE IS NO gainsaying the fact that during the last few years dance-bands on wax experienced quite a period of the doldrums. A few of them managed to sail along aided by a die-hard fan following, but, generally speaking, their popularity in comparison with vocal discs was practically negligible. Even when a band heading the label spotlighted a vocalist on the record it still seemed that the combination was doomed to mediocre sales.

In the last six months or so this situation has undergone a dynamic change and although it is still not claimed that bands are ousting vocalists, it is becoming increasingly obvious that their discs are reaching sales that, to say the least, are worthy of notice. The main point, however, is that, with the exception of the top U.S.A. jazz groups, the demand appears to be for *British* goods. Record companies which turned their noses up at non-vocal outfits a year ago, are now on the look-out all the time for likely newcomers. So much so, in fact, that there have been cases recently of bandleaders being signed up to record purely on their names as instrumentalists and before the personnel of their prospective groups has been completed.

By JACK BENTLEY

More likely than not, the reason for this rosy state of affairs is that the public has become extremely jazz-conscious of late. Of course, this doesn't mean to say that we have reached a Utopia where the population can expertly discriminate between what's good or bad in the idiom, but at least it's heartening to know that it is no longer just extreme minority music. With this thought in mind, most maestros have treated the matter psychologically and their wares consequently avoid being extraneous. It could be said then that their music is about half way between jazz and 'pops' and in this form is proving to be a gradual process of education.

Currently the discs that look like being money-spinners for bandleaders are Ted Heath's "Dig Deep" and "Asia Minor" on Decca, which are a couple of sides with the excitement, plus polish, in the true Heath manner being conspicuous throughout. On HMV Ken Mackintosh is delighting the youngsters with their favourite catchphrase "Go, Go, Go," set to groovy music.

Probably one of the best bits of big band playing for some time can be heard on Wally Stott's "Cat From Coos Bay" on Philips. There are many others who are also climbing comfortably up the sales list, but most worthy of mention at the moment is the February offering from the Kirchin Band. "Lester Leaps The Mambo" and "Lanigiro" fill a disc that is noteworthy enough to place this outfit in the top few immediately. Gone is any sign of immaturity in performance and the whole offering is a credit to all concerned and especially Parlophone for their exploitation of what was until recently a provincial palis band.

### REST OF THE REVIEWS:

**GUY MITCHELL**  
THE VOICE OF YOUR CHOICE  
(Philips BBR8031)

GUY IS PROBABLY one of the few vocalists to seldom warrant any kind of brick-bats from the critics. This isn't because he is a deity beyond reproach or that his singing is immortal.

The fact is, he breezes along in that jolly sing-song way of his, and the whole good humour of the thing is so contagious that one simply cannot focus on the academical aspect. His style varies as little as his standard, and the type of songs he offers follows are nearly always in the same strain with the accompaniments to match.

It boils down, therefore, purely as to whether you liked him in the first place and whether you are going to continue to buy his records. Personally, I like him. He's a fine tonic for a dull day, which means he should be very much in demand in our testy climate.

On this LP there's much of the material that has been already issued on 78's, such as "Cloud Lucky Seven," "Chicka-Boom," "A Dime And A Dollar," "Meet A Happy Guy," "Hannah Lee," "Look At That Girl" and "Tear Down The Mountains." Even if you've got them, however, I'm sure they'll be worn out by now, and grouped together here, they look to me to be a very nice investment.

**DENNIS HALE**  
BUTTERSCOTCH MOP S'POSIN'  
(Parlophone R3978)

DENNIS, I WOULDN'T have thought it of you. Two very good vocals. The first with bags of personality and spirit, and the slower one proclaiming you to be well worthy of a ballad solo label. But that *accents!* I've heard better English vowels from the Dead End Kids. It's disappointing to think that you, who refrain from wearing loud ties and chewing gum, should be among the last of that



## MAGNETIC MICKI

WITH A VOICE as attractive as her looks, American songstress MICKI MARLO is creating quite a stir on Capitol Records. Not many of her numbers have yet been released in England but before 1955 is much older you should be hearing a lot of Micki here... We'd like to SEE her, too...

dying race, the Yank-happy songsters.

The Jack Parnell band accompaniment is first-rate, and the titles themselves extremely well chosen.

**RUSS CARLYLE AND HIS ORCH.**  
IN A LITTEL SPANISH TOWN  
IT WAS NICE KNOWING YOU  
(HMV B10825)

I CAN'T IMAGINE how or why this little beauty crept into the HMV list this month, and I'm just as much in the dark as to who perpetrated it.

"Little Spanish Town" features a saxophone style that is even more mediaeval than the site of the title, and the rest of it falls into the mood most successfully. The backing is one of the most long, drawn out vocals I've ever heard on a 78, yet it doesn't show nary a mention on the label of the gentleman who was responsible for it. This may be either cowardly, or just a tactical victory.

**JEFF CHANDLER**  
ALWAYS  
EVERYTHING HAPPENS TO ME  
(Brunswick 05380)

BRAVO, JEFF CHANDLER! You strike a blow against those who would have it that all film stars are only as talented as their producers like to make them.

On this hearing, I would say that even in the unlikely event of you squabbling with the Hollywood moguls, you're still in the happy position of being able to vie with a lot of gents whose voice is the beginning and end of their talent. Of course, like myself, you are obviously a devoted Sinatra fan, but even if you can't keep the admiration out of your voice at present, no doubt it will be part of your future plans.

In any case, we all give thanks it wasn't some other characters I have in mind.

"Always" proves that you also have a pleasant sense of tempo, and the other title is as distinguished as that prematurely

greying hair the teenagers dream about. Encore!

**EDMUNDO ROS AND ORCH.**  
MUCH MUCH TOO MUCH  
HOT POTATO MAMBO  
(Columbia DB3576)

I LIKE THIS first title immensely. It has everything that spells success in this present era of mambo-pania.

The band plays it with a good beat and although the resounding brass, etc., is as far from the authentic sound as Regent Street is from Cuba, that's the way it goes these days, isn't it? Except for a few novelty interjections here and there, Edmundo himself hands over the vocal limelight to some of his henchmen. This is a very wise move, for as much as I admire his Latin larynx, enough is as good as a feast.

Yes, I think this disc is an attractive proposition.

## VERA MAKES 'RECORD OF THE WEEK'

VERA LYNN  
I DO  
ADDIO AMORE  
(Decca)

"I DO" LIKE THIS disc. In fact I like it so much that I'm going to vote it my RECORD OF THE WEEK. Vera is on the top of her form and without wishing to rub it in in certain directions, what a fabulous ear this girl has got! It varies from the note nary a vibration. Her renowned sob, incidentally, is almost non-existent on both these sides. Is that bad? I don't think so. A voice like this doesn't need a gimmick. Regarding the saleable qualities of the disc, I rate it as high as anything Vera has done for some time. In fact I hear that it's already in spectacular demand, and couldn't have started off the New Year in happier prospect for the lovable Vera.

## ERIC JUPP AND HIS ORCH.

CAPITANO  
INDIAN GIVER  
(Columbia DB3572)

"CAPITANO" is a first class commercial tune, and here it is played via a good beat-ty arrangement in the manner we expect from top-rate instrumentalists.

I cannot reconcile myself to liking it being introduced by seagulls and Mersey-side noises shoved in during a lull in the middle though. Because of the swiny style of the arrangement, this sounds quite incongruous, and the only advantage that it can be to the record must be in the case of musical bird-watchers.

The reverse side is quite a successful effort in the direction of those novelty beat numbers that sometimes pass amongst the uninitiated for jazz. It is, nevertheless, a catchy and attractive effort and sounds a good medium for dancers.

## JOE LOSS AND HIS BAND

MAJORCA  
A PRETTY GIRL IS LIKE A MELODY  
(HMV BD6185)

HERE we have a record by the one British band that never seems to waver in popularity throughout the years. There does appear to have been a change of policy, though, for this session.

"Majorca" is given a treatment much in the manner one would expect from our light music moguls. The usual Loss outfit is augmented by many strings and woodwind and the arrangement is anything but the type we expect from a band which chiefly has the dancers in mind. It is an excellent rendering, however, and most commendable is the crisp brass figures backing the strings.

The backing is purveyed by the usual instrumentation and has some pleasant tenor sax and trombone solos. With this type of melody, though, one would have thought the instrumentation of the first side could have been continued. As it is, a "Pretty Girl" is not so striking because of her ordinary garb. But the Joe Loss music personality is ever-evident and none of his big army of fans will want to miss it.